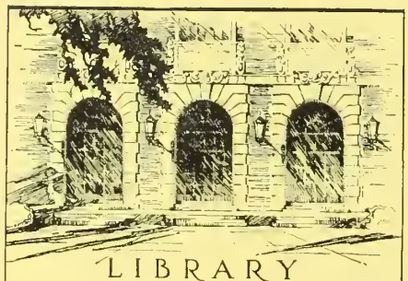
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Music News

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THEODORE S. BERGEY

DIRECTOR BERGEY CHICAGO OPERA SCHOOL

Music News

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Editorial

AN EXPORT TAX

The Western Musical Herald contains in its June issue a very fine editorial on the above named subject, a part of which is here appended:

While the Democratic party is tinkering with the tariff it should not overlook a very important item. Every year a considerable number of millions is carried out of this country by foreign artists for which nothing tangible remains. The money made by foreign artists in this country is never spent here. It is quietly and expeditiously transported to Europe, where if its possessor is thrifty, it secures for him a villa where he spends his summers indulgng in much airy persiflage concerning the "Yankee pigs" and planning for his next American tour. These artists should pay an export tax. They should be made to show the amount of their earnings for the season and pay a tax thereon. The government would realize a sum that would he in the nature of a surprise, for few people realize the vast amount of money carried out of the country each year by visiting artists.

Not to bclittle the work of any foreign artist whatsoever and with real gratitude for all that which is really good in their programs we yet must insist, with the editor of Western Musical Herald that if the foreigners should object to such a tax we could very easily supply their places from among the ranks of young American musicians, many hundreds of whom today have no opportunity whatever to come before the public in a large way simply because of the fact that the foreigners keep the field overcrowded continuously.

MISSOURI CONVENTION

The music teachers have just held a very successful meeting and the following items, printed just as they come from the secretary of the association, may furnish some food for thought to other state conventions:

Kansas City, Mo., June 26, 1913.

Following are several items of important business transacted:

1. Examination test for violin for which a certificate of attainment is issued to the successful applicant. Ability to play creditably ten exercises from Kayers Studies, Books II. and III., the Adagio from the Seventh Concerto by Rode, and the Finale from the Ninth Concerto by De Beriot. Ability to play all major and minor scales and arpeggios in three octaves from memory. A knowledge of harmony the same as required by the harmony test for piano, which is as follows: "Intervals, scales, the construction and progression of major, minor and dominant seventh chords and their inversions. The resolution of all dominant sevenths and their inversions." Wort S. Morse, Carl Busch, committee.

2. Moved that the president appoint a committee to stand for two years, whose duty it shall be to circulate a petition throughout the state, which shall be presented to the next state assembly and also to be brought to the attention of the State Superintendent of Instruction Evans, urging them to make the study of music compulsory in all public schools of the state.

3. Resolved, By the Missouri Music Teachers' Association in convention assembled, that competent private study of music under appropriate supervision by the school authorities should be recognized by the public high schools and that credit for such study should be allowed toward graduation.

It was voted to charge one dollar initiation to all new members in addition to the regular dues, $1.

Moved that it is the sense of the meeting that the convention be held in February, 1914, not later than the 15th of the month.

President James T. Quarles, of St. Louis, and Vice President Wort S. Morse, of Kansas City, were re-elected. Alfred G. Hubach, of Kansas City, who held the office of secretary-treasurer, by appointment, was elected to hold that office.

The treasurer reported a balance on hand of $490, an increase of more than $300 over last year.

OUR OWN LINE O'SWIPE

"Have you noticed," said Mr. Bright to the Editor, "that in those schools which advertise 'free scholarships' so strenuously during the summer the pupils awarded these scholarships are generally the ones who play the next spring at commencement? I have thought this matter out rather carefully at home and it has occurred to me that the free scholarships are advertised so extensively merely for the purpose of attracting great throngs of applicants to the schools so advertising and out of these throngs there will be selected only the extremely talented ones for favor. If this be true, and certainly it looks like good business for the school to make it true, then indeed there is only one word with which to characterize the great throng which comes in answer to these ads and is induced (largely) to take a 'partial scholarship' because of the alleged fact that 'the free scholarships are all gone,' not to mention this very rude word outright I will give you a hint by saying that some wise man, once, somewhere, said that one of the species was born 'every minute.'"

One of the numbers on the program at Ravinia Park yesterday was "Thee Bee" (Schubert). Probably in honor of Phoebe B. Beebe of Grand Rapids, who has been made famous in the "real" line.

Music teacher in public school:—"Can any child tell me the meaning of pause?"

Up goes Joe's hand.

"Well Joe?"

"It's what grows on kittens," says Joe.

Why theory teachers go insane: Two "answers" reported recently as having been given in final examinations:—

"A glissando means that you slide across the piano."

"A trill means that you shake the note."

The list of musicians who "never read what the music papers say about them" is a very large one, but—did you ever notice how one of these is affected when one of the papers happens to make a misstatement about him even if it be so small an error as the omission or insertion of a single letter?

This is from the Ravinia Park program in re the Baroness Rottenthal: "The reticulated costume, with the ruffled chiffon adown the back to suggest the dorsal fin, is about as far, perhaps, as the dancer can conscientiously be expected to go and still retain the essential wispiness of the delicate serenade used as an accompaniment."

To our out-of-town readers—Don't forget, when you write to the colleges about "free scholarships" that you must enclose several letters of "recommendation" from your minister, your leading townspeople, etc. This is an essential point.

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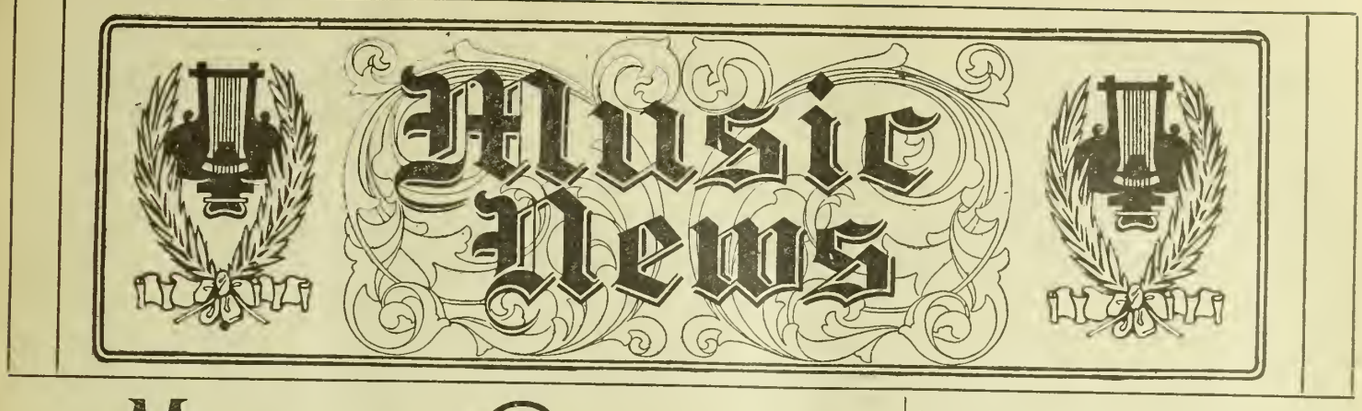

Music in Chicago

RUBINSTEIN CLUB, AUSTIN

Thursday evening, June 19, the Rubinstein Club of Austin, one of Miss Ida Belle Freeman's many organizations, gave its particular part of the June festival in the way of a "musical banquet." It is a novel idea for a musical festival.

The night was exceedingly warm, but 175 guests sat down at beautifully arranged and inviting tables in the gymnasium of the First Presbyterian Church. At each plate was a hand decorated place card bearing the words "Music is the child of prayer." The decorations were pink, with an abundance of flowers.

A most satisfying and well served dinner put everyone in a good humor for the toasts and music to follow.

Mrs. Nissen, president of the Rubinstein Club, introduced Mr. P. R. Brooke as toastmaster, in the absence of Mr. Dudley Taylor, announced on the program. Mr. Brooke spoke with wit, and his remarks were timely. The following toasts were given, interspersed with music:

"Women in Music," Mrs. W. H. Amerson.

"Music in Our City Life," Alderman I. R. Hazen.

"Women's Musical Clubs," Mrs. Stella Jannotta.

Dr. J. B. Thomas, Dr. P. L. Curtiss and Mr. F. E. Short, president of the Handel Oratorio Society, spoke impromptu at the request of the toastmaster.

Miss Mildred Pillinger sang two songs by Mrs. Carol Kelley Brooke (wife of the toastmaster), the composer at the piano.

Mrs. Anna Greulich sang three Clough-Leighter songs.

Miss Charlotte Hussey gave readings and Miss Pillinger sang "My Heart at Thy Sweet Voice" from "Samson and Delilah."

A very interesting talk about Haydn and his "Toy Symphony" was given by Miss Margaret L. Green, preceding a performance of that symphony by the Girls' Glee Club, Miss Freeman conducting. The program closed with the toast "Chords and Discords," Mr. J. E. Northrup.

The honors in the matter of toasts must be accorded the ladies, Mrs. Amerson and Mrs. Jannotta. They were delightful, evidently putting much thought and time on the matter, while the gentlemen probably prepared theirs "between times," as our busy men must do sometimes. However, they were interesting and to the point and expressed a high appreciation for Miss Freeman and her work for the cause of music in the community. The spirit of helpfulness in the way of greater financial support was abroad and urged by the men.

All of the music was furnished by local talent, of which Austin may well be proud.

The "Toy Symphony" was the unique number on the program, and Miss Freeman deserves much commendation for giving the people of Austin an opportunity to hear it. It is fun as well as music, fun for performers as well as for audience. It had to be given without the violins, as those players did not arrive, but on the whole it was amusing, interesting and entertaining.

Miss Lillian Grant gave piano numbers during the banquet and played accompaniments.

The Rubinstein musical banquet was a success. M. K. W.

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STEIN STUDIOS

A recital by the piano department, assisted by elocution, voice and violin pupils of the Stein Conservatory, took place in the Auditorium recital hall on Monday, June 23. The piano students were those of Stephen A. Erst, consisting of the intermediate and advanced classes. Their work was thorough in every way, reflecting much credit on the capabilities of Mr. Erst. The numbers were largely from the classical composers and well selected, making the program interesting as well as serving to show the growth of the various students. There were several who appeared as soloists for the first time but who acquitted themselves with credit. There were no flaws or hesitancy at any time, as is usually the case with first appearances, the difficult Allegro Appassionato of Saint-Saens was admirably done by Florence LeClaire, and Hazel Palmer did splendidly in a double number by Liszt and Moszkowski. Anna Weske closed the program in a good style with the Chopin Scherzo, opus 31, and a Concert Etude composed by Mr. Erst, which proved to be a work of first order. Others who played solos were Rose Zilligen, Marion Falkenboch and Tonia Vojan, each of whom received well earned applause. The four-handed numbers were also well received, as were the two violin solos by Millard Lambert and Ignace Vrhel, pupils of George Hrusa. The vocal numbers were done with tone quality and vibrant energy characteristic of Mr. Stein's pupil and were highly applauded. Miss Hazel Rathbun, contralto, and Mr. George Looch, high baritone, sang with ease, taste and skill, and Miss Cora Beier's voice rang true and clear in all the difficult staccato and coloratura passages of a splendid waltz song. A duet sung by Miss Ruth Dably and William Kriml was well done and enjoyed by the audience. The reading of the "One-Legged Goose" by Grace Dably was a delight, as was also that of Marguerite Sheffield, who reads with true interpretation and with spirit.

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CHEVALIER N. B. EMANUEL AT WHITE CITY

The White City Band, under the direction of Chevalier N. B. Emanuel of the Chicago Grand Opera Company, is the musical attraction at the fine south side resort for the time being. These players were heard on the evening of June 26 in numbers by Auber, Strauss (of waltz fame), Gounod, Massenet, Meyerbeer and lesser composers. As was to be expected, Chevalier Emanuel, with an organization made up of a number of Chicago's best orchestral and band players, furnished some excellent music. As a leader he is absolutely unassuming and reposeful, but gets the same results as more strenuous directors. We believe that even the most rabid lover of spectacle would commend Mr. Emanuel's methods during the sweltering days of the past week. Then beside the purely instrumental numbers, the band furnished some excellent music for the While City ballet, whose members are recruited from the ballets of the Chicago and Metropolitan opera companies. Madame Phasey is the ballet mistress and the present offerings of the organization are "The Masque Ball" and "Dances of All Nations." The productions are beautifully costumed and finely executed by the corps de ballet.

GEORGE MORTIMER BRUSH.

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HENRY PUPIL IN RECITAL

The last recital for this season in the Henry studios was that given by Miss Clara Rubey, one of Mr. Henry's most talented pupils. Miss Rubey played the "Eroica Sonata" by MacDowell, and the second and third movements from the "Concerto in B flat minor" by Tschaikowsky, as well as works by Chopin, Reger, Paul Juon, and an "Intermezzo" and "Prelude" of her own composition. Miss Rubey has made a marked advance in her playing during the past year. Her program was played with splendid style.

STEIN STUDIOS

In spite of the heat, a large audience assembled to hear the commencement exercises of the Stein Conservatory last Wednesday evening, and they were well repaid, for an unusually fine program was given. Songs, readings and violin selections formed the first part of the program, and the second part was the play of "David Garrick." Diplomas in voice and dramatic art were awarded to Harold Taylor, who showed himself well equipped to begin his professional career, both in his singing of a group of songs and his acting of the title role of "David Garrick." Mr. Taylor left June 26 for an extended trip to the western states and Canada as leading tenor in the light opera "Sorority Days." Miss Mabel Griggs also well deserved her diploma, for she sang the long, difficult aria by Donizetti entirely from memory with clear, high tones and with perfect ease in the coloratura parts. Miss Glendora Barnes and Miss Ruth Dably are two contraltos of excellent worth. Miss Barnes sang an aria by Verdi with a voice of great power and beauty and with genuine dramatic force. Miss Dably's charming interpretation of a group of entirely new songs and of different styles was one of the main features of the program. Miss Dora Hurless, in a pathetic reading, fully sustained the reputation gained as an impersonator of first rank. Bess Anderson's sympathetic reading of "Aux Italians" with musical themes from "Il Trovatore" was a pleasing novelty, while Mrs. Nelson was highly expressive and entertaining in her humorous selection. Miss Marguerite Sheffield played the heroine in "David Garrick" with much intelligence and grace. Mr. Houghton as Simon Ingot gave some fine bits of impersonation, as did also Mr. Haislip as the stuttering Jones. Mr. and Mrs. Smith, Ariminta and Chivy were all exceedingly well done by Messrs. Sheffield and Looch and Miss Dably and Nettie Hurless. Violin solos by Reva Pierce and Milton Meyer added variety to the program and showed thorough study and preparation.

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EDITH ADELAIDE KIEN

The recital which is given at the close of each season by Miss Edith Adelaide Kien and pupils occurred in Willard Hall on the evening of June 27. Every pupil accomplished the task in hand most commendably, showing the results of good instruction, and in each case it was evident that a good technical and musical foundation was being laid. The most significant numbers musically were Weber's "Rondo Brilliante" and a Polonaise, Etude and Ballade by Chopin. The program opened with a demonstration of kindergarten work, Master Roslyn Wright, a bright youngster, illustrating in a convincing way his teacher's methods in this direction. Miss Kien's contributions to the program were Liszt's familiar "Etude in D flat" and the "Danse des Elfes" by Sapellnikoff. Poetic insight and good technical equipment unite in making Miss Kien's interpretations thoroughly enjoyable.

Miss Mary E. Highsmith as assisting artist sang the "Vissi d' Arte" from "Tosca." Her performance was a beautiful piece of vocalism filled with emotional and dramatic fervor. Miss Highsmith is one of Chicago's most enjoyable sopranos, because her voice is fine, likewise her presence, and she knows how to sing. An encore was added to the programmed number.

Edna Reiner Marshall, reader, was genuinely entertaining in a series of impersonations called "At the Photographer's." As the "giggling high school girl" she was almost irresistible, and the laugh she affected was about the most infectious and mirth provoking we have ever heard from the stage.

The names of Miss Kien's pupils who took part are as follows: Marjorie Craft, Mable Schowe, Ebba Pearson, Delphine McNichols, Chauncey Dickinson, Anna Pires, Hans Mueller, Pearl Hedstrom and Ruby Montgomery.

GEORGE MORTIMER BRUSH.

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KATHRYN L. WILLIAMS

The last of a series of three piano recitals which have been given by pupils of Kathryn L. Williams occurred at her studio in the Mallers building on the evening of June 25. On this occasion Miss Julie Bulkley was the pianiste, who presented a program which included numbers from Schuett's "Carneval Mignon," Henselt's "Were I a Bird," a "Romance" by Gruenfeld, and a "Perpetual Motion" by MacDowell. The recital was a success and Miss Williams is to be congratulated upon the good teaching she has done, as manifested in the work of her pupil. Assisting with the program was Miss Maxine Davis, reader, a pupil of May Donnally Kelso, who gave a scene from Shakespeare's "King John."

GEORGE MORTIMER BRUSH.

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METROPOLITAN CONSERVATORY

The final concert of the season was given by advanced pupils of the Metropolitan Conservatory of Music in Kimball Hall on the evening of June 24. As violin numbers, a portion of Lalo's "Symphony Espagnole" and the "Pibroch Suite" by MacKenzie were excellently presented by Miss Nita Samuels and Miss Irene Stolofsky, respectively. Miss Frances Szulczewski gave a creditable performance of Chopin's "G Minor Ballade," while Liszt's "Hungarian Fantasie" was played with some brilliancy and verve by Miss Mary McMillan. Miss Irene Johnson, soprano, gave an aria from "Trovatore," displaying a voice of good possibilities, which in its present stage of development shows results of good training. Mr. Frederic T. Blum, baritone, sang a number from Verdi's "Sicilian Vespers." It was given with fine round tone, good style and interpretative intelligence. Both singers are pupils of Mr. Leroy Wetzel, a director of the Metropolitan Conservatory. All accompaniments were played by an orchestra, Mr. Wetzel directing for the vocal numbers and Mr. Harry Dimond for the instrumental. Viewed from the pupil standpoint, the concert was of a high order throughout.

GEORGE MORTIMER BRUSH.

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KURT WANIECK AND HANS HESS

The first program in a series of Saturday morning recitals that will be given in Kimball Hall in connection with the summer school of the American Conservatory was presented by Kurt Wanieck and Hans Hess last week. So far as the presentment of the program was concerned, it was almost ideal, the only blemish, a very slight one, being a rhythmic unsteadiness in a few bars of the last movement of the Strauss sonata for piano and 'cello. Otherwise, we have never listened to a more satisfying performance even by those whose names are blazoned in big black letters across three columns of the music journals. But for the physical environment on this occasion so much cannot be favorably said. The heat was oppressive, artists and audience mopping their faces, especially strenuously at the close of a movement or number. But, worst of all, to supplement the click of a score of typewriters in offices adjoining the hall, there was continual commotion in the vicinity of nearby elevators, and to cap the climax some plumber began to beat a tatoo on an iron pipe, but happily the latter was silenced before he had time to commence variations on his theme. These annoyances are mentioned because the artists are to be doubly congratulated on such fine performances under unusually trying conditions. Mr. Wanieck is one of the elect among Chicago pianists, or we might enlarge and say American pianists. Seldom does one hear so beautiful an interpretation of Beethoven's works as that accorded his Sonata, Op. 31, No. 3. Technical proficiency is something one need not emphasize as belonging to Mr. Wanieck, for without it such fine and poetic pianism as his could not exist. Beautiful tone in every sort of passage, a delightful rhythmic sense, nuance, individuality and polish are the qualities that lend distinction to this young pianist's playing. An organ "Choral Prelude" by Busoni-Bach and the Busoni-Beethoven "Ecossaisen" were also given with nobility and authority. Mr. Hans Hess is a 'cellist whose work one may always anticipate with pleasure. He draws a beautiful tone, possesses great technical dexterity, and infuses his interpretations with fervor and imagination. On this occasion Bruch's "Kol Nidrei" was interpreted with great dignity and a fine depth of feeling. And in direct contrast a "Spanish Dance" by Popper was tossed off with exhilarating abandon. And let it be recorded that Mr. Hess was assisted by an accompanist of unusual ability. Miss Marie Bergersen is quite a young woman, but her piano playing manifests qualities that spring from a richly endowed musical nature. As a soloist she is always interesting; as an accompanist she should hold her own with any. The program closed with a performance of Strauss' "F Major Sonata" for piano and 'cello. The ensemble was satisfying to the last degree, save in the instance cited at the beginning of this article.

GEORGE MORTIMER BRUSH.

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"LAWN FETE MUSICALE"

A most delightful summer musicale was given at the home of Mrs. F. N. Mathews, 5638 Indiana avenue, Tuesday evening, June 24, 1913, by the following artists: Clarence Eidam, pianist; Miss Maude Lewis, soprano; Mr. Frederick Kadow, reader, and Miss May Laukart, accompanist; all of the Cosmopolitan School of Music, Mr. Eidam and Miss Laukart being members of the faculty, while Miss Lewis is a pupil of Dr. Williams, and Mr. Kadow a pupil of Mr. William Owen of the dramatic department.

Faelten Pianoforte School, Boston, Mass., Programs 1912-1913

Music News has secured the exclusive right to publish the entire set of programs given at the Faelten Pianoforte School during the past season, with interpretation lessons by MR. CARL FAELTEN

NOVEMBER 14, 1912.

Ensemble—Margaret Faulkner, Margaret Dole, Lillian Moore, Beulah Breed, Adelaide Keezer, Helen Clifford, Mildred D'Arcy, Sylvia D. Storrs—Allegro ma non troppo, Op. 65, Moszkowski.

Dorothy Clements—Courante, G major, Bach-Faelten; Les deux Alouettes, Leschetizky; Elegie, Op. 88, Nollet.

Transposition Exercises (Faelten System)—Eleanor Weiss, 4 Canons, from Op. 14, Kunz; Edith May Stephens, "At Play," Gurlitt.

Marion I. Seavey—Valse, Op. 64, No. 2, Chopin; "La fille aux cheveux de lin," Debussy; Valse, E minor, Op. posth., Chopin.

Arlene Atkins—Gavotte and Musette, Op. 1, No. 4, D' Albert; Bluette; To a Humming-Bird, from Op. 7, Thorn; Polonaise, Op. 46, No. 12, MacDowell.

Marjorie Goodwin—Songs Without Words, Mendelssohn: Un poco agitato, Op. 102, No. 3; Presto, Op. 102, No. 2; Andante, Op. 38, No. 4; Folk Song, Op. 53, No. 5.

Ensemble—Helen Clifford, Eva Kirk, Margaret Faulkner, Louise Murray, Adelaide Keezer, Sylvia D. Storrs, Charles Fearing—Andante con moto, Op. 65, Moszkowski.

NOVEMBER 21, 1912.

Ensemble—Ethel McManus, Marion Parmenter, Adelaide Keezer, Mary Prescott, James E. Oakes, Ruth Hugo, Harry Starr, Blanche Hayes—German Dances and Ecossaises, Op. 33, Schubert.

Florence Keen—On the Great Dyke; The Dutch Mother's Good Night; Wooden Shoe Dance, from Holland Suite, Barbour.

Evelyn Merrow—To a Water Lily, MacDowell; Song Without Words, Op. 30, No. 6, Mendelssohn; Menuet a l'Antico, Seeboeck.

Lewis Harlow—Solfeggietto, Ph. Em. Bach; Barcarolle, Harlow; Perlenschnur, Op. 24, No. 2, Chwatal.

Transposition Exercises (Faelten System)—Lewis Harlow — Air, Paisiello-Faelten; Florence Bandiera, Charlotte Tingley, Mary Fellows, Mildred Sheatsley—Siciliana, Mozart-Faelten; Muriel Stockwell, Rita Mahoney, Alice Campbell, Harriette Fowler—Lullaby, Rhode; Blanche Hayes, Mrs. Frederick Cadwell, Clara Billings, Mildred Sheatsley—Joyful Waltz, Krause.

Rachael Strand—Spring Serenade, Lacombe; Valse Sentimentale, Op. 121, Mayer; Au Revoir, Op. 216, Smith.

Helen Ray, Ruth Markham—Variations for two Pianofortes, Hollander.

Ensemble—Mabel Jackson, Helen Morrison, Florence Fleming, Zayma Galvin, Marguerite Flynn, Hedwig Schultz, Mildred Sheatsley, Mary Golden—Marcia and Allegro Marcato, Weber.

DECEMBER 5, 1912.

Ensemble—Samuel Gibson, Margaret Crosby, Astrid Stromblad, Rudolph Spokesfield, Elizabeth Forrest, Flora Moir, Laurette Moulton, Arthur Williams—"Charge of the Cavalry," Op. 432, Fink.

Isabella McCarthy—Etude, Op. 46, No. 25, Heller; Barcarolle, Op. Posth., Mendelssohn; Menuett, from Op. 25, Beethoven-Holz.

Ruth Silber—Chant d'Avril, Op. 147; La Sylphide, Op. 179, Lack.

Agnes Gerry—Etude Mignonne, Op. 16, No. 1, Schutt; Dance d'Arlequin, Op. 65, No. 5, Beach.

Faelten System (Transposition Exercises)—Ruth Silber—"The Poor Orphan," Schumann; Isabella McCarthy—"Happy Farmer," Op. 68, Schumann; Agnes Gerry—Study, from Op. 139, Czerny.

Barbara Wilson—Slumber Song, F major, Kucken-Oesten; Polish Dance, Op. 3, No. 1, Scharwenka.

Vivian Morse—Allegro Classique, Op. 94, Ravina; Nocturne for the left hand, Op. 9, Scriabine; Waltz, Op. posth., Chopin.

Mary Morton Washburn—Rondo, E flat major, Field; Nocturne, C minor, Field; Reflets dans l'eau, D flat major, Debussy

Ensemble (Class of 1913—Vivian Fraser, Cecilia Petersen, Ruth Markham, Marjorie Goodwin, Annie Mackay, Harry G. Starr, May Ryan, Frances McConihe—Overture, "Fierrabas," Schubert.

DECEMBER 14, 1912.

Helen Tracy—Allegro and Finale, from trio, C major, Haydn. William Howard, violin; Milo M. Goldstein, violoncello.

Elsa Evans—Danse, G major; Beceuse, F major, Z'lica; "Blow! Blow" (transposed), Van Kuran.

Anne Hathaway Gulick—Passacaille, Op. 130, Chaminade; Sevilla, from Suite espagnole, Albeniz; Nocturne, Op. 32, No. 1, Chopin; Witches' Dance, MacDowell.

Class Exhibitions—Children in the third month of study—Edna Byram, Bertha Morse, Dorothy Richardson, Whitman Hall, Gertrude Callahan, Ethel Bucknam, Henry Phinney, Edith MacDonald, Willis Murphy, Amity Ruth Perkins, Gladys Freeman, Alexandra De Pasquale, Eleanor Dwyer, Raymond Bucknam, Thomas Cann, Thurston Chase, Elizabeth Chase, Spencer Brugh, Geraldine Cappe—Waltz, major mode, Waltz, minor mode, Hunting Song, major mode.

Mary Morton Washburn—Mazurka, Op. 5, No. 1, Chopin; Prelude, Op. 28, No. 3, Chopin; Reflets dans l'eau, Debussy; Etude en form de Valse, Op. 52, Saint-Saens.

Ensemble—Anne Hathaway Gulick, Constance McGlinchee, Dorothy Moore, Paul Jones Farnum, Mary Morton Washburn, Claire McGlinchee, Ethel Cruff, Charles Cushing Fearing—Anitra's Dance, Op. 46, No. 3, Grieg; March, Op. 18, No. 3, Gade.

DECEMBER 19, 1912.

Ensemble—Georgie Webster, Arlene Atkins, Violet Legg, Gertrude Gardner, Harry J. McClenahan, Millicent Bouve, Louise Wright, Lois Hannaford, Elvira Scorgie—Overture, Romeo and Juliet, Bellini.

Astrid Stromblad—Mandolinetta, Guhl; Fleurette, Wellesley.

Elmer Rietzel—Will o' the Wisp, Jungman; Solitude, Devaux; Souvenir de Vienne, Marie Edwards.

Faelten System (Transposition Exercises)—Viola C. Ormonde: Simplette, Bachmann; Alberta Avonelle Sanford: Joyful Waltz, Krause; Lullaby, Rohde.

Viola C. Ormonde—Austrian Song, Pacher; Sounds from the Ebro, Fink.

Loretta Marshall—In the Lovely Month of May, Merkel; Romance, Op. 156, No. 2, Spindler; Old French Gavotte, Eggeling.

Claire McGlinchee—"Of Br'er Rabbit," MacDowell; Krakowiak, Paderewski; Valse brillante, Op. 34, No. 3, Chopin.

Ensemble—(Same players as first Ensemble)—Overture, Tancredi, Rossini.

JANUARY 2, 1913.

Ensemble—Selma Glidden, Miriam Day, Mildred Colby, Margaret Wyman, Marie O'Brien, William Colby, Evelyn Merrow, Margaret Abbott—Overture, "Raymond," Thomas.

Hazle H. Marsh—Venezia, Barcarolle, Spindler; Twilight, Friml; Cantatilla, Lack.

Margaret Wyman—Gavotte, F major, Doring; Etudes, C major, E flat major, from Op. 105, Burgmuller. Second piano, W. P. Price.

Faelten System (Transposition Exercises)—Grace Bassnett—Russian Song, Menuetto, Mozart; Home, Sweet Home, Long, Long Ago, from Clef Reader, Faelten.

Marie O'Brien—Valse Entrainante, Wachs; Persian Song, Burmeister; Impromptu, C sharp minor, Reinhold.

Constance McGlinchee—Romanza, Op. 28, No. 3, Romanza, Op. 28, No. 2, Schumann; "At the Fountain," Davidoff-Vogrich.

Helena Tardivel—Valse Japonaise, Poldini; Paraphrase, "Wiener Blut," Schuett.

Annie Mackay, Vivian Fraser (Class of 1913)—Fantaisie Ballet, for two Pianofortes, Op. 6, Pierne.

JANUARY 9, 1913.

Ensemble—Katherine Crosby, Barbara Hayden, Eola Davis, Grace Swain, Gertrude Robinson, Mary Fellows, Melinda Austin, Fannie Brodrick—Norwegian Dance, Op. 35, No. 2, Grieg; German Reigen, Op. 16, Bungert.

Lillian Hirsh—Romance, E flat major, Guillon-Eggeling; Murmuring Spring, Op. 327, No. 8, Bohm; Dancing Waves, Op. 27, Pieczonka.

Ethel Robbins—Elaine (Valse Lente), Ambrose; Butterflies, Grant-Schafer.

H. Oswald Thwing—March, Op. 109, Burgmuller; Lark's Song, Op. 30, No. 12, Tschaikowsky; Etude de Style, C major, Ravina.

Dorothy St. John Manks—Theme and Variation from Sonata, A major, Mozart; Song Without Words, Op. 53, No. 2, Mendelssohn.

Mildred Colby—German Song (transposed), "Pearl of the North" Mazurka, Ascher; In the Woods, Von Wilm; Marche Pontificale, Gounod.

Helen Clifford—Impromptu, B minor, MacDowell; Irish Folk Song, Foote; Vivacite, Wachs.

Charles Cushing Fearing—Dedication, By the Fjord, Vision, Legend, from Op. 3, Torjussen.

Ensemble—Mabel Jackson, Zayma Galvin, Marguerite Flynn, Mary Golden, Marion Seavey, Elsie Poole, Mildred Sheatsley, Harry Starr—Overture, La Dame Blanche, Boieldieu.

JANUARY 18, 1913.

Ensemble—Marion Johnson, Priscilla Hill, Mildred Cloake, Bertha Muran, Helen Clifford, Ruth Silber, Mary Washburn, Ola Murray—Gavotte Ancienne, "France," Song Without Words, "Germany," Op. 66, Kronke.

Esther Nissen—Reverie, Op. 37, No. 6, Cadman; Will o' the Wisp, Jungmann.

Florence Stevens—Juggler, Kern; Merriment, Froede.

Stanley Thwing—Juvenile Overture, Cadman; On Tiptoe, Lemont.

Transposition Exercises (Faelten System)—Ruth Eyre Davies—Santa Claus Bells, VanKuren; Alice Hennessey—Vesper Bells, Garth; Waltz, Gurlitt.

Ruth Eyre Davies—Good-Night Grandmama, Z'Lica; Little Chatterbox, Reinecke.

Winifred Dowd—Humoreske, Waltz, from Op. 20, Ch. Schafer; Tarantella, Op. 38, Friml.

Alice McCarthy—Viennese Waltz, Kronke; Gavotte, D major, Desmarquoy.

Charles Cushing Fearing—Dedication, By the Fjord, Vision, Legend, from Norwegian Suite, Op. 3, Torjussen.

Claire McGlinchee—Rondo Allegro vivace from Concerto, Op. 15, Beethoven. Second Pianoforte: Carl Faelten. Tutti: Annie Mackay, Vivian Fraser, Cecilia Petersen, Harry G. Starr.

Ensemble—Same players as first Ensemble—Peasant Dance, "Poland," Valse lente, "Austria, Op. 66, Kronke.

(To be continued next week)

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Mr. Eidam is so well known to lovers of real piano playing that comment seems unnecessary; however, it must be stated that the weather conditions were not of the best, and that to command the attention of a summer gathering at best is not an easy undertaking. Therefore the reception accorded Mr. Eidam speaks volumes in itself. In his interpretation of the "Valse A Flat" by Chopin, and the "Octave Etude" by Sauer, he displayed a faultless technic and such richness of tone and breadth of style that he completely charmed his audience.

Miss Lewis, a young soprano of much promise, sang songs by MacDermid, Cowen, Spross, in a way which reflected much credit upon her teacher, Dr. Williams. She has a gracious personality which will doubtless aid her materially in her rise in the profession. Miss Laukart, in her accompaniments showed without a doubt that were she to make a specialty of accompanying, it would be but a short time before she would take a prominent place among the best in the field, for she is at all times in perfect sympathy with the singer, and while her piano part has body, it does not cover the voice.

Mr. Kadow appeared in a number of character sketches and showed to fine advantage the careful and praiseworthy training he has had under Mr. Owen.

———###———

M. A. MONZEL MUSICAL COLLEGE

The commencement concert of the M. A. Monzel Musical College took place at Whitney Opera House on Wednesday evening, and as always, was attended by a capacity audience and, as matter of fact, several hundred people who wished to purchase tickets were sent empty away because of the fact that every seat in the house was occupied long before the beginning of the program.

Miss Monzel has a great clientele for her school and these friends come to commencement full to bursting with enthusiasm and with their arms piled up with flowers for the members of the various classes. A unique plan has been evolved in this school whereby much trouble and dissatisfaction is avoided and instead of delivering the flowers after the individual performances, they are all piled on the stage as they arrive, and so on Wednesday night by 9 o'clock the Whitney stage looked like a floral storm had struck it, and there were piles and drifts of flowers everywhere.

This and the cool appearance of the young ladies who performed and Miss Monzel's calm dominance of the whole situation saved the audience from being swept away with the heat, for the Whitney, always hot in summer, was on this occasion a veritable furnace.

In spite of this the scores of performers went through their allotted tasks with great steadiness and in most cases considerable aplomb and the enthusiasm of the audience was at a point of fever heat corresponding to the temperature of the room.

Miss Monzel has departments of piano, violin and voice from which to draw performers for her concerts, but she has long since evolved an ensemble scheme which is certainly attractive and which is also most surely an advantageous one for her pupils. Very few solo numbers are given at the commencement concert, but relays of two, four and eight pianists appear simultaneously and with four, six or eight hands at two pianos, and an accompaniment from the school orchestra, they evolve music which is always accurate and which, because of its adaptability to the general public, is also always received with greatest delight.

Such numbers were played on Wednesday by Florence Raithal, Anna Casey, Frances Stermer, Caroline Wall, Anna Willms, Rose Nayder, Loretta Lane, Anna Thomas, Mathilde Eaton, John Withers, Joseph Nayder, Clement Dobski, John Joch, James Rejsek, Ellen Anderson, Emelie Pelletier, Jeanette Render, Anna Ruby, Grace Higgie, Anna Flanagan, Anna Fitzgerald, Rosalynde Keane, Marie Fett, Hazel Carlson, Corinne La Fond, Esther Anderson, Mary Anderson, Lillian Brown, Mabel McNamara, Ellen O'Brien, Marion McCurrie, Mary Hughes, Anna Prieb, Georgie Vickery, Rose Diver, Denise Larrivee, Maizie Kelly, Ella Eggert and Hilda Erickson; the members of the orchestra being Ida Jackson, Lizzie Wolff, Jean Ovens, Catherine Monzel, J. Kuhnle, O. Seig, E. Kimpton, F. Lantry, W. M. Cook, P. Walter, H. A. Haines, T. Price, B. N. Severance, D. Pollock, M. H. Thacker, R. E. Trullinger, E. Feser, P. R. Carr, G. A. Norton, and C. E. Gilbert.

Miss Monzel conducted the orchestra, which played excellent accompaniments, being exact in tone and rhythm and responding to suggestions for shading very readily and the numerous pianists, without exception, played with much credit to themselves and to the school.

Mr. Lewis Waggoner, a pupil who has been with the school for a long time and who has played successfully on various occasions, was heard at this concert in the Second "Rhapsodie" by Liszt, and disclosed a nice sense of rhythm and much facility in shading as well as a fleet finger technic.

Miss Frances O'Neill, a very small girl, played a little piece by La Fontaine very prettily. Miss Mazie Kelly gave an elaborate "Arabesque" on well known airs, and Miss Elizabeth Daniels played a difficult

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"Etude," built upon the Paganini arrangement of "Carnival de Venice."

Ballads were sung to the great delight of the audience by Mr. V. Roe, Esther Peterson, Master Le Roy Bessler and Miss May Norton, accompanied by May Heffernan, Ella Eggert, Hilda Erickson and Lewis Waggoner and Miss Jean Ovens and Mr. Waggoner were heard in a "Concert Fantasie" for violin and piano.

The "class selection" was well played by Miss May Heffernan, accompanied by the orchestra.

With such a great list of students on the program it is impossible to specialize on the various performances, but it is only just to say that every number was carried through with precision and surety, and that very much of expressiveness was also manifested in the work of the majority of the players as well as musicianship in that of the accompanists.

Decorations, degrees, medals, diplomas and certificates were given to large numbers of pupils and Miss Monzel may congratulate herself again on the possession of a most faithful clientele and of a class of students who certainly work with a will to carry out her elaborate plans.

C. E. W.

MR. BOHLIN'S PUPILS

Mr. J. P. Bohlin of the Willett School of Singing in Kimball Hall, presented Miss Mabel Toepelt, Miss Lillian Toepelt and Miss Augusta Freiwald in a program of songs on Thursday evening at Kimball Hall.

Miss Mabel Toepelt has a clear lyric soprano and Miss Lillian a very pure and rich contralto. Each of them sang solos with much beauty of vocalism and clear understanding. Miss Freiwald has a very true soprano voice with great coloratura possibilities. These three young ladies have only been studying a short time and Thursday evening was in every sense a debut performance, but they may be congratulated on possessing poise and style, and Mr. Bohlin may well be proud of the fact that their work, so far as it has progressed, is marked by great purity and perfect ease. The program follows:

Sweetest Lil' Feller' ..... E. Nevin
The Slumber Boat ..... Jessie Gaynor
Miss Mabel Toepelt
For What Thou Art ..... Rosewig
Du bist wie eine Blume ..... Burnham
Miss Lillian Toepelt
An Irish Lullaby ..... Needham
Miss Mabel Toepelt
The Mission of a Rose ..... Cowan
Miss Lillian Toepelt
I Love You Truly ..... Carrie Jacobs-Bond
When Song Is Sweet ..... Sans Souci
Miss Augusta Freiwald
Duet, With the Stream ..... Tours
The Misses Toepelt
Firelight Faces ..... Gerald Lane
Little Boy Blue ..... E. Nevin
Miss Mabel Toepelt
Life's Lullaby ..... Gerald Lane
Jamie Come Hame ..... Theodora Frain
Miss Lillian Toepelt
Rosalie ..... Reginald De Koven
Miss Augusta Freiwald
My Heart Is Singing ..... Sans Souci
Miss Mabel Toepelt
Trio, Hush Song ..... Franke-Harling
Miss Evelyn Graham at the piano

JESSIE MACK HAMILTON

Mrs. Hamilton presented her voice pupils at her home studio on last Saturday evening, to the great pleasure of a large audience, which listened with enthusiasm to the following program, supplemented with some beautifully sung numbers by Mr. Hamilton.

Trio, "Lift Thine Eyes," from "Eli" ..... Costa
Misses Williams and Keath, Mrs. Piraux
"Shadows" ..... Carrie Jacobs-Bond
"I Sometimes Wonder" ..... Amy Woodforde Finden
Miss Annie Taylor
"Hindoo Slumber Song" ..... Ware
"Sunlight Waltz" ..... Ware
Miss Hazel Keath
"Der Asra" ..... Rubinstein
"The Proposal" ..... Mary Turner Salter
Miss Estelle Teller
"Du bist wie eine Blume" ..... Schumann
"Sans Toi" ..... D'Hardelot
Miss Bessie Denicke
"Requiem" ..... Homer
"Sappische Ode" ..... Brahms
Mrs. Athol Piraux
"In the Dark, in the Dew" ..... Coombs
Mrs. Bertha Wightman
"Before the Cross" ..... La Forge
"Will o' the Wisp" ..... Spross
Miss Ada Williams
"Where Blossoms Grow" ..... San Souci
"Come Into the Garden Love" ..... Salter
Miss Constance Hodges
"Gray Days" ..... Coombs
"Thoughts Have Wings" ..... Liza Lehmann
"Si mes vers avient des ailes" ..... Hahn
"When I Am Dead, My Dearest" ..... Borowski
Miss Keath
"Far Off I Hear a Lover's Flute" .....
..... Charles Wakefield Cadman
"From the Land of the Sky Blue Water" .....
..... Charles Wakefield Cadman
Miss Teller
"Unseen" ..... Mary Turner Salter
"Rose Rhyme" ..... Mary Turner Salter
Miss Denicke
"Summer Rain" ..... Willeby
"Big Lady Moon" ..... S. Coleridge Taylor
Mrs. Priaux
"Staccato Polka"
Miss Williams
Accompanists, Miss Keath, Mrs. Gaut

WEST SIDE CONSERVATORY

The West Side Conservatory of Music, located on Ashland avenue, gave the following program on Wednesday evening last:

Orchestra, Overture ..... Selected
H. L. Bachman, director
Violin, Annie Laurie (Air Varie) ..... Franz
Gordon Sears
Piano, Joyful Peasant ..... Schumann
Esther Halstedt, pupil of Miss Nettie Hoyle
Violin, ... Greene
Sam Smolinsky
Trio, Serenade
Violins, Hemlent Van Dam, George Schmidt; piano, Katie Van Dam.
Pupils of Miss Hoyle
Piano, Chapel in the Mountains ..... Wilson
Charles Marshack
Violin, Concertino No. 4 ..... Huber
George Plattniscky
Piano, The Whirlwind Galop ..... Schmidt
Philip Lelman, pupil of Miss Hoyle
Violin, Hungarian Dance ..... Haecke
Rudolph Havelka, pupil of Mr. Rokos
Orchestra Selection.
Cornet, Cornet solo ..... Selected
Gaston Van Pelt, pupil of Mr. Jacobs
Piano, Melodie ..... Englemann
Evelyn Perry
Violin, Adoration ..... Borowski
Jeanette Hislop
Piano ..... Greene
Violet Babbe
Trio, Hearts and Flowers ..... Tobani
Violins, Alex Thompson, George Beard; Piano, Ethel Miller.
Piano, Alice Transcription ..... Asher
Esther Barkman
Violin, Serenade ..... Drdla
Peter Buchel, pupil of Mr. Rokos
Violin, Fourth Concerto ..... Krulick
Samuel Weiss, pupil of Mr. Rokos

UNIVERSITY OF CHICAGO

The first concert of the summer series was given on Wednesday evening of last week, when the Chicago Symphony Orchestra was conducted by Robert W. Stevens and made a great success in the following program:

Overture, "Coriolanus" ..... Beethoven
Symphony No. 1 in B flat, Op. 38 ..... Schumann
Andante un poco maestoso—Allegro molto vivace
Larghetto
Scherzo (Molto vivace)
Allegro animato e grazioso
INTERMISSION
Vorspiel "Hansel and Gretel" ..... Humperdinck
Allegretto (5/4 time) from 6th Symphony .....
..... Tschaikowsky
Waldweben (from Siegfried) ..... Wagner
Unter den Linden ("Sous les Tilleuls") ..... Massenet
From Scenes Alsaciennes
Solos: Violoncello and clarinet, Messrs. Carell and Schreurs
Les Preludes (Symphonic Poem No. 3) ..... Liszt

COLUMBIA SCHOOL OF MUSIC

On Friday afternoon the first of a series of summer concerts was given at the Columbia School of Music in the Ohio Building, when Miss Marie Moll and Miss Esther Rich played some good piano numbers in fine style. Master Sol Nemkowsky pleased in a violin group, and songs were given by Mrs. Louise Smith and Mrs. George Gordon Beck.

Mrs. Beck is teaching during the summer as a substitute for Mr. George Nelson Holt. She has a clear soprano voice of excellent quality and her interpretative work in the flower songs was charming. The program in detail was as follows:

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Air de Ballet .....Moszkowski
Miss Marie Moll

Mifanwy .....Forster
Yesterday and Today .....Spross
Mrs. Louise Smith

Meditation (Thais) .....Massenet
Serenade .....Pierne
Master Sol Nemkowsky

A Group of Flower Songs .....MacDowell
The Pansy
An Idyl
The Yellow Daisy
The Blue Bell
The Clover
Mrs. George Gordon Beck

Concerto .....Mendelssohn
Andante
Presto
Miss Esther Rich
Miss Clark at the second piano

COLUMBIA CONSERVATORY

The two closing functions of the Columbia Conservatory of Aurora were a performance of "Love's Labor Lost" by the pupils of Miss Waterhouse on last Wednesday evening and the commencement concert at the High School Building on Friday evening, when the following program was enthusiastically received by an audience of more than one thousand people:

PART I.

Theme and Variations.....Paderewski
Ellen Munson

Robert, King of Sicily.....Longfellow
Miss Waterhouse

Polonaise in E.....Liszt
Agnes Rorbeck

Duet, Night Hymn at Sea.....Goring-Thomas
Mrs. McGee and Mr. Barnard

PART II.

"Clarice of Eberstein," a cantata .....Rheinberger
Conservatory Choir
Soloists—Mrs. McGee and Mr. Barnard, Miss Morlock and Miss Stephens.
Accompanist—Mrs. Rhoda Miller.
Conductor—Harry R. Detweiler.

MRS. SCOFIELD'S CLASS CONCERT

Mrs. W. C. Scofield occupies a unique position in the list of vocal teachers of Chicago, being the direct descendant, musically, of the late Sig. Marescalchi, whose assistant she was for five years.

Her class therefore is a very advanced one and the knowledge of the operatic repertoire displayed by them is remarkable.

Mrs. Scofield very evidently knows much else to teach than opera. for her programs include selections of all kinds and in all this work the singing is invariably agreeable and always touched also with impressiveness in the way of interpretation.

The closing concert of the season attracted many auditors to Kimball Hall on last Thursday evening, and these remained in the great heat to the end of the long program, applauding each number in the most enthusiastic way.

It is not possible or desirable to detail the work by numbers, but no one could resent the singling out for special mention of Miss Julia Flavillo, a contralto whose solo number was fine; Miss Lillian Malatesta, a young soprano with phenomenal range and power, and the three Camerons, Charles, Archibald and Edward, who certainly are the possessors of fine voices and splendid style.

The singing of the "Rigoletto" Quartet was a piece of work which would have done credit to the most seasoned professionals. The program in full was as follows:

From Opera "Attila," trio.....Verdi
Mrs. W. C. Scofield, Mr. Henry Kluge, Mr. Louis Kluge

Last Night I Dreamt .....Levi
Miss Mabel Parker

The Lost Chord.....Sullivan
Mrs. J. H. Westervelt

Broken Dreams .....Zardo
Mr. Henry Kluge

Roses in June .....German
Mrs. Harriet Reeb

From Opera "La Gioconda," aria for mezzo-soprano .....Ponchielli
Mrs. Harriet Buck

Salve Regina .....Dana
Mr. Charles Cameron

Sunset .....Buck
Miss Julia Flavillo

Saf Saf Susa (Swedish) .....Sibelius
Ah! Love, But a Day.....Gilberte
Mrs. Atlanta Lassius

Duet for mezzo-soprano and baritone, "Night Hymn at Sea" .....Thomas
Mrs. Harriet Buck, Mr. F. J. Yenish

Ah, so Fair (Martha).....Flotow
Edward Cameron

From Opera "Il Trovatore," duo for mezzo-soprano and tenor .....Verdi
Miss Julia Flavillo, Mr. Charles Cameron

Thoughts of You .....Brown
Miss Mabel Raggio

The Horn .....Flegier
Mr. F. J. Yenish

From Opera "Rigoletto," aria for soprano.....Verdi
Miss Della Rueger

From Opera "Otello," (Ave Maria).....Verdi
Miss Mae Harter

All Through the Night.....Old Welsh Air
Some Day, Some Time .....Clark
Mr. Louis Kluge

From Opera "Faust," aria for soprano.....Gounod
Miss Lillian Malatesta

From Opera "Tannhauser," Romanza for baritone ..... Wagner
Mr. Archibald Cameron

From Opera "Masked Ball," (Saper Vorreste)..... Verdi
Miss Ruth Minder

From Opera "Rigoletto," quartet.....Verdi
Miss Lillian Malatesta, Miss Julia Flavillo, Mr. Edward Cameron, Mr. Archibald Cameron
At the piano, Miss Geneva Chacey

HINSHAW CONSERVATORY

Pupils of Misses Matilda and Mary Lewin of the Hinshaw Conservatory, assisted by students from the dramatic department of the same school, gave a recital in Kimball Hall on the evening of June 25. Weber's "Invitation to the Dance" and Kontski's "Awakening of the Lion" were given for two pianos, eight hands. Also an arrangement of "Martha," Brahms' "Hungarian Dance" No. 2, and a "March Triomphale" by Garia were given for two pianos, four hands.

The writer did not arrive on the scene of action in time to hear any of the foregoing numbers. Of piano solos there was a portion of Weber's Concerto, Op. 79, played by Miss Ruth Fischer; one movement of Mendelssohn's Opus 25, played by Miss Anna Phillips; two movements of the Concerto, Op. 31, by Godard, given by Miss Fannie Segal; Moszkowski's "E Major Waltz" given by Miss Elsie Greenspahn, and the Mendelssohn "Capriccio Brilliante," played by Miss Lillian H. Cherno. All piano work was of good quality and there was every evidence that the technical foundation had been well built. Miss Lena Lewin sang Mrs. Beach's "Ecstasy" and Arditi's "Parla" waltz. Evidently she was a great favorite with her audience, judging from the applause she received before and after her performance.

"Giuseppina," a sketch and a comedy, "My Lord in Livery," were given by pupils of the dramatic department, and quite well done they were, too. This department of

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Steinway Piano Used

the Hinshaw Conservatory seems to be well developed, for it always has something interesting to offer and presents some pupils of excellent histrionic ability. Those taking part in the concerted piano numbers were: Misses Marie Nachbar, Lillian Schiff, Bessie Pastel, Beatrice Brill, Eva Harris, Bessie Mazel and Minnie R. Leon; Messrs. Charles and Harold Shellow, Abe Groupe and Harold Pink. The casts of characters were as follows:

A Dramatic Sketch—Giuseppina ..... Marble
Characters—
Robert Sherwood, a reporter ..... Charles De Mar
Kate Pennington, his fiancee ..... Jessie Royce
Monsieur Louis, proprietor of the Cafe Italy ..... Karl Balser
Pietro, a waiter ..... R. C. Milton
Giuseppina, an Italian Peasant girl ..... Ruth Tufford
Scene—
Private dining room of an Italian restaurant in New York City.

COMEDY—MY LORD IN LIVERY

Characters—
Sybil ..... Ruth Tufford
Rose ..... Mary Roscharek
Laura ..... Jesse Royce
Lord Thirlmere ..... J. Wilbur
Spiggot, a butler ..... Robert Parker
Hopkins, a footman ..... David Baskind
Robert, a page ..... Dorothy Dean
Scene—
Sitting room in an English country home. Stage direction of George M. Krebs.

GEORGE MORTIMER BRUSH.

UNIVERSITY OF CHICAGO

Following is the list of concerts given during the summer series at Mandel Hall of the University, under direction of Robert W. Stevens:

June 23—The String Quartet (Chicago Symphony Orchestra): Alexander Zukowsky, first violin; Hermann Felber Jr., second violin; William Konrad, viola; Hermann Felber Sr., violoncello.

June 30—Mary Ann Kaufman, soprano; Marion Green, bass.

July 14—Mathilde Heuchling, alto; William Beard, baritone.

July 21—Naomi Nazor, soprano; Tina Mae Haines, organist.

July 28—The Imperial Male Quartet: Wallace Moody, first tenor; C. R. Wood, second tenor; Ben Q. Tufts, first bass; Julian Worthington, second bass.

August 4—Jenny Dufau, soprano (Chicago-Philadelphia Grand Opera.)

August 11—Palmer Christian, organist; Barbara Wait, contralto.

August 18—Robert Stevens, pianist.

HINSHAW CONSERVATORY

The commencement concert of the Hinshaw Conservatory was attended by a capacity audience at Kimball Hall on last Friday evening and the following program was given in excellent style:

Polonaise Militaire in A ..... Chopin
Waltz Opus 34 No. 2 ..... Chopin
Dorothy Maynard
Vocal solo, My Dreams ..... Tosti
Elsa White
Reading, A Set of Turquoise ..... Aldrich
Monolog behind the curtain.
Pauline Germann
Impressions Lucia di Lammermoor ..... Donizetti-Liszt
Elsie Heegard
Vocal solo, Because ..... D'Hardelot
Esther Anderson
Reading—
Balcony Scene ..... Shakespeare
A Telephone Romance ..... Phelps
Zola Lease
Piano Concerto, Allegro Molto Moderato Op. 16 ..... Grieg
Grace Adelaide Proctor
Reading—
Leah, the Forsaken ..... Daly
Who's Afraid ..... Cook
Evelyn Brown
Vocal solo, I Hear You Calling Me ..... Marshall
Feraphine Sutton
Vocal solo, Dost Thou Know That Sweet Land? ..... Thomas
Emma Hinstra
Vocal solo, Song of the Heart ..... Tunnison
Georgia Carlson
Reading—
Farewell Scene ..... Shakespeare
Daisy's Practice Hour ..... Phelps
Viola Peterson
Vocal solo, A Thousand Leagues Under the Sea ..... Petri
Herbert Woodard
Dramatic sketch by pupils of the School of Acting.
Presentation of diplomas, degrees and certificates by Mr. Marvin Hinshaw, general director.

Honors, diplomas and certificates were awarded as follows:

Doctor of music degree—Otto Bismark Huelster.

Bachelor's degree (piano)—Elsie Heegard, Lillian H. Chernobilsky.

Diploma of graduation (voice)—Grace Purdy, Louise McCleery, Jane Litzenberg.

Diploma of graduation (piano)—Grace Adelaide Proctor.

Teacher's certificate (voice)—Gertrude Thomas, Esther Anderson, Herbert Woodard, Rose Thorne Clapp, Georgia Carlson, Mrs. William Northcott, Nelle Vankey Nomikos.

Teacher's certificate (piano)—Jessie Rinehart, Dorothy Maynard, Anna Phillips, Mary Wolfe, Jennie Eyre, Ruth B. Fischer.

Teacher's certificate (Elocution and Oratory)—Jessie Royce, Evelyn Brown, Zola Lease, Pauline Germann.

Teacher's certificate (dramatic art)—Jessie Royce.

SEE AMERICA

This is the title of an historical and geographical treatise on the Baltimore & Ohio Railroad, which may be had at the ticket offices and which, in interesting detail, is equaled by "Glimpses from the Observatory End," another neat little booklet which may be had for the asking.

The foreword in the former reads as follows:

"It has been truthfully said, the railway is foremost in education, and America leads the world in railway achievement.

"The Baltimore & Ohio was the first railroad in America, and therefore has a most interesting tale to relate of an educational character.

"The story, perhaps, may be old to some, but it is new to the generations who have taken up the books their fathers have laid down.

"The leading historical and geographical facts have been carefully compiled and are presented in as condensed form as possible, in the following pages."

Organists going to Ocean Grove this summer for the convention of the National Association there in August could not do better than to go via the picturesque Baltimore & Ohio, as the very best of railroad luxuries are provided for the comfort of travelers on this famous old line. (Advertisement.)

GERTRUDE V. O'HANLON NOTES

Gertrude V. O'Hanlon has received word from Manager Russell in Paris that if they decide to give a series of Sunday concerts this year in Boston they will use Edna Gunnar Peterson as soloist.

Miss O'Hanlon has sold her quartet in Sioux Falls, Iowa; also Edna Gunnar Peterson for a recital at All Saints' School.

Miss O'Hanlon has just placed a course with a music club at Brainord, Minn. Those who will appear at the series are, the Beethoven Trio, Rose Lutiger Gannon and Edna Gunnar Peterson.

EDWARD CLARKE

Edward Clarke, the baritone, after putting in a very successful season in teaching and concert work, left Chicago June 27 for an extended chautauqua tour through the East. Mr. Clarke will return in time to resume his classes at the American Conservatory early in September.

APOLLO CLUB

The following statement of the affairs of the Apollo Club has been received from the secretary:

TREASURER'S ANNUAL REPORT FOR THE FISCAL YEAR ENDING APRIL 30, 1913

Income—	Tickets Sold	Gross Receipts	Expense	Profit	Loss
Concerts Nos. 1 and 2	6,097	$7,399.50	$4,472.04	$2,927.46	
Concert No. 3	3,091	2,769.60	3,243.37		$473.77
Concert No. 4	3,310	3,358.50	3,796.17		437.67
Concert (Wagner)		1,577.00	612.00	965.00	
Concert (Elijah)	3,568	4,227.52	2,652.18	1,575.34	
Union League Club		150.00		150.00	
Programs		4,253.34	2,003.74	2,249.60	
Interest		383.70	8.99	374.71	
	16,006	$24,119.16	$16,788.49	$7,330.67	

General Expense—		
Rent, rehearsals	$ 788.75	
Profit and loss—bad accounts	62.00	
Printing	308.63	
Entertainment	370.05	
Expense	1,375.53	
Salaries	3,489.60	
Library depreciation	50.00	$ 6,444.56
Net profit, 1912-13		886.11

Balance in Surplus Account, May 1, 1912 .... 10,342.65

Surplus May 1, 1913 (including bonds) $11,228.76

Respectfully submitted
CARL D. KINSEY,
Treasurer.

A comparative statement of the years 1911-12 and 1912-13 shows that the latter made a gain in profits over the former of $886.11.

SIXTH ANNUAL CONVENTION AT OCEAN GROVE, N. J., AUGUST 4 - 9, 1913

National Officers and Members of Executive Committee

President—J. Christopher Marks
Vice Presidents—Clarence Eddy, Homer N. Bartlett
Secretary—Walter N. Waters
Treasurer—Chester H. Beebe
National Superintendent—Tali Esen Morgan
Ocean Grove, N .J.

NATIONAL ASSOCIATION —OF— ORGANISTS

National Executive Committee

Frederic Schlieder, Chairman
Arthur Foote — Dr. Wm. C. Carl
Mark Andrews — Dr. S. N. Penfield
Will C. Macfarlane — Dr. Wm. A. Wolf
Arthur Scott Brook — Rafael Navarro
Clarence Reynolds — Charles T. Ives
Charles S. Yerbury — Mrs. B. S. Keator
Wilfred S. Boult
and the National Officers

NATIONAL HEADQUARTERS: HOTEL McALPIN, NEW YORK CITY

OUR PICTURE

The picture, "A Console of Organists," which is to be found on this page. was taken at Ocean Grove last summer, and a close examination will show many familiar faces.

The convention, which is to be held this year from August 4 to 9, is attracting widespread attention and promises to be the most interesting in the series held at the famous New Jersey resort—Ocean Grove.

The following material and information has been furnished by our Ocean Grove correspondent:

Fred I. White. Reading, Mass.

Edwin B. Hedges, Westfield, Mass.

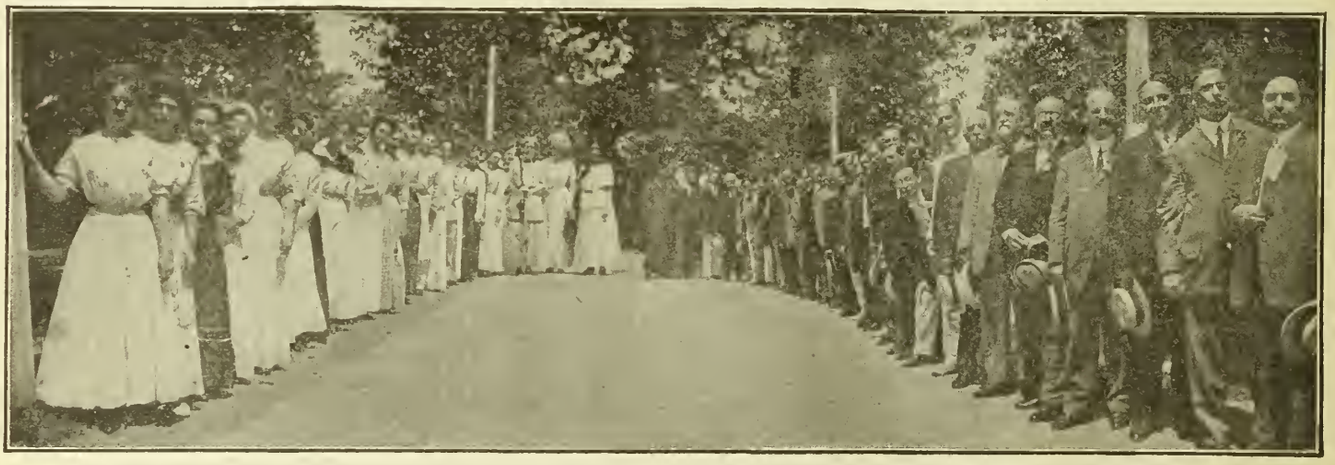
Kinetic Engineering Company, Philadelphia.

The Gem Piano Pedal Board Company, Syracuse, N. Y.

Several other firms have the matter under consideration, and, without a doubt, this exhibit will be the largest ever held in this country. Demonstrations will be given every day by the representatives of these firms under the personal direction of Mr. Scott Brook.

gan for the entire summer. She will sing at most of the popular concerts.

Among the other prominent artists engaged for these concerts are Alice Louise Mertens, one of the finest contraltos of New York; Edith Hallett Frank, a charming soprano; Percy Hemus, one of the most successful of the Victor record singers; the Weber Male Quartet of New York, Donald Chalmers, Jeannette Fernandez, Anna Ballard Lewis, Arthur Parker and many more to be announced. Though these so-called popular concerts are given for very low prices, the standard will be of the highest.



CONSOLE OF ORGANISTS .

The National Convention of Organists

A Great Display of Organ Keydesks, Wind Chests, Stop-Actions, Pipes, Blowers, to Be Shown by the Various Builders.

Mr. Arthur Scott Brook, who has charge of the organ exhibit to be given at the convention of the National Association of Organists at Ocean Grove August 4 to 9, reports that practically all the leading organ builders in the country will be represented. Among those who have already reserved spaces are the:

Austin Organ Company, Hartford, Conn.

Skinner Organ Company, Boston, Mass.

Moller Organ Company, Hagerstown, Md.

Hutchings Organ Company, Boston, Mass.

Steere Organ Company, Springfield, Mass.

Hook & Hastings Company, Kendal Green, Mass.

Wirsching Organ Company, Salem, Ohio.

Estey Organ Company, Brattleborough, Vermont.

The Ocean Grove "Storm"

The Ocean Grove Storm is to be more realistic this year than ever. Oswald Pfeil, the expert German organ builder, is now at work installing a great thunder drum in the organ, which will add considerably to the terrors of the thunder storm. Electrician Walter Franklin is at work putting in wires for additional lightning effects, and it is expected that when the storm is given for the first time, next Saturday night, there will be a number of additional "thrills" in the piece. Clarence Reynolds, the Ocean Grove organist, will arrive on Thursday morning, and he promises some decidedly new and attractive selections in his summer programs.

Mae Sutton, the well known New York soprano who made such a favorable impression in her singing of the popular songs at the Easter music festival at Asbury Park, has been engaged by Mr. Mor-

Singers at Ocean Grove

Tali Esen Morgan has secured for Ocean Grove the Welsh prize singers of Wales, sixty men, the very finest in the principality, who landed in this country on Friday, June 27, and appeared at Ocean Grove on Saturday night, June 28. The choir is known as the "Rhondda Valley Male Prize Singers" and are sent by Wales to enter the international singing contest to be held in Pittsburgh on July 3. The conductor is Professor John Phillips, whose choir of male voices won the national prize at the Llanelly Eisteddfod two years ago. Among the party are found several of the national prize soloists, including Edgar Thomas, a tenor of national fame, and Ivor Jenkins, another of the prize winning tenors.

Mr. Morgan made every effort to secure the party for July, but found it impossible. Most of the singers will return to Wales immediately after the Pittsburgh contest.

Notes

At the regular meeting of the national committee of the N. A. O., held last Tuesday night, the following resolution was unanimously adopted: "Resolved, that the secretary be instructed to extend an invitation to the American Guild of Organists to attend the sixth annual convention of the National Association of Organists at Ocean Grove, N. J., August 4 to 9, and that the guild officers be respectfully requested to select some one of their members to read a paper there on the 'American Guild of Organists: Its Plan and Purposes.'"

The organ builders will send the N. A. O. convention at Ocean Grove at least six organ consoles of the most modern type. The general exhibit will be the largest ever seen in this country and will be well worth going thousands of miles to see. The entire program of the convention will be a most brilliant one in every respect.

Tali Esen Morgan has been mailing requests to the organists of the city to send singers familiar with the "Messiah" to assist the chorus which will sing the work at the organists' convention, August 9, at Ocean Grove. The rehearsals are being held every Tuesday night in the Church of the Strangers, Fifty-seventh street and Eighth avenue. The chorus is limited to 400 voices. Over 300 are already enrolled. The Ocean Grove branch of the chorus will number fully 300.

SUMMER NIGHT CONCERT

The First of the series of summer night concerts at Warren Avenue Congregational Church will be given Thursday evening, July 11, with the following soloists: Alice Ione Cramer, soprano; Elena Moneak, violin; Grant Kimbell, tenor; Electa Austin, piano, and Phelps Cowan, accompanist.

A WEEK OF CONVENTIONS

By MILTON B. GRIFFITH

OHIO

Why will folks have music teachers' conventions during the hottest week of the season? Also why do not the music teachers themselves in large numbers realize the great benefit to be derived from assembling and exchanging ideas? Understanding beforehand that Ohio was one of the most enthusiastic of the states in reference to these events, your correspondent journeyed to Columbus, arriving early on Tuesday

CHARLES E. DAVIS
Retiring President

morning at the Great Southern hotel, which was to be the headquarters, for the concerts and discussions as well as living quarters, but found that the chief clerk was not even aware that there was to be a convention, which was to begin at 2:30. But along about 10 o'clock Colonel William H. Dana, who made the great musical institute which bears his name at Warren, hove in sight. He had plenty of time to tell his life history and how it all happened and several things on the side before anyone else showed up. Then, after the opening address by President Davis and we were ready for the first concert, the program announced "a recital by teachers" it was found there was no piano. Oh yes, the piano was to have been there, etc. The telephone said that the piano was on the way. About two hours later, after other urgings and a few cuss words were in evidence, a real piano tried its best to make an entrance to the hotel, but could not make it to the banquet hall, where an improvised stage had been built upon the tops of several dining tables, carpeted with rugs. Consequently it had to be retaken to storage and await the morning when it was finally brought up the passenger elevator, and the real convention was under way. Until then the afternoon affair had to be postponed—never was given, and the evening recital by Mr. Francis J. Sadlier, bass, of Cleveland, assisted by Miss Bertha May Smith, pianist, of Fremont, and Lynn B. Dana, of Warren, accompanist, was given with a player-piano upon which to play the accompaniments and accommodate a soloist with a Beethoven Sonata!

This recital was a real treat. Mr. Sadlier possesses a brilliant voice, classed as a bass and having the depth and quality and fullness expected, he sings with utmost ease and control up through the range ordinarily accorded a baritone. His training and subsequent experience in the artist concert field have given him the assurance that his art deserves. Of the vocal efforts of the convention this was one of the best. The program as seen below, embraced the best in vocal literature. Although the hall was stifling with the heat, he bravely carried the program through to the end and the small audience did its utmost to voice its approval. Miss Smith, who should have played during the afternoon, contributed for her first number the first movement of the Beethoven Sonata, Op. 27, No. 1. She is a pretty, demure and unassuming girl who has studied well and surprised the audience with a positive and delicate handling of her instrument. The

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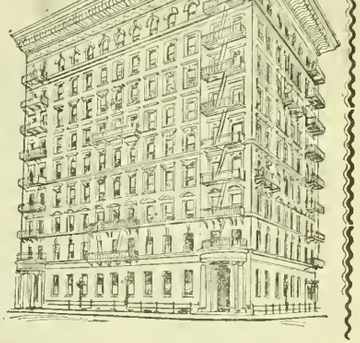
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Novello Edition, N. Y.

MARGARET KEYES

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Chicago Philadelphia Grand Opera Co.
Management The Wolfsohn Bureau

tone was good and the themes well developed. On her second appearance she gave the Nocturne, Op. 32, Chopin, and the "Rustle of Spring," Sinding, with rare charm. Mr. Lynn Dana was perfectly at home with the accompaniments. The vocal program follows:

Honor and Arms	Handel
Sombre Woods	Old French
Friar of Orders Grey	Old English
Off to Philadelphia	Old Irish
The Asra	Rubinstein
To Music	Franz
Dark the Sky	Franz
Out of My Heart's Great Sadness	Franz
Spring's Dream	Schubert
Counterfeit	Schubert
Spring Night	Schumann
Two Grenadiers	Schumann
Vulcan's Song	Gounod
Pilgrim's Song	Tschaikowsky
Thou Art Like Unto a Flower	Burnham
God's Eternity	Johnson
When All the World Is Young	Rogers
Ah 'Tis a Dream	Hawley
Auf Wiedersehen	Bendix

Wednesday

On Wednesday morning at 10 o'clock the round table for public school music supervisors was opened with a fine paper by Mr. B. F. Stuber, chairman of Warren Institute. This developed quite a discussion as to the steps necessary of procedure to make the examination of music supervisors more stringent and adequate to determine the fitness of such teachers. Many instances were cited showing the woeful lack of care in these examinations and how easy it is for any one who sings a little and takes a sudden desire to become a music supervisor, "because it paid better than clerking, or millinery, or a hundred other things," and who has a little pull with some one on the school board, to get such a position. Of course not all positions were thusly filled, but far too many. This conference was followed by a talk on "The Rudiments of Music" by William H. Dana, who made practical tests by asking the audience many definitions of the simplest things in musical nomenclature, then giving in crisp, short and terse sentences his definitions, gathered from years of practical experience in the theory class room. It was not quite agreed whether or not Mr. Dana made great progress on new ideas in regard to teaching the rudiments, but he showed clearly that there existed the greatest lack of fundamental knowledge and that the good old-fashioned methods that were thorough were the best. Questions from the audience as to the methods pursued at the Dana Institute, elucidated from him something of their plan of daily class work.

At 1 o'clock Professor Charles M. Jacobus, Dean of the Ohio Wesleyan School of Music, Delaware, led the piano section in a round table. Aside from an interesting talk by Professor Jacobus, two interesting papers were read, one by Miss Isabel Thomas, instructor in Ohio Wesleyan School of Music, on "What Literature Is Best for Study and what Technical Works Are Best Adapted for the Playing of Modern Piano Compositions." The other paper was by Miss Emma Ebeling, pianist, of Columbus, on the necessity for a change in technical equipment for modern piano compositions and a new treatise of harmony. Miss Farrar, who was on program for a paper, was not present.

The 2 o'clock session consisted of a lecture recital by Robert Brain, of Cincinnati, the subject being "The making of a great pianist." The lecture was a review of the technical works necessary, and a number of composers who should be studied to bring out a well grounded pianist. He was ably assisted by his son, Robert Brain, Jr., who, for a lad of scarce seventeen years has developed a remarkable technic and played with great facility a large program of compositions illustrating his father's lecture. As Robert Brain was his son's only instructor to date, he ably demonstrated his ability in the "Making." However, the son seemed to have sunk his entire identity into that of his father and played without any apparent individuality. He has promise of being heard from as a concert pianist if he now determines to pursue his studies with another great teacher, who should develop in the lad the ideals which would lead to more individuality. The illustrations included studies and an etude from "Czerny," Bach, "Prelude and Fugue;" Beethoven, "Moonlight Sonata;" MacDowell, "Improvisation" and "Perpetual Motion;" Chopin, "Two Etudes;" Moszkowski, "Concerto in E Major," first movement, and Liszt, Transcription of the "Tannhauser" March.

HARRY R. MURRISON

At 3 o'clock Wednesday, the round table for vocalists and teachers of voice was conducted by Milton B. Griffiths, of the South Bend, Ind., Conservatory in the absence of Mr. Harry Murrison, who was on the program as chairman. The leader dwelt in his remarks upon the necessity for a good knowledge of the rudiments and a well-developed sense of rhythm as a foundation to begin vocal study. The essentials of breath-control, freedom of the vocal apparatus, proper placement, and correct enunciation of vowels and consonants were treated in succession by the leader ably assisted by Mr. Stuber and Professor Jacobus.

On Wednesday evening at the Universal-

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ist Church an organ recital was given by Mr. J. Lawrence Erb, F. A. G. O., director of the Conservatory of Music, University of Wooster, Ohio. Under most adverse conditions Mr. Erb demonstrated his profound musicianship both as a master in command of his instrument and of able interpretative powers unsurpassed. The instrument upon which he played was a small, two-manual organ, of excellent tone, but most unresponsive in action, and the wind supply was so bad that in the midst of the Guilmant Grand Chorus the performer had to stop until it caught its breath. For this reason two big movements of Rene Becker's First Sonata in G minor had to be omitted and the Largo from Dvorak's New World Symphony was substituted. Considering the handicaps of a bad instrument and a small audience, the recital was a complete success. The most enjoyed numbers were De la Tombelle's "Echo," a simple but colorful little bit which won the audience completely, the Bach D minor Toccata, the Rogers Berceuse and the Guilmant Grand Chorus.

Following is the complete program:

Toccata and Fugue in D minor.....Bach
Minuet in G (arranged by Rogers).....Beethoven
Echo, Op. 23, No. 2.....De la Tombelle
Allegretto in B minor ..... Guilmant
Berceuse in A.....Rogers
Grand Chorus in D.....Guilmant
Pastorale in F sharp minor.....Faulkes
Romance in D flat .....Lemare
Preludium Festivum
Prayer
Toccata
First Sonata in G minor.....Becker

♮ ♮ ♮

Thursday

On Thursday morning a most interesting paper was read by Mr. Erb on "Organ Playing and Its Relation to the Church," which involved the following points:

The Preparation of the Church Organist.
His Training and Equipment.
His Relation to the Church and Its Services.
His Duty Toward the Congregation and the Community Which He Serves.
How Can the Ohio State Music Teachers' Association Be of Service in This Important Field?

In this, several points were most instructive to ambitious organists. Two of which brought general commendation from the audience were the proneness of many organists as well as other musicians to always be worrying "how much" there was in it for any bit of playing, that it was their duty as well as any other citizen of the community to give freely of their esrvices when the logic of the occasion demanded; rather to be over-zealous in the performance of duty than question every detail in its relation to dollars and cents. The other point dwelt upon was the lack of understanding between ministers and the directors of the church music, often resulting from absence in most cases of musical training on the part of the minister.

At 1 o'clock the "Recital from Schools" postponed from the previous morning was given. It enlisted the services of Miss Helen Ewing, and Miss Catherine Seeley, from Wooster University, both pupils of Mr. Erb. Miss Ewing played with splendid technical equipment and facility, the Liszt Gondoliera No. 1, and Chopin Etude in C sharp minor. Miss Seeley with equal effectiveness played the "Bird Sermon" of Liszt and the Brahms Andante and Scherzo from Sonata, Op. 1. These pupils

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speak volumes for the efficient training given them by Mr. Erb. In the absence of his sister Miss Martha Dana, Lynn B. Dana occupied her place on the program, but the writer did not learn the numbers played, having momentarily left the hall. However, upon return, he was bowing acknowledgments to very enthusiastic applause, hence this popular young man evidently did something worth while. The "Faust" waltz by Liszt was most ably done by Miss Ruth Slayback, from the Women's College at Oxford. Some splendid work was done on this program by two vocal pupils of Mr. Herbert Edmund Hutchinson, director of Mount Union-Scio College Conservatory of Music of Alliance. They were Miss Pauline Andreas and Miss Austa Speck. Miss Andreas, a girl of seventeen, who had studied but one year, displayed a clear, powerful soprano voice in the "Ernani" aria, "Ernani, Ernani, Involami," the clearness of the runs and other coloratura work incidental to this aria being handled with astonishing accuracy for one so young. She comes from a musical family and will doubtless be heard from. Miss Austa Speck sang "Charmant Oiseau" from David's "Le Perle du Bresil," with flute obligato. This young lady has a voice from which she often obtains dazzling effects. She is endowed with an organ which is especially well developed in the higher registers, where she obtains peculiarly thrilling effects in climaxes. In her aria it was unnecessary for her to use the device of changing the ending, which is often employed even by reputable concert singers, but she took her high E with assurance and made a stunning climax on the high D in the closing phrase. Her interpretations are musicianly throughout and her work at the convention and elsewhere has evidenced the fact that she is ready to take her place among the really talented singers of the concert platform.

AUSTA BELLE SPECK

Some of the visitors who were unacquainted with the conservatory from which these young singers hail were surprised at the remarkable degree of vocal efficiency to which their teacher had brought them. Mr. Hutchinson has a rare faculty for developing a real legato style and musicianship in the singers he trains and the ones heard at the convention bear testimony that his methods are not only reliable and effective but are also more productive of really artistic results than are found in most institutions.

Following the school recital Mr. Harry Murrison, bass-baritone, assisted by his wife, Mabel F. Murrison, gave a joint recital, both acquitting themselves in very good style and receiving the plaudits of the delegates in unstinted approval. Mr. Murrison possesses vocal powers in amplitude for any desired purpose and gave this very representative program with much care. Particularly were the dramatic effects of his program well brought out. Following was the program given:

Aria, Hear Me, Ye Winds and Waves (Scipio).... Handel
Rhapsodie Hongroise No. 6 ..... Liszt
Mrs. Murrison
Lungi dal caro bene (16th Century)..... Specchi
Ma Mie (Date Uncertain)..... arr. A. L.
In Einem Kuhlem Grundo..... German Folk Song
The Pretty Creature ..... Storace
Aria Prologo (I Pagliacci) ..... Leoncavallo
Arabesque ..... Debussy
Fruhlingslied, Op. 15 ..... Henselt
Mrs. Murrison
Dearest (Henley) ..... Sidney Homer
Thou'rt Like a Lovely Flower (Heine)..... Harry Murrison
The Pipes o' Gordon's Men..... William Hammond
A Secret from Bacchus (Stevens) ..... Bruno Huhn
Charge of the Light Brigade (Tennyson)..H. Bergen

At the 3 o'clock meeting Thursday afternoon Dr. Charles H. Mills of the University of Illinois was expected to be present and deliver an address on the standardization of music teaching, but he did not arrive until Friday morning. Mr. Herbert Edmund Hutchinson, director of Mount Union-Scio College Conservatory, presented his report as chairman of the committee on standardization. He reported that a few of the State Music Teachers Associations had taken definite action upon the question of granting certificates to worthy teachers. He said that in general there are two theories in regard to these licenses, the mini-

MABEL F. MURRISON

mum and the maximum. In the former, the standard is to be set for the smaller qualification for a teacher to begin work with. In the latter, the idea is to set up so high a standard that the very best teachers and those best qualified to begin such work shall find in such a certificate a sufficient testimonial of highest attainment. The New York Association recently adopted the minimum plan, while the Minnesota teachers declared for a triple standard.

HERBERT EDMUND HUTCHINSON

He pointed out that the profession of music teaching had to do with the expenditure directly or indirectly of $600,000,000 annually, and therefore presented a great economic problem, since this expenditure is more than that annually spent on the army and navy, and is equal to the annual postal receipts. This means that without doubt state regulation must come sooner or later.

He suggested that although the matter was not one for the convention to act upon, since it is really out of its jurisdiction, probably the thing that can be done most quickly toward setting a definite standard in music would be a concerted action in regard to courses of study and diplomas issued by the conservatories connected with colleges belonging to the state association of colleges. Since this association is already formed and is one of the strongest in educational circles it would be comparatively easy for this matter to be taken up.

He also pointed out that since the Ohio Music Teachers Association is not incorporated, the first step would be to secure such incorporation and in such manner as would empower it to grant certificates and diplomas of recognized merit. This was incorporated in the report and officially adopted.

He further called attention to the extremely rudimentary examinations given to public school music teachers and the inefficient manner in which these examinations are administered. The examiners are the regular county examiners who do not profess to have, as a body, any knowledge of music. Therefore they must use the general standing of the candidate as their greatest guarantee. In many cases these examinations are not given in the regular way at all, on account of the consciousness of their inability on the part of the examiners. This could be easily remedied by calling in special examiners. There was a strong protest against the custom of preparing for public school music teaching by the mere attendance upon a summer school of music lasting from ten days to six weeks. The examination should be given in such a way as to compel a much wider knowledge of musical subjects in general. The convention adopted a resolution accepting this part of the report and ordering that a petition be circulated among the leading musicians of the various counties of the state and submitted to the state school commissioner asking that these defects be remedied so far as the present laws of the state allow.

In the general business session which followed on Thursday afternoon, much interesting discussion developed. First, the lack of interest by the many teachers of the state not present, the apparent apathy of the profession in the principal city, Columbus, the way of remedying some of the many evils of the public school examinations, etc. It was unanimously decided to incorporate the association in order to be better able to bring about some much needed reforms and the passing of the resolution mentioned above.

♮ ♮ ♮

New Officers

The election of officers resulted in the following:

President, Lynn B. Dana, Warren.

First vice president, J. C. Ringwald, leaving other vice presidents to be appointed.

Secretary-treasurer, Julia Eatwell, Warren.

Program committee chairman, Herbert E. Hutchinson, Alliance.

Two principal offices are seen therefore to be filled by "live wires," the president-elect is one of those wiry untiring kind, ambitious, with high ideals who will not be content to see a few scattering representatives attend such important business but, having the utmost goodwill and acquaintance of the profession at large, will be able to instill much needed new life into the association. He has back of him also the big following of the Dana Institute. The other most important official is the program chairman which is seen to be placed in splendid hands in Mr. Hutchinson. Also with high ideals, one of the busiest men in the state, but always the busy man is to be depended upon to do things and still find time to help materially in putting this prominent state back into the limelight of activity along association lines. Mr. Hutchinson possesses that likable personality which appeals and whose requests are respected and complied with. The Ohio Association now bids fair to recover from the "slough of despond."

Mention must be made of a very ener-

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Robert Barron, Edith Shaw Brown,
Mr. and Mrs. Harry Murrison,
Gertrude Consuela Bates,
Mary Tris, Mme Edla Lund,
Ralph Gerber, John R. Rankl,
Maurice Goldblatt,
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getic fellow worker from Zanesville, Mr. E. Francis Buckmeyer, who is manager and director of a thriving conservatory of music in that good town. He was very active during all the business sessions, adding much of valuable suggestion from his experience. It was he who organized his county into a local association of music

PAULINE ANDREAS

teachers and brought the largest number from any one place, some eighteen delegates.

On Thursday evening the following very good program was carried out, despite the terrible heat:

♮ ♮ ♮

Vocal and Piano Recital

Mrs. Alice Turner Parnell, dramatic soprano, Springfield; Mr. Ellis P. Legler, basso, Dayton; Mr. Claude Kilworth, pianist; Mrs. Wilbur Thoburn Mills, accompanist, Columbus.

Polonaise in A flat, Op. 53 ..... Chopin
Mr. Kilworth

Aria, Ah Perfido ..... Beethoven
Mrs. Parnell

Duet, "What Have I to Do With Thee" from "Elijah" ..... Mendelssohn
Mrs. Parnell and Mr. Legler

Compositions by Claude Kilworth—
Two preludes, No. 1 and No. 2 in B minor
The Brook
Song of the Birds
Etude de Concert
Mr. Kilworth

At Dawning ..... Cadman
My Rose ..... Lacey
The Elf-Man ..... Wells
The Pretty Creature ..... Wilson
The Pirate Song ..... Gilbert
Mr. Legler

Tears, Idle Tears ..... Sullivan
April Rain ..... Woodman
Ah, Love But a Day ..... Beach
The Year's at the Spring ..... Beach
Mrs. Parnell

After which your correspondent betook himself to the Indiana Convention, in session at Marion, the following program was to be carried out on Friday:

9:00 o'clock a. m.—Round table, for music school directors, Mr. Herbert E. Hutchinson, chairman.

10:00 o'clock a. m.—Round table, music clubs; Mrs. Ella May Smith, leader.

11:00 o'clock a. m.—Piano and organ recital, Universalist Church, State street, near Sixth. W. Andrew McNeilis, Chillicothe; Herman Ebeling, Columbus.

Organ, Prelude and Fugue in E minor ..... J. S. Bach
Piano and organ—
Pastorale in A major ..... Alex. Guilmant
Nocturne in E flat ..... Chopin-Battman
Funeral March ..... Chopin
Organ—
Caprice in G minor ..... H. Crackel
Autumn—Idylle ..... Ebeling
Dedicated to Mr. McNeilis
By the Brook ..... Ebeling
Dedicated to Harry G. Archer, Berlin, Germany
Toccata in F major ..... T. J. Crawford

1 o'clock to 6 o'clock p. m.—Outing at Olentangy Park.

Soloists—Mrs. Grace Hamilton Morrey, piano; Mrs. Elizabeth Thompson Aler, contralto; Mr. Carl Fahl, tenor; Mr. George Johnson, violin.

Piano Ensemble—Miss Hazel Swann, Miss Ethel Harness, Miss Clara Michael, Miss Jessie Crane.

Columbus Maennerchor, Mr. Carl Hoenig, director.

Accompanists—Miss Emma Ebeling, Miss Mabel Rathbn, Gretchen Morgan.

Overture to Sakuntala (for eight hands) ..... Goldmark
Miss Swann, Miss Harness, Miss Michael, Miss Crane

O Vision Entrancing ("Esmeralda") ..... A. Goring Thomas
Mr. Fahl

Spinning Song ..... Dienzl
Melodie ..... Tschaikowsky
Butterfly ..... Hubay
Mr. Johnson

Am Altare der Wahrheit ..... Herman Mohr
Columbus Mannerchor

The Sweet o' the Year ..... Mary Turner Saltre
Lift Thine Eyes ..... Frederic Knight
Mr. Fahl

Air Varie ..... Vieuxtemps
Mr. Johnson

Dedication ..... Schumann
Opus 16—No. 4 ..... Tschaikowsky
Ave Marie ..... Bach-Gounod
Violin, Organ, Piano, Mrs. Aler

Nocturne, D flat ..... Chopin
La Campanella ..... Paganini-Liszt
Liebestraum ..... Liszt
Rhapsodie No. 12 ..... Liszt
Mrs. Morrey

Die Still Wasserrose ..... Franz Abt
Die Auserwachte ..... Volkslied
Columbus Mannerchor

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Indiana

Arriving on Friday morning at Marion your correspondent struck an entirely different atmosphere, it was still boiling hot, but in other ways the air was charged with very desirable activity and the convention hall, the spacious recital hall of the Marion Conservatory of Music, was alive with a look of prosperity, differing much from the results of the last convention at Elkhart. This association has taken on much new life and almost miraculously escaped what seemed the disaster of the Elkhart meeting. This was due to some radical departures made in the policy of the association. As one day's doings had already transpired, the Marion Leader-Tribune will be called upon to furnish the data for that day's events. It is as follows:

"President James M. Black, of Washington, Ind., in his annual address before the thirty-sixth annual convention of the Indiana Music Teachers' Association, which opened for two days' session at the Marion Conservatory of Music Thursday morning, furnished subject matter for action for the members of the association.

"He recommended some departures from the former way of conducting the affairs of the association, to better serve modern needs in the affairs of music in the state. It seems probable that some of the suggestions of President Black will be acted on favorably by the convention, whose delegates seem to be alive to the situation and to be desirous of doing the very best thing for the association.

"Mr. Black said in his message to the music teachers:

"In this, the thirty-sixth annual convention of the Indiana Music Teachers' Association, I think we have arrived at a period in its history that there should be some radical changes in the general trend of the association, if we expect the association to move forward with the progress of the times and fulfill its mission as an organization for the awakening of a deeper and broader interest in musical culture in Indiana. For a number of years the musical festival idea has been the predominating feature of our annual meetings and has been very successful in most instances.

"But of late years many of the cities of the state have their May festivals and concerts of a high order, that to a limited extent takes the place of our meetings, besides some of the orchestral organizations and chautauquas which have developed within the past few years, are also crowding in on the ground our association has formerly filled. Therefore in view of the progress and continually changing musical conditions of the state, there should be some change in our methods of work in the association to meet the growing conditions.

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Recommendations Made

"In the first place, I would recommend there should be more stress laid upon the educational side of music in the way of lectures on different musical subjects, by lecturers who are recognized authorities in their line; conferences by musicians and teachers in the different lines of our profession, and also a limited number of fine concerts. Next I would recommend that our meeting be only a two days' meeting instead of the longer period as in the past and that the date should come earlier in the season for the meeting.

"I also recommend that there should be several changes in the general conduct of the affairs of the association. First, that there should be a large committee or board of managers, composed of delegates and life members who shall have charge of all the important affairs of the association. I would also recommend that there would be a large delegate membership secured from over the state, who, to hold membership, should pay their dues of $1.50 annually, whether they attend meetings or not. This would give officials a fund to work from that would aid in the work of the association very much.

"I certainly thank the association for the honor it has bestowed upon me in holding its highest official position and also for the many courtesies extended to me, and I shall always feel a deep interest in the welfare of the Indiana Music Teachers' Association and hope the association may still retain its place as one of the best organizations of its kind in the country.

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Committees Chosen

"As soon as the address was delivered a

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motion prevailed that it be received and a committee on the president's address was named with other committees. The following were the committee nominations which were ratified by the convention:

"Nominating committee—J. B. Metz, Huntington; Matthew Lundquist, Marion; Helen Clark, Wabash; Mrs. D. D. Mitchell, Martinsville, and Mrs. Myra Gordon. Logansport.

"President's address—L. W. Tilson, Connersville; George R. Eckert, Kokomo, and W. E. Moore, Flora.

"Memorial committee on death of J. S. Bergen, former secretary—W. E. M. Browne, Newcastle; Clark Leaming, Hammond, and W. H. Mershon, Marion.

"Resolutions committee—H. C. Gast, Seymour; Miss Agnes Smith, Kokomo, and Miss Ada Wright, Marion.

"It was ascertained that forty delegates were in attendance at the opening session, which was regarded as large as were ever in attendance at any convention at the opening session. It was announced also that the financial success of the concerts was assured and that there would be no deficit in the matter of holding concerts this year.

"Percy L. Nussbaum, chairman of the program committee, reported on the work of that committee, explaining why there was a delay in preparing the program. J. S. Bergen, the former secretary, having died in February and no successor being named until recently.

"The secretary's report of the last annual convention, held in Elkhart, was read by Secretary W. E. M. Browne, who was unable to supply many of the inserts, which are still among the papers of the former secretary. L. M. Tilson of Connersville, treasurer, was given more time in which to complete his report. Mr. Fischer, chairman of the executive committee, was not present at the opening session.

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Consulted Greathouse

"W. E. M. Browne, chairman of the public school commission, reported that the committee had had a very successful conference with Charles A. Greathouse, state superintendent of public instruction, with the result that questions asked music teachers on examination are now more consistent. It was explained that formerly questions bearing no relation to fundamental instruction in music in the schools were asked on examination.

"Announcement was made by Mr. Nussbaum of the program committee that Mr. Shideler, whose name appeared on the program to give an address of welcome, was called out of town unexpectedly and that the Rev. J. F. Porter of the First Methodist Church would give the address of welcome. The local committee in charge of the reception to follow the evening concert was announced at the morning session, as follows: Mrs. W. H. Charles, Mrs. Thad Butler and Mrs. H. L. Cushwa of the Lyric Club; Miss Ada Wright, Miss Alice Goldthwaite and Miss Elizabeth Hogin of the Morning Musical Club; and Mrs. John Pitt Stack, Mrs. A. T. Davis and Mrs. W. H. Mitchell of the Art Musical Society.

New Constitution

"At the afternoon session the committee on the president's address recommended that a committee of three be appointed to draft a new constitution along lines suggested, to be submitted at the next annual meeting of the association; that a committee of twelve directors or managers be appointed who should meet occasionally and keep in touch with affairs of the organization, to recommend any needed changes in the affairs of the association, these committeemen to be named from life members and delegates, that an earlier date for the annual meeting be selected.

"All propositions submitted by the committee were discussed by the convention which resolved itself into a committee of the whole. There was favorable comment in the main on all propositions, but those members of the association who are supervisors of music in the public schools objected to the convention being held in May for that is the month they are busy with commencement music in the schools. They said they would favor a meeting date in early June or even in April, but not in May.

"All the propositions advanced were turned over to a new committee to be presented at a business session of the convention today.

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School Music

"Professor Robert Foresman of Chicago addressed the convention yesterday afternoon on 'Public School Music' and his address pleased the supervisors of music in public schools. He argued for the subject, of easier method of instructing pupils of the third and fourth grades in music, as opposed to the objective method which some musicians, he said, are much wrapped up in. Mr. Foresman interspersed his address with selections at the piano to illustrate what he meant by simple harmony, rhythm and movement which the young child can be led to take up readily without effort. It was the assertion of Mr. Foresman that musical problems in America would be solved through the public schools. Mr. Foresman spoke readily and entertainingly and the music teachers were pleased with his address.

"Round table discussions on piano and public school music completed the afternoon program.

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Evening Concert

"The first concert of the Indiana Music Teachers' Association at the First Christian church last evening was a brilliant success. The artists were of the very best and their numbers were well chosen so that the combination was one which pleased the audience. The intense heat was such that all concerned were at a disadvantage and the auditorium of the church was not taxed for seating capacity. The majority of those in the audience were musical people, including many delegates and officers, while the general public was fairly well represented.

"Owing to the fact that G. A. H. Shideler was called away on business, it was impossible for him to deliver the address of welcome in behalf of the citizens of Marion, and the duty fell upon the shoulders of the Rev. J. F. Porter, pastor of the First M. E. Church. He congratulated the music teach-

ers on the success of their invitation, welcomed them because they were happy, good looking and well to do, and assured them that the city of Marion was at their disposal during their stay. His remarks were of the most pleasant variety and when he had finished there was no doubt in the minds of the visitors as to the heartiness of his welcome. The response on behalf of the music teachers of the state was gracefully presented by President J. M. Browne of Washington.

"Mr. and Mrs. Frederiksen of Chicago made their initial bow to a Marion audience and their work was of a very high order. Mr. Frederiksen is a violinist of wonderful ability and his wife as an accompanist is almost letter perfect. The combination was one that is difficult to beat, and at the close of each number they received liberal applause. Mr. Frederiksen appeared in three series of numbers throughout the program. His first, Sonata in G minor for pianoforte and violin, by Emil Sjogen, in allegro, andantino and presto movements, was a bit of wonderful execution. His second endeavor was Concerto No. 4 with a variation of movements which served to show his wide range of capabilities. The third of his series was a Hungarian dance by Brahms.

Eidam Scores

"One of the really big men of the program was the pianist, Eidam. His work on a concert grand piano was a marvel to everyone and it is a safe assertion that his superior has never been heard in this city, not excepting Jeanette Durno, who appeared at the Indiana last winter with the Philharmonic Orchestra under the direction of Emile Bouillet of this city. Mr. Eidam is a success as a pianist for the simple reason that his ability is natural and not acquired. He proved this time and again and throughout the evening he appeared at perfect ease. His part in the program opened with a Rhapsodie in F sharp minor. While it was beautiful, it did not serve to show the ability of the artist to the best advantage, so that it remained for him to execute the magnificent Octave Etude which showed him to be the pianist he really is. Upon his second appearance Mr. Eidam played three Chopin numbers, a Valse in A flat, Nocturne in F minor, and a Polonaise in A flat. In the final number Mr. Eidam displayed rare execution and technic, and it is probable this last effort was the greatest of the series. A description of this selection would be most difficult. Mr. Ediam played with the temperament of the true artist. Under the rapid-fire execution of his wonderful fingers the audience was repeatedly carried from thunderbolts to rippling zephyrs while the selection ended in a fortissimo that was particularly brilliant.

Ovation for Hess

"Hans Hess, the Chicago 'cellist, won a great ovation, and if the amount of applause accorded him may be safely regarded a criterion he scored one of the greatest successes of the event. His pleasant manner and his technic quickly won for him a place in the hearts of the audience and throughout his entire appearance his work was sufficient to justify the high esteem in which he was held. Mr. Hess ap-

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peared in two a, b and c numbers. Probably his most delightful selection was the Spanish dance 'Vito' by Popper, in which he was called upon for his most rapid and artistic work.

"The majority of the program, as will be noted by the foregoing, was devoted to instrumentalists, with but a single vocalist, yet if a popular vote were taken it is more than likely this same vocalist would be pronounced one of the most delightful entertainers of the convention.

♮ ♮ ♮

Mrs. Zendt

"Mrs. Marie Sidenius-Zendt of Chicago, a soprano singer, more than held her own with the coteries of instrumental artists, and to the layman if not to the professional musician, her work proved a delightful and refreshing treat. Mrs. Zendt is a lovely woman of much personal charm, and above all a voice that is wonderfully clear and resonant. Her enunciation was perfect and she possesses that intense volume which enables her voice to be heard in every portion of the hall. Her first numbers were arias from the opera 'Louise' by Charpentier, and all of them were beautifully rendered. In her second appearance Mrs. Zendt gave a variety of classics, closing with the well known 'Will o' the Wisp' by Spross. This selection served well to display her lightness of manner, her vivacity, and her wonderful range. But to describe so perfect a thing as her art is like attempting to trace the pencil lines in a delicate water color, and suffice it to say that she is a real artist, the equal if not the superior of most of her contemporaries.

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The Officers

"Percy L. Nussbaum, Marion, president.
"W. E. M. Browne, Newcastle, secretary.
"L. M. Tilson, Connersville, treasurer.
"J. B. Metz, Huntington, auditor.

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Standing Committees

"Executive—Clark Leaming, Hammond; Mrs. Myra G. Gordon, Logansport; Miss Emma B. Hitchell, Greensburg.

"Program—M. B. Griffith, South Bend; Blanch Bartley, Oaktown; Miss Agnes L. Smith, Kokomo.

Public schools—W. E. Moore, Flora; Harry C. Gast, Seymour; A. W. Mason, Columbus.

"Percy L. Nussbaum of the Marion Conservatory of Music, and chairman of the program committee, was chosen the new president of the Indiana Music Teachers' Association, to serve during the year 1913-14, on the recommendation of the committee on nominations this afternoon. The final business session was productive of much to interest the general public, and in a series of resolutions from the pen of H. C. Gast, the various Marion institutions that contributed to the success of the convention were generously thanked, including the pulpit, the press, the directors of the First Christian Church, the Marion Conservatory, etc.

"The business meeting Friday morning at the conservatory was attended by a splendid delegation, and Secretary W. E. M. Browne, who has been a member of the organization for the past twenty-five years, stated he could not recall a convention in which the attendance on the part of delegates has been so satisfactory. The auditorium was comfortably filled, and the greatest interest was shown in the deliberations. One of the most pleasing numbers on the morning program was the address on 'The Training of a Singer,' by D. A. Clippinger of Chicago. His remarks were founded on facts, and to say that he delighted his audience is putting it mildly. Mrs. Carrie B. Adams of Terre Haute, scheduled to appear before the teachers Thursday, failed to arrive on time, and her address on 'Choirs, Choristers and Congregations' was presented Friday morning. Her entire effort was a plea for the legitimate in the conduct of church music, and she described the many freak musical stunts of churches in order to attract crowds. Mrs. Adams declared that a preacher who depends on the musical merit of his choir to win his crowds is not going to be favored with audiences for a long time.

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Mme. Ryder Talks

"On account of the non-arrival of Max Leckner of Chicago, the round table discussion which was to have been conducted by him was dropped, and Mrs. Theodore Sturkow Ryder, a pianiste of Chicago, gave a talk on the necessity of memorizing a certain amount of music by pupils, and the importance of their knowing something of the subject of harmony.

"The afternoon session was devoted principally to the reports of committees and a few addresses by professional musicians. Resolutions on the death of the late J. B. Bergen of Lafayette, for twelve years secretary of the Music Teachers' Association, were passed by a unanimous vote. Mr. Bergen died a few months ago, and the fact that he had been in the service for so many years rendered his loss the more unfortunate. A number of very tender sentiments were expressed in the resolutions. The lectures Friday afternoon were by Leon Sametini of Chicago on the violin, and Carl Morris of New York on voice culture.

"One of the most important communications presented to the convention was the following report of the committee on the president's address.

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Committee Recommendations

"Among the recommendations of the committee, based on suggestions by President Black in his address, are the following: That the educational side of the convention be featured rather than the festival, but not to the exclusion of the latter; that the annual sessions cover a period not to exceed two days and two nights instead of four days; that the meetings be held not later than Thursday and Friday of the third week in June; that the board of directors consist of twelve persons who have been active members for at least two years, the board to be appointed by the president at the close of the convention, and that the association elect no one to office who is not in attendance at the convention. It was also recommended that in view of the rapid growth of the association in the past few years, a committee of three persons who have been members at least three years be appointed by the president to draft a new constitution."

Besides the officers named above, the following were named by retiring president, Black, as the board of directors for the coming year:

J. M. Black, Washington.
G. W. McCutchan, Greencastle.
M. B. Griffith, South Bend.
J. B. Metz, Huntington.
H. C. Gast, Seymour.
Mr. McIlvaine, Vincennes.
L. M. Tilson, Connersville.
W. E. Moore, Flora.
George Eckert, Kokomo.
Mrs. D. D. Mitchell, Martinsville.
Mrs. E. Louise Williams, Moores Hill.
Mrs. Myra Gordon, Logansport.

On Friday evening was given at the First Christian Church one of the best concerts in the history of the association by Leon Sametini, Chicago, violin; Carl Morris, New York, baritone; Theodora Sturkow Ryder, Chicago, piano; Mrs. George E. Eckert, Indianapolis, soprano.

PROGRAM

Sonate Le Tombeau ..... Leclair
Mr. Sametini
Recitative and Aria from "Eli" ..... Costa
"One Fine Day" (Madame Butterfly) ..... Puccini
Mrs. Eckert
Suite D minor ..... D'Albert
Allemande
Gavotte
Gigue
Madame Sturkow Ryder
Aria "Eri Tu" from "Un Ballo in Maschera" ....Verdi
Mr. Morris
Concerto D minor, No. 2 ..... Wieniawski
Allegro
Andante con moto
Alla Zingara
Mr. Sametini
Chanson Provencale ..... Dell Acqua
The Rose I Give You ..... Bischoff
Staccato Polka ..... Mulder
Mrs. Eckert
Etude F sharp major ..... Arensky
The Lark ..... Glinka-Balakireff
The Devil's Dance ..... Rebikoff
Polichinelle ..... Rachmaninffo
Madame Sturkow Ryder
Inter Nos ..... MacFadyen
Opening My Window to the Stars ..... Liddle
Morning ..... Speaks
Mr. Morris
Introduction and Rondo Capriccioso .....Saint-Saens
Mr. Sametini

At the Piano—
Miss Marie Edwards, Chicago; Mrs. D. D. Mitchell, Martinsville

Throughout this long program an audience which well filled the large church, sat and sweltered but thoroughly enjoyed every number of it. Mr. Sametini was a great favorite. Although it was agreed there would be no encores, the audience so insisted after his concerto that after several recalls he finally responded. He plays like only a great artist can play, technically faultless, with absolute command of the powers of his splendid instrument and with a bigness of musical interpretation that places him easily one of the first violinists of the day.

Madame Eckert is delightful to the best advantage in the aria from "Eli." She does some remarkable dramatic work with a quite lyric soprano voice. She knows just the effect she wants and accomplishes it most easily. Her work throughout was a delight.

Equally attractive was the baritone of Mr. Carl Morris, of New York. He has gained in interpretative powers. His voice, great in its powerful utterances, is capable of the most delicate modulation which he

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handles with rare ease. At times he is tempted to let his magnificent equipment sing with too much tone.

Mme. Ryder was at her best and gave some rarely beautiful readings. She is one of those sure-fingered artists who may always be depended upon to "deliver the goods." Lacking in nothing in the matter of technic or strength or delicacy of shading, her artistic interpretations will live long in the minds of those who were fortunate enough to hear her.

Marie Edwards, the accompanist par excellence, played Mr. Sametini's accompaniments. They were grace and precision personified. Mrs. D. D. Mitchell was the very efficient accompanist for Mr. Morris and Mr. Eckert accompanied perfectly the interpretations of Mrs. Eckert.

Altogether the convention was a notable success, financially and programatically, and marked a new epoch for Indiana. There is talk of next year's meeting going to Martinsville or Greencastle.

A WORD OF EXPLANATION

Music News, instead of finding that a "dull season" is at hand, is simply swamped this week with matters requiring attention.

On account of the great space given in this issue to the very important and very fruitful conventions in Ohio and Indiana last week, we are compelled to omit from our columns very interesting letters from Denver, Worcester, Keokuk and Cedar Falls, as well as our report of the Saengerfest at Syracuse and a review of a Festival Song Service at Wheaton last Sunday evening. All this matter will, however, be used in the next issue.

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Buckmeyer.—Mr. E. Francis Buckmeyer, whose picture apears in the review of the Ohio convention, in this issue of Music News, is president of the first County Association to be organized in the state. He was the organizer of this association; George Dickinson of Oberlin is vice president; Miss Delia Porter, secretary, and Miss Nettie M. Dunn is treasurer.

People & Events

THEODORE S. BERGEY

A teacher who has made a great success with his work in Chicago and who is known throughout the country as well as in Europe, is Mr. Theodore S. Bergey, who maintains the Bergey Chicago Opera School at 430 Fine Arts Building, where his fine suite of rooms is continually filled with students of voice who have come to him no less because he specializes in opera than through the fact that his reputation as a voice builder is an extremely fine one.

In all his work Mr. Bergey is very materially assisted by Mrs. Bergey, who is a pianist of distinction and as a coach and accompanist has no superior in Chicago.

It has been the custom of Mr. and Mrs. Bergey to spend their summers in Europe, but this year they are making an exception in favor of the large class of Americans who wish to study with them, and so their Fine Arts studio will remain open throughout the summer.

In the fall Mr. and Mrs. Bergey will present an opera with their pupils and it may confidently be expected that this will be a notable function as the work of these teachers is so well known that a thoroughly attractive list of students is sure to be in the cast and the presentment will be one marked by authority and finish.

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CHRISTINE MILLER CAPTIVATES BIRMINGHAM

Christine Miller's first appearance in Birmingham, Ala., brought to this popular young contralto a great ovation when she appeared as soloist with the Cincinnati Orchestra at the festival concerts on May 5 and 6. The following notices are from the press of that city:

Miss Miller met with a most cordial reception. Her rich voice is admirably trained. She has fine dramatic style and beautiful stage presence, and she is an artist through and through. It was generally remarked that the management was fortunate indeed in securing so great an artist.—The Age Herald, May 6, 1913.

The night program included two numbers by Miss Miller, the brilliant contralto. She was cordially received Monday night and last night she made even a grander impression. She sang Liszt's "Die Lorelei" and the "Lia Recitative and Aria" from Debussy's "L'enfant Prodigue." For an encore she gave the Page's song from "Huguenots." Miss Miller has not only a beautiful voice and perfect vocalization, but she has as well intellectual grasp and poetic feeling. Her style is operatic, but she is entirely free from footlight mannerisms. She is fair to look upon and gracious in manner and few vocal celebrities have won their way into the hearts of Birmingham so thoroughly as she. The Age Herald, May 7, 1913.

Miss Christine Miller, the vocal soloist, received a most cordial greeting. Coming to Birmingham a stranger, she won the admiration of her hearers by her beautiful personality first and afterward by her art. Miss Miller's voice is a contralto of rich, appealing quality, and she has it under perfect control. After her second number, she was forced to respond to the insistence of the audience. Her encore was "In the Time of Roses," which proved her to be a "ballad" artist as well as a dramatic star. —The Birmingham Ledger, May 6, 1913.

Miss Christine Miller repeated her triumph of Monday night and her exquisite contralto fully met the demands of Liszt's "Die Lorelei," and Debussy's recitative and aria "L'Enfant Prodigue." As an encore she gave the Page's song from "The Huguenots." Miss Miller is one of the most generally popular soloists who has ever appeared on the Birmingham stage. Beautiful in face and form, gracious in manner, and perfectly unaffected, she commands the instant respect of her audience. Added to these qualities is a well-trained voice and intellectual interpretation of music so that there is success written for her in capital letters.—The Birmingham Ledger, May 7, 1913.

"A co-star with Mrs. Aldrich was Miss Christine Miller, who, with the possible exception of two well-known operatic figures, possesses the richest and most resilient contralto in America. And Miss Miller has more than mere voice. Her tone production and vocalization are flawless, and I have the word of a well-known linguist when I say that her articulation was just as good. And, better than all this, she has understanding. Miss Miller's first number was from the category of that polished and elegant Frenchman, Camille Saint-Saens, and though not so familiar as another number from "Samson and Delilah," provoked immediate enthusiasm in listeners. But her second number, the more tuneful "O Don Fatale," from Verdi's "Don Carlos," made an even greater impression with the result that she was forced to respond to an encore. She then sang "In the Time of Roses."—The Birmingham News, May 6, 1913.

The soloist for the night performance was Christine

Miller, who again scored a triumph. Her reception was even more cordial than on Monday night. Miss Miller is undoubtedly one of the foremost artists of America, possessing a voice of richest timbre and a perfect manner of tone production, as well as a pleasing stage manner.—The Birmingham News, May 7, 1913.

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GUY BEVIER WILLIAMS' SUCCESSFUL RECITAL IN BERLIN

Guy B. Williams, the American composer-pianist, gave a brilliant recital before a critical audience of the German metropolis at Bechstein Hall, Berlin, on March 18. The following criticisms appeared in the Continental Times and the Berliner Volkerzeitung:

In his concert at Bechstein-saal last Tuesday evening, Guy Bevier Williams not only proved himself a pianist of uncommon ablity, but as was shown in his own Sonata, Op. 5 for piano and violin (in the playing of which, by the way, the composer was admirably assisted by that sterling violinist, Hugo Kortschak), a composer who has something to say, as well.

Good musical ideas, masterfully developed, follow one another in rapid succession throughout the various movements of this grateful work. It is an intensely lyrical expression in which the composer shows himself in touch with the well-springs of melody, poetry and imagination, and comes somewhat as a refreshing draft upon the heels of the many uninspired, disconnected modern utterances which are systematically doled out by unhappy gropers.

The movement which is apt to catch the fancy most upon a first hearing, is the original and piquant Scherzo in which humor is very cleverly depicted. In ending the work Mr. Williams evidently chose to leave the listener in a calm collected mood instead of one resulting from the more customary bombastic finale.

In the structure of the succeeding group of songs which were ably interpreted by the wife of the composer, Bessie Williams, the same agreeable harmonic flow and inventive ability were noticeable. The hearty reception given "Ein Lied" was deserved, the composer having in his setting established an atmosphere thoroughly expressive of the mood of the text. "Rosen" and "Elderbloom and Bobolink" likewise proved to be songs of great merit.

The first and last part of the program presented Mr. Williams in the capacity of pianist. In his opening number, Bach "Chromatische Fantasie und Fuge" he was able to display more than ordinary technical power and facility as well as deep musical understanding.

This was perhaps even more evident in his playing of Schumann's Etudes symphoniques which gave him an opportunity to prove himself equal in every way to the great demands made upon the intelligence, the musicianship and the technical equipment of a pianist by such a colossal work.—Continental Times.

From Guy Bevier Williams I received favorable impressions. His flowing, sparkling technic, the noble tone give tokens of an excellent schooling.

Always within the bounds in strength as well as in temperament, he everywhere remains true to the artistic, enthuses and holds his audience by his earnestness and great pianistic ability. With his playing of Bach's "Chromatic Fantasie and Fugue" and the Symphonic Etudes of Schumann, the modest young artist won for himself a great honor-success.—Volkszeitung. (Advertisement.)

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OPENING OF RAVINIA

The opening night at Ravinia was far more auspicious as to weather, this year, than usual, for the heat of last Saturday had been such all day as to incline people to make the effort to go to Ravinia in the hope that coolness might be found there in combination with the excellent program of music which had been prepared by Frederick Stock and the Chicago Symphony Orchestra.

It was certainly much more pleasant under the trees at Ravinia than it was down town, and the program, musically, was found to be all that had been expected.

The dancing of the Baroness Irmgard von Rottenthal was not so good as some others that might be mentioned, but it furnished an agreeable diversion for those who must have "relief" from the stringency of an orchestra program—even of the summer variety.

There was an enormous attendance—every seat in the pavillion was filled and thousands of people heard the program also from the benches under the trees or wandering about among the pleasant by-ways at Ravinia. The park never looked more beautiful and Mr. Lourie is to be congratulated again on his taste in landscape gardening and the thoroughness with which he has carried it forward at Ravinia.

The program opened with the Dvorak "Carnival"—certainly a cheerful piece for summer night assimilation, and a few moments of real musical solidity were furnished in the "Andante" from the Tschaikowsky "Symphony No. 5," which followed.

The "Polonaise" in E Major, which had been heard under the fingers of dozens of struggling young pianists recently, attained a clarity and a speed under the orchestral proficiency which were electrifying and very promptly swept away the memories of the angularities heard in the less finished performances as well as providing a living model for such young pianists as may have been present.

As a "request" following this, there was given a glittering performance of the 'Ride of Valkyries" (Wagner), which was a great credit to the orchestra as well as to those who had requested.

The Baroness came upon the scene after this number and the orchestra, under baton of her own conductor, assisted her in holding more or less rapt attention through a program which was partly hackneyed, and partly very dull, but which, nevertheless, provided some moments of grace, both in the music and in the gyrations of the dancing Baroness.

After the intermission, during which time the refectory was crowded and many impromptu receptions were held in all parts of the grounds, the program was resumed with the Massenet "Under the Trees," which is calmly cool and absolutely correct for this sort of concert, and was concluded with the MacDowell "Suite" in A Minor, a work of the utmost significance, and which at this concert undoubtedly held the place of honor in the minds of all who heard it.

During the week a succession of fine programs have been given, and today and tomorrow bring these lists:

Friday, July 4, 1913—Afternoon Program at 3

"Solennelle Overture" ..... Glazounow
"Lyric" Suite ..... Grieg
Rustic March
Nocturno
March of the Dwarfs
Waltz, "Morning Journal" ..... Strauss
Intermission 30 minutes
Overture, "Mignon" ..... Thomas
Introduction, "A Basso Porto" ..... Spinelli

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Dances

Friday, July 4, 1913. Evening Program at 8:15

March on American Airs ..... Van der Stucken
Overture, "Merry Wives of Windsor" ..... Nicolai
Waltz, "Wine, Woman and Song" ..... Strauss
American Patrol ..... Meacham
Baroness von Rottenthal in Classical and Character
Intermission 30 Minutes
Irish Rhapsody ..... Herbert
Overture, "1812" ..... Tschaikowsky

Saturday, July 5, 1913. Afternoon Program at 3

Overture, "The Barber of Seville" ..... Rossini
From "Scotch" Symphony ..... Mendelssohn
Andante
Scherzo
Symphonic Dances ..... Grieg
Intermission 30 Minutes
Scenes de Ballet, Opus 52 ..... Glazounow
Preambule
Marionettes
Mazurka
Scherzino
Pas d'Action
Danse Orientale
Valse
Polonaise

Saturday, July 5, 1913. Evening Program at 8:15

Soloist Mr. Harry Weisbach

Overture to "Der Freischuetz" ..... Weber
Melody ..... Tschaikowsky-Stock
Andante for violin ..... Wieniawski
Mazurka for violin ..... Volpe
Baroness von Rottenthal in Classical and Character
Dances
Intermission 30 Minutes
Overture to "The Bartered Bride" ..... Smetana
Petite Suite ..... Debussy
Carnival in Paris ..... Svendsen

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IN BRIEFER FORM

Freeman.—Miss Ida Belle Freeman presented her vocal class in a very successful song recital at the First Baptist Church of Austin last Saturday afternoon. Those taking part were Miss Esther Erickson, Miss Bessie Bradish, Mrs. R. F. Thompson, Miss Mildred Pillinger, Miss Carolyn Pearson, Miss Marcella Long, Miss Eva Allen, Miss Alma Reed, Miss Nettie Nissen and Mrs. Anna Breining Greulich.

♮ ♮ ♮

Lincoln.—The University School of Music at Lincoln, Neb., has issued—through its class of this year, the first number of "Passing Tones," a class publication which it is expected will be perpetuated through the years to come by succeeding classes of the school. This first issue is a very handsome and entertaining piece of work and is a distinct credit to all who were concerned in its preparation and publication.

♮ ♮ ♮

Thaviu.—Thaviu, who has completed a very successful engagement with his band at the White City, has just left Chicago for a ten weeks' Chautauqua trip which will be followed by state fair engagements at Wichita, Kan., and in Louisiana, after which he gives a season of opera at the new theater at Fort Smith, Ark. The Thaviu company consists of the band, a ballet and sixteen principal singers, the chorus being recruited in each city where opera is given.

♮ ♮ ♮

Cowan.—Mr. Phelps Cowan anounces the "Holy City" to be given at Emanuel Episcopal Church in La Grange on next Tuesday evening. The soloists will be Mrs. Orpha Kendall Holstman, Mrs. Zoe Pearl Park, Mr. Grant Kimbell and Dr. William Carver Williams.

♮ ♮ ♮

American Conservatory.—Miss Edna Cookingham, pianist, and Mr. Charles La Berge, baritone, will give a recital at Kimball Hall, Saturday morning, July 5th, at 11 o'clock, under the auspices of the American Conservatory.

♮ ♮ ♮

Liebling.—Miss Helen Calhoun of Sheboygan, Wis., pupil of Miss Claudia McPheeters, was the winner of the Liebling medal this year at the Milwaukee-Downer College. The contest piece was the entire "Sonata," Op. 35, by Chopin.

♮ ♮ ♮

Mount Pleasant.—At the Central State Normal School at Mount Pleasant, Mich, pupils' concerts were given on June 13 and 18, and the commencement program of June 23 introduced the normal orchestra as well as many fine soloists.

♮ ♮ ♮

Haight.—Miss Irma Haight, who taught during the past season at Waterloo, Ia., made a very successful appearance at the Iowa State Teachers' convention at Cedar Falls. She will spend the summer at her home in Detroit.

♮ ♮ ♮

Shaw.—Handel's "Samson" was given at the Masonic Temple of Portland, Ore., on last Monday evening, under the direction of Clement B. Shaw of Chicago and Portland.

♮ ♮ ♮

Murdock.—Miss Effie Murdock is spending the summer at Petoskey, Mich.

LOS ANGELES

There has been a continuous run of local musical events in keeping with the season's closing of the musical schools, as well as the high schools of the city and the grammar grades. Much of merit in grade and rendition is worthy of mention, as also the aspiring and promising students who have done their graduation demonstration.

♮ ♮ ♮

The De Chauvenet Conservatory of Music gave a program of interest and their certificated pupils acquitted themselves creditably. Each department had its genius in embryo.

♮ ♮ ♮

Mrs. Florence Walker gave, in honor of Miss Hilda Nolte, a pianist of excellent attainment, who will soon leavc for a tour in Germany as soloist and accompanist to Mme. Alberta Janson, a dramatic soprano, who also on this occasion sang to the great pleasure of her critical audience.

♮ ♮ ♮

At the colonial evening of the Los Angeles Fellowship, a newly organized ladies' quartet made its first prominent public appearance. The Del Mar Ladies' Quartet is composed of Mrs. Merlin Belle McKee, Miss Ethel V. Erda Ellmore, Miss Ruby Dale and Miss Louise Marie Bilters, in order of low to high in vocal register. For the limited time in practice their work commends a continuation.

♮ ♮ ♮

Mrs. George Birkel gave a reception in honor of the Dominant Club to Mrs. Ellen Beach Yaw-Goldthwaite.

Mme. Emma Thursby and Miss Yvonne de Treville were guests of note at the morning luncheon in the home at Laurel Canyon, Hollywood, Cal.

♮ ♮ ♮

There is in training a chorus of 1,000 voices preparing some good choruses to be used in the national meeting of the Y. P. S. C. E. which will convene here July 9 to 14, when 35,000 delegates are expected to be in attendance, and song will be an element of much interest in all their sessions. Mr. Foster of Washington, D. C.. will be the principal director, with many local and attending delegate leaders.

♮ ♮ ♮

The thirtieth year commencement of the Los Angeles Conservatory of Music and Arts, Mrs. Adeltha V. Carter, president, and Jaroslaw de Zielinski, director, presented an excellent program. Miss Lillian Rita Mohr, Miss Alma Herberger, Mathilda Minkin, as pianists, show strong artistic training and merit their diplomas which, with Mr. Zielinski's approval, means much. The same is equally true of Miss Mercedes Ciesielska's mezzo-soprano vocal work. "The Lotus Trio" sang well and were highly entertaining, Miss Bilters and Miss Ellmore being the other voices, Mr. De Zielinski playing second piano on the concertos and the accompaniments to the vocal numbers, adding that artistic touch so important to soloists. S. W. MOUNTZ,

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Music Abroad

PARIS LETTER

By MAY MANSFIELD
27 Rue Boislevent

Notice.—Owing to the unfortunate loss of the May letter, the articles covered by that letter will appear in the next issue. The subjects were: Thuel Burnham's May recitals, including that of his pupil, Miss Kroeger. Mr. Hugh Goodwin's latest composition, the "Last Judgment;" Charles W. Clark's recital, opening of Miss Bessie Salmon's vocal studio in Boston, Mr. Alfred Baehren's pupils' recital, Mrs. Eleanor Hazzard-Peocock London recital, Mme. Faniatte's pupils' matinee, etc., etc.

One of the most brilliant seasons that Paris has ever known is drawing to a close. To attempt to enumerate the many attractions is impossible, a daily paper, Comedio, a weekly Guide de Concert, and a bi-monthly magazine, Le Monde Musicale, are overworked in chronicling the mass of matter. But all this goes to show that Paris is one of the best places in the world to enjoy musical and dramatic productions.

The Grand Opera and Opera Comique have had unusually brilliant productions, and the new opera theater Champs Elysees has been the headquarters of epoch making productions. The Russian season is now on. Russian opera with the great Chaliapine leading the stars has been given, "Boris Godounow, and "La Khovanchina," alternating with about sixteen representatives of the Russian ballet, with Nijinski and Karsavina at the head. The new creations of this season were "Le Sacre du Printemps," by Stravinsky, which has aroused such an outburst of enthusiasm and animosity, but which really is one of the most beautiful and interesting works of art that have ever been produced as a ballet; "Jeux," music by Debussy, "Daphnis and Chloe," "La Tragedie de Salome," music by Florent Schmidt. "Penelope," opera by Gabriel Faure, has had as many representations as the other productions made possible, but the great and favorable impression it made has continued and it will remain

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one of the most beloved and popular operas in the repertoire.

Mme. Lina Cavalieri is singing in "Hamlet" and "Romeo and Juliet" at the Grand Opera.

The great tenor Bonci has arrived (June 15), from Italy. He has come to sing "La Messa di Requiem," of Verdi, on the 19th of June at the centenary celebration of the great composer.

♮ ♮ ♮

M. Adolph Borchard in Concert at the Salle Erard

M. Adolph Borchard, one of the master pianists of the young school, who had such success in Russia recently, playing the history of the concerto in five great concerts at St. Petersburg with the Imperial Orchestra, gave a concert on Saturday evening, June 7, at Salle Erard. His program included: (1) Ten preludes of Chopin, Op. 28; (2) six Etudes of Rubinstein, Op. 23; (3) the Mozart Sonata in C major; (4) Schumann's "Etudes Symphoniques," Op. 13, and (5) Soirees musicales of Rossini-Liszt. A noteworthy program and one which brought out enthusiasm on the part of the large audience.

M. Borchard is an artist, and has virility, a powerful technique, great shades of expression and coloring, and intellectual grasp of his subject, that make him one of the most satisfactory and interesting of pianists. His pianissimos are full of tenderness and color, with a brilliancy quite unusual.

Madame Giulia Valda Organizes Grand Charity Concert Under the Patronage of the British and American Embassies

Madame Giulia Valda, the well-known former opera singer, and present distinguished professor of singing of the Lamperti method, has been honored by being chosen as the successor of Mme. Marchesi to organize each year a big concert for the benefit of St. Joseph's Church, Avenue Hoche. This is no small triumph for an American woman, who has been established in Paris for five years only. But Madame Valda is a woman of great resource and power, and great executive ability. At the entertainments at her studios, are found many of the nobility and famous artists. Madame Lamperti, the wife of the famous Maestro, is associated with Madame Valda under the name of the Lamperti-Valda School of Singing, with a large number of pupils with some very fine voices.

The concert took place on Thursday, June 5, at the Salle Hoche, under the patronage of his excellency, the British Ambassador, and Lady Bertie, and his excellency, the American Ambassador, and Mrs. Herrick.

The program, one of artistic merit, was given by such artists as Madame Eleonora de Cisneros, of the Chicago Grand Opera Company, Sig. Cav. Innocenzo Caldeira, of the Scala of Milan, the trio, Kellert Brothers, M. R. Sacha Volitchenko.

The result was brilliant and the audience warmly applauded the interesting work of the artists.

Among the many distinguished persons present were noted:

Their excellencies Sir Francis and Lady Bertie, their excellencies Mr. and Mrs. Myron T. Herrick, Honorable L. Carnegie, British minister plenipotentiary; Sir Henry and Lady Austin Lee, Mr. and Mrs. Frank Mason, American consul general; Mr. W. S. H. Gastrell, British consul; Duchesse de Bassano, Mrs. John Mackay, Princess Stigliano Colonna, Lady Pilter and Misses Pilter, Mrs. J. Lawrence, Mrs. D. Campbell, Mme. Michel Heine, Comtesse R. Coetlogen, Mrs. W. Gay, Marquise de Ganay, Mr. Harry Lehr, Comtesse Wiebarren, Comtesse de Gabrina, Sir Robert and Lady Walton, Comtesse de Chaiseul, Marquis de Montebello, Duchesse de Padone, Barone de Bazus, Baronne d'Erlanger, etc.

Among Madame Valda's pupils were noticed Madame Dargie, Mrs. Humphreys, Marquise d' Aste, Miss Julia E. Porter, Miss Victoria Harrel, Miss Louise Carpenter, Miss Taylor, Miss Eleanor Cator, Miss McClean, Mr. Maurette, Mr. De Loys, Mr. Rousselot, Miss Annie Hanslits, Mrs. Pluth, etc., etc.

♮ ♮ ♮

Mr. Leo Tecktonius' Piano Recital

A very mondaine concert was given at the Hotel Majestic, on Tuesday evening, June 10, by the distinguished pianist, Mr. Leo Tecktonius, an American, living in Paris. A large and brilliant audience numbered many of the most distinguished members of the American and English colonies, with a large sprinkling of professional mu-

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sicians, among whom especially pianists and composers, with whom Mr. Tecktonius is very popular. This young musician, besides his remarkable artistic qualities, has a very strong and attractive personality, full of life and magnetism, large in his opinions, and very simple and modest with it all.

He played in a brilliant manner. His technique is to be compared to that of Marc Hamburg, while in his interpretations he thinks for himself, and although one may not always agree with him, he is certainly on the right road and will unfold in a way that a less daring intelligence would miss. With all his energy and virile force he has moments of the most exquisite softness and tenderness with a lyric strain. He is one of the strong young giants of the piano. The following program was given:

Sonate pour Piano et Violoncelle (Op. 58)..... Emile Sjogren
Allegro agitato
Romanza
Allegro con spirito
MM. Tecktonius et Sala

Nachtstucke ..... Schumann
Rhapsodie ..... Brahms
Deux Etudes ..... Chopin
Impromptu en fa diese mineur..... Chopin
M. Leo Tecktonius

Arias .....
Mlle. Ada Androva

Valse gracieuse
Etude
Papillons
Valse impromptu
Prelude } ..... Tecktonius
M. Leo Tecktonius

Sonate pour Piano et Violoncelle (Op. 36)..... Grieg
Allegro agitato
Andante molto tranquillo
Allegro
MM. Tecktonius et Sala

La circulation dans la salle est rigoureusement interdite

♮ ♮ ♮

Madame Elise Kutcherra in Concert with MM. Vincent D' Indy, Georges Jacob and Robert Schmitz

This charming singer of the marvelous interpretations, and who has made such a name for herself all over Europe, gave a delightful concert at the Salle Gaveau on Tuesday evening, June 10, to a crowded house. The songs composed by M. Vincent D' Indy were given with the composer at the piano, and formed one of those notable moments in musical life, when the works are produced as the composer intended. The two artists were given an ovation.

The following program was given:

L'Amour du Poete..... Schumann
Mme. E. Kutscherra et Mr. R. Schmitz
Toccata ..... Widor
Mr. G. Jacob
Largo (with accompagnement of violin and organ) ..... Haendel
Mme. E. Kutscherra, Mr. Gabrini et Jacob
Lied Maritime ..... Vincent D'Indy
L'Etranger (Serment de Vita—2e acte)..... Vincent D'Indy
Madrigal ..... Vincent D'Indy
Mme. E. Kutscherra accompagnee par l'Auteur
Piece en E flat Mineur..... Vincent D'Indy
Finale de la 1re Sonata..... Guillemin
Mr. G. Jacob
Reve (Etude pour Tristan)..... Wagner
La Mort d'Isolde..... Wagner
Mme. E. Kutscherra

♮ ♮ ♮

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gave her first musicale on Friday, June 13, at her Paris home. A large number of guests were present to welcome back this very popular musician, who took such an active part in musical and social circles last year. She has returned to continue her singing under M. Critikos, the well known singer and teacher, and her piano with M. Thuel Burnham, one of the best known masters of Paris.

Mrs. MacArthur has made wonderful progress the past year, and her voice has gained much in richness and volume. She sang Richard Strauss' "Zueignung," and "Elegie" with violin obligato by Miss Christine Roussel, the very talented young violinist. Mrs. MacArthur and Miss Roussel then played together the Grieg Sonata in F Major, followed by "Souvenirs de Moscow." The artists were much encored and warmly congratulated by the delighted guests.

♮ ♮ ♮

Thuel Burnham June Recital

Although the warm weather has come and Paris is in the full swing of the gayest social and musical season, Thuel Burnham's piano recital at his studios at 119 Rue de la Tour, on June 15, proved one of the strong attractions of the week. The place was crowded to the doors, and the presence of Mrs. John MacArthur, his artist pupil, made the occasion of double interest, as she is so popular here.

The master played as though inspired. He seems to develop new excellencies each time he plays. His technic becomes more perfect, his tone more crystalline and beautiful, his interpretations more profound and dramatic.

The following program was given:

Sonate Op. 31, No. 3.....Beethoven
Allegro
Allegretto vivace
Minuetto
Presto
Deux Romances sans paroles.....Mendelssohn
Trois Preludes.....Chopin
Valse.....Chopin
Reve d'Amour.....Liszt
Rhapsodie.....Liszt

I love to hear Burnham play Beethoven. He has a classical taste and a mastery of self that weaves a profound spell. In the Mendelssohn "Songs Without Words," he was deliciously lyrical. The Chopin numbers were full of mystery and enchantment, while the Liszt compositions showed a brilliancy and an art that raised the enthusiasm to the last pitch. Here, indeed, we have a master. Burnham has more than astonished the faithful public that has crowded his doors all winter. His unfoldment has been much commented upon and his season next year in America will certainly be epoch-making. His studios will be open all summer in Paris, where the climate makes it possible to reside here with pleasure all during the year. In summer the opera will remain open, and also much good music can be heard by the various orchestra.

♮ ♮ ♮

Interesting Matinee of M. Dumontier's Pupils in Mise-en-Scene

At the Salle Mors at Passy, Paris, a matinee of scenes from the operas was given by the pupils of MM. Emile Dumontier et Louis Masson of the Opera Comique, on Saturday afternoon, June 14. Acts were selected from the following operas: "Manon," "Faust," "Thais," "Le

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Perhaps the most extensive collection of musical settings to the poetry of the foremost English poets dating back to the Elizabethan age, is the lately published "Great English Poets Series" album of thirty songs, by Franklin Hopkins, composer of the Modern Poets album and Keats and Shakespeare albums of songs. There is great variety represented in this large volume, and although a careful perusal would indicate that Mr. Hopkins has not achieved individuality in his work, the diverse demands of the widely varying poems used and the evident purpose to make the music adapted to the words is the probable reason. The settings, however, possess points of similarity that show Mr. Hopkins to be a student of harmony with a particular relation to musical form. The solidarity of the song framework is noticeable in nearly every case, and the utmost simplicity apparent in many of these lyrics. In Milton's "L' Allegro," nevertheless, the most ambitious and longest, a very complex form of harmonic progression is employed, and it would seem as though the composer had tried to translate quite literally into music the famous lines: "The melting voice through mazes running, Untwisting all the chains that tie the hidden soul of harmony; That Orpheus' self may heave his head from golden slumber, on a bed of heaped Elysian flowers."

The characteristics of Mr. Hopkins' work are directness, simplicity, freedom from pianistic or vocalistic virtuosity, and always a strict adherence to form and to direct melodic appeal. The effects may appear somewhat old-fashioned, but it is clear that there is no evidence whatever that Mr. Hopkins has had anything else in mind outside of an assiduous and studied endeavor to give an Anglo-Saxon flavor to Anglo-Saxon words. The public has been clamoring for English songs, and with such material singers should be able more and more to satisfy this desire legitimately. Some of the most striking numbers in the album, with the poet represented, are as follows: "Her Glance Was the Best of the Rays," Byron; "Lord of Burleigh," "Ever Varying Madeline," Tennyson; "She Was a Phantom of Delight," Wordsworth; "From Comus," Milton; "One Word Is Too Often Profaned," "The Indian Serenade," Shelley. In this album Thomas Moore seems to be the favorite, with six numbers: "At the Mid Hour of Night," "Love Hath Echoes Truer Far," "Sweet Evening Bells," "The Light That Lies in Woman's Eyes," "Then Fare Thee Well," "Whene'er I See Those Smiling Eyes."

Browning, Mrs. Browning, Swinburne, Scott, Kingsley, Jonson, Sidney, Samuel Lover, Chorley and Edwin Arnold also figure. The album is bound in purple and gold, and is marked $3.00. It is published by Cecil Mackie, Inc., New York.

Freischutz," "La Tosca," "Le Cid," "Lakme," "Hamlet," "Mignon," "Carmen."

The work was as a whole very well done, and M. Demontier is to be congratulated. One of the finest voices was that of M. de Bommel, a pupil of Mr. Alfred Baehrens. He has a very powerful baritone of unusual quality, very resonant, and already sings like an artist. His acting gives promise of dramatic talent, and a little more experience will give him an ease and an authority that will add greatly to his power.

The pupils that I saw were well trained and seemed to be at home in their roles. This Cour of Mise-en-Scene can be highly recommended.

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Madame Hazzard-Peocock's Successful Second Recital in London

Madame Eleanor Hazzard-Peocock, that delicious artist and great interpreter, brought a new note to the London season by her second recital, which consisted of her arrangement of children's songs and stories under the title of "Tattle-Tales of Childhood." She was assisted by Mrs. Jessie L. Gaynor, the popular American composer, who played the most charming and sympathetic accompaniments.

Mrs. Hazzard-Peocock dressed like a big doll, looked most charming, and showed a dramatic power beyond the ordinary. She has wonderful intelligence and a great love for her art. In her classical recitals although well trained in the traditions, she brings a new note, a coloring from her big personality and warm heart. Sincere and earnest, a hard worker with a wonderful organ, beautiful quality, and enormous power used with much reserve. In fact, Mrs. Hazzard-Peocock so delights in the pianissimo, so difficult for powerful voices, that any one hearing for the first time, unless he was an expert, would mistake her voice for a small one, but once the singer gives herself up to her dramatic possibilities the depth and power of her voice is constated.

The London press notices were most complimentary to this artist, who has had a most unprecedented success with our English cousins, who are so cold to strangers, but when once won, remain staunch through life.

Private letters from London friends who were at the last recital announce the great success of Mrs. Hazzard-Peocock, and the intense pleasure they derived from her unique entertainment.

♮ ♮ ♮

Madame Kathleen Vierke Again Sings at the Salle Gaveau

Madame Kathleen Vierke, the new mezzo-soprano, appeared again in concert at the Salle des Quartuors Gaveau, in a Soiree Litteraire et Musicale given by Mr. Paul Leyssac of the Vaudeville Theater, with the assistance of Mlle. Mudocci, violinist and Mlle. Edvards, pianist. It was an entertainment of rare merit, Mr. Leyssac being a diseur of marked originality and talent, having perfect command of various languages, gave a very varied program in French, German and English.

His sureness is phenomenal and his diction a thing of joy. His rich and vibrant voice, a rare possession, made his interpretations masterly.

Mlle. Mudocci and Mlle. Edvards were delicious.

Madame Kathleen Vierke had the places of honor on the program, and showed again her qualities of artist and musician. Her voice is very rich and full, a beautiful organ, and she brings to her interpretations the gifts of a rich and charming personality. Hers will be a brilliant future and we will watch with the intcrest the career of this delightful singer.

MAY MANSFIELD.

♯ ♯ ♯

Spry—Walter Spry will give a course of five piano lecture-recitals for teachers attending the summer school opening this week. The first of Mr. Spry's programs includes: "Introduction and Rondo" (Rosenhain), "Sonata in G Major" (Mozart), "Fairyland" (seven instructive pieces) by Lemont, and vale "A la bien aimee" by Schuett.

♯ ♯ ♯

Hunter.—"Destiny," the very attractive ballad by Jane Ogden Hunter of Chicago, is being used with great success by Gertrude Fleming of the vaudeville stage.

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Editorial

OPERA IN ENGLISH FOR ENGLISH-SPEAKING COUNTRIES

(Contributed Editorial)

Carrying on this argument, which seems self-evident, we agree that to make a great musical literature for America and England, our own texts must be our inspiration, but it were narrow and stifling to our music to assert foreign operas should not be translated. German operas are translated for France and Italy, Italian operas for Germany and France, and French operas for Italy and Germany, as well as other forms of vocal music. An occasional opera may be given in Europe where several languages are sung during the performance, but with eleven years' residence in Europe, the writer never heard such an event, and it must be almost too rare to cite in our argument. Anything worth translating can be adequately translated, otherwise it is too local to translate. If we are to make this a united land, English must be more often heard and more rapidly taught to all foreigners who come here to live, and to make our music worth while, English must be sung if we are to educate as well as entertain the public. It is a poor rule that does not work both ways. The writer received from a German musician—referring to some songs sent—the following answer. "As far as the music is concerned, it is beyond criticism, but as the text is English and there is no translation the music is valueless to me or my musical friends." Another friend wrote: "I shall try and get an adequate translation made that my friends may enjoy the song you so courteously dedicated to me." As to understanding what is sung, this rests with the singer, not the public; and even should all not be understood, if music is sung in the language of the public present, and the singers are artists, enough will be understood to make it more enjoyable and instructive than in foreign tongues. If we continue our present polyglot system we are unpardonably unjust to our composers and public at large.

AN AMERICAN COMPOSER.

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MUSIC AND MUMMING

By GEORGE CECIL (LONDON)

Some of the concerts which have taken place during the past few days gave one the impression that the ill-prepared performers were unwise in facing competent critics. Others, fortunately, were in every way justifiable, one of the most interesting being the sonata recital offered by Mr. Eugen d'Albert and Miss Beatrice Harrison, the young 'cellist, whose playing undoubtedly places her very high up in the front rank. Most welcome, too, are the special Sunday concerts at the Albert Hall, at which the Schulz-Curtius & Powell concert agency, under whose auspices they are given, present the most famous artists of the day. They may, in fact, be commended to the notice of week-end visitors to London. And, by way of affording pleasure to the unfortunate Miss Alice Liebman, has given a violin recital at Brixton Prison, the enraptured inmates being present in large numbers.

Sir Joseph Beecham's Enterprise

Sir Joseph Beecham's season of Russian opera and Russian ballet at Drury Lane, promises to be the musical sensation of the summer, for, apart from everything else, he has engaged M. Chaliapine, the famous bass, whose hitherto-to prohibitive fee has prevented his appearing in London. The repertoire includes "Boris Godounow," an opera which has had an extraordinary success in Russia and in New York and Paris. Indeed, extra performances were insisted upon by the public during the recent Paris season.

The Shakespeare Festival

The annual Shakespeare festival at His Majesty's Theater, like its predecessors, is drawing all the town. This week "Twelfth Night," with Sir Herbert Tree at Malvolio, has been a potent attraction, and on Monday next "Julius Caesar" goes into the bill. Very enjoyable, too, were the "Merchant of Venice" performances with Sir Herbert's truly realistic and consistently Jewish Shylock, and Miss Marjory Patterson, a young American actress of indisputable talent and charm, as Nerissa. Miss Patterson, by the way, devotes her spare time to writing books, which meet with very considerable appreciation in America, while as a reciter she is in constant demand in all circles.

An Interesting Revival

On the afternoon of the 27th inst., the 72-year-old "London Assurance" of the late Dion Boucicault will be revived at the St. James Theater for one performance only, in aid of the actors' pension fund, the king and queen being present. The cast includes Sir Herbert Tree, Mr. H. B. Irving, Mr. Charles Hawtrey, and Miss Marie Tempest—indeed, such a galaxy of stars has never before been announced.

Music News

Music in Chicago

IRENE BELDEN ZARING

Mrs. Irene Belden Zaring gave a pupils' piano recital, on the afternoon of June 30, at her residence studio, 4451 North Winchester avenue, Ravenswood. She was assisted on the program by Miss Clara Anderson, who gave readings, with musical accompaniments by her sister, Miss Grace Anderson; and by Miss Jessie Miller, soprano.

Master Robert Sanders, a pupil six and one-half years old, played the following group as one of the numbers of the program: "The Sprite" (Lemont), "Youth and Joy" (Schytte), "Love Song" (Alletter), "Circling the Christmas Tree" (Mrs. Adams), "The Castagnettes" (Graham P. Moore).

THE PREISER MUSIC SCHOOL

The two concerts given to signalize the close of a season of the Preiser School of Austin were extremely successful and drew audiences of fine size and also of enthusiastic admirers of the work of Mr. Preiser and his assistants.

Remarkable, indeed, is the fact that this teacher is able to hold together so many young violinists and to so successfully amalgamate them into an orchestra which, despite the fact that it contains very many beginners, he is yet able to drill and manipulate into excellent performances of concerted numbers.

At the closing concert last Monday evening these players were heard in "The Poet and Peasant" overture, a "Serenade" by Von Blon, and "The Coronation March" by Meyerbeer, in all of which the concerted work was fine, and in the latter number especially a brilliancy was attained which was remarkable. Some little players there were in this body of students whose age could not have been more than twelve or fourteen, and yet so surely had their technic been formed, and so admirably were they accustomed to follow the Preiser baton that the totality of effect was musical as well as accurate.

Very many young soloists appeared to much advantage to themselves and to the great credit of Mr. Preiser whose work was shown to be of finest caliber and the most certain aspects. These included Potter Duff, Orville Hayward, William Groom, Carrol Dickerson, James Lanigan, Frank Brought, Francis Keene, Walter Madsen and Jean Ahern, while Sherley Platt proved herself well advanced in a movement from the Mendelssohn concerto; Mary Johnson was excellent in the "Zigeunerweisen" of Sarasate, and Fred Braucher, a thorough young artist, was remarkable in the ease and brilliance with which he delivered Bassini's very attractive "Dance of the Goblins." Miss Johnson and Mr. Braucher joined with Fannie Barnett Preiser in giving a fine reading of a trio by Moszkowski.

Several piano pupils of Mrs. Preiser were heard in work which was creditable alike to them and their teacher, the numbers being "Berceuse" (Godard), "A Poem" (MacDowell), "Con Amour" (Beaumont), and a Mozart fantasie by a pupil not scheduled on the program; the others being Dorothy Barnett, Evelyn Morgan and Helen Stephenson, all four of the players showing good technic and a very unusual regard for tonal values.

C. E. W.

JENNIE F. W. JOHNSON

Miss Jennie F. W. Johnson, contralto, assisted by Mr. Hunter, pianist, and Mr. Ambrosius, 'cellist, gave a recital, June 26, at Lincoln Center for the American Book Company's School of Music. She just finished a series of ensemble concerts Friday morning for the American Conservatory of trios from Bach's cantatas, with Adolph Weidig, violin, and Louise Robyn, pianist, it being the first time these Bach numbers had been given in America. Saturday morning, July 12, she gives a recital, with Herbert Butler, violinist, in Kimball Hall for the American Conservatory.

THE HADLEY SCHOOL OF MUSIC

The first regular semi-monthly student recital of the summer season of the Hadley School of Music was given last Tuesday evening.

A goodly number of students have registered for the summer term, which opened June 24.

AMERICAN CONSERVATORY

Another excellent program was given in Kimball Hall last Saturday morning, the occasion marking the second in the series of recitals that are being given under the auspices of the American Conservatory's summer school. Edna Cookingham, pianist, and Charles La Berge, baritone, were the artists heard, the former opening the program with Beethoven's sonata "Apassionata," which proved to be a novelty so far as this writer is concerned, because of the fact that it has never appeared on a program to which we have listened. So we feel indebted to Miss Cookingham, not alone because she gave the opportunity to hear so great a masterpiece, but more because she presented it so well. The first and last movements were taken at the very quick tempos required, yet good tone and clarity were preserved in all passages. The "Andante" with variations was given with dignity and tonal beauty. Liszt's "Waldesrauschen" and the familiar d'Albert

EDNA COOKINGHAM

"Scherzo" made up the second part, and the latter was played with great vivacity and made scintillant and effective. Miss Cookingham closed the program with the Strauss-Schuett "Fledermaus Waltz." The pianist displayed a high order of technical and musical equipment throughout her portion of the recital and proved herself to be in the forefront of that attractive band of young artist-pianists, which is so numerous in Chicago and which goes a long way toward creating here a satisfactory musical atmosphere. Mr. Charles La Berge is a young artist whose interpretations and

(Continued on page 9)

From a Painting by Coolin Campbell Cooper

AAGE FREDERICKS

Following is some foreign comment on the work of the distinguished Danish violinist, Mr. Aage Fredericks, and also some more recent American notices:

A NEW MUSICAL STAR

At the Saturday morning recital I heard the distinguished violinist, Mr. Aage Fredericks, play several compositions by northern composers, and also some classical works with great beauty. . . . By comparison with other great artists it is easy to see that Mr. Fredericks is among the best in his art. . . . . His interpretation of the works he presented aroused much enthusiasm.—Dansk-Amerikanisen. (Translation.)

"Underrattelser," Aabo, Finland.—At the concert last night the gifted Danish violinist, Aage Fredericks, appeared for the first time, playing the Wieniawski "Concerto No. 2." Mr. Fredericks made a very fine impression on the audience. His conception in every respect was masterly. The orchestra deserves praise for its eminent support of the performance by Mr. Fredericks. The soloist was recalled several times and respond with an encore.—Korsnen, Viborg, Finland. (Translation.)

RECITAL GREAT SUCCESS

Mr. Fredericks Demonstrates His Remarkable Ability as a Violinist

"Decaturian," Decatur, Ill.—In spite of the storm and rain, the auditorium was almost full and the applause showed that the audience was not disappointed. Decatur seems to enjoy violin music very much, for the announcement of a program with violin numbers calls forth a large audience. Mr. Fredericks was all that could be desired. His bowing was wonderfully effective; he produced a fine singing tone from the violin, and his personal interpretation of the music was fascinating. The "Beethoven Concerto, Opus 61," was a heavy one, Decatur audiences have seldom, if ever heard before. It was interesting throughout and had some especially fine work for the violin alone. The Chopin-Sarasate "Nocturne" will always have a warm welcome in the listeners' hearts, because of the beauty and feeling with which he played it.

Mr. Fredericks' arrangement of the Tolhurst "Intermezzo" and the Gossec-Elman "Gavotte," were rendered delightfully. The last number, Wieniawski's "Souvenir de Moscow," was very brilliant and difficult technically; but he did not let it be mere technic, he gave it an interpretation which only an artist can give.

VIOLINIST WINS WARM WELCOME

Aage Fredericks Heard in Recital—Bow Work Remarkable—Violinist Shuns Conventions

The young Danish violinist made friends not less by his perfect mastery of his instrument and his remarkable interpretative powers than by his gracious manner, which is devoid of all affectations and even of that studied naturalness with which some performers attempt to cover up nervousness. He was as much at ease as if he were playing for the entertainment of a few close friends and conditions were such as to try the soul of the most philosophic artist.—Decatur Press.

For terms and dates for the season 1913-14 address
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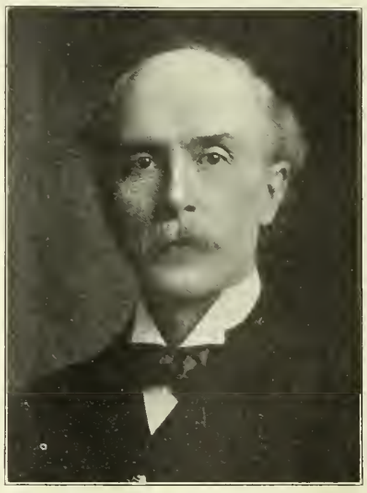
THE PITTSBURGH EISTEDDFOD

FRANCES BOWSER

The Pittsburgh International Eisteddfod, held during four days' time, beginning last Wednesday, deservedly goes down in Americal musical history as one of the most stunning achievements to the credit of the country.

Not at any time were there less than eight thousand persons assembled for the regular performances, in the great auditorium of the Exposition Building, these being representative of twenty states, from Maine to California, and from New York to Texas. In this audience were many of those whose names stand out brilliantly in the world of music. Thus was the financial success assured—the artistic success goes without saying, with Evan Williams, Dr. D. V. Thomas (Swansea, Wales), H. E. Krehbiel, Daniel Protheroe, William Ap Madoc and Elizabeth Tudor lending their presence, and the famous Rhondda Choir of Wales, the Scranton United Choral Society, and the Haydn Choral Society of Chicago carrying off the prizes.



WILLIAM AP MADOC

Before proceeding further a few words culled from the admirable foreword in the official program, which comes from the pen of William Surdival, will undoubtedly be of interest.

"The Eisteddfod, which is distinctly a Welsh institution, has become one of the most efficient and forceful factors in the development of the nation's life and character. . . . . The Eisteddfod for many centuries has protected and preserved the language, the literature, the poetry and the customs of the Welsh people. . . . .To the masses the Eisteddfod is a fountain of educational and national inspiration. . . . It has given to the world of music some of her finest artists. The Eisteddfod knows no party or sect. Today the civilized world pays its respects to this noble institution. Its place in the life of the nation is established. Long live the Eisteddfod."

Promptly at 1 o'clock on Wednesday the ceremonies of the Eisteddfod were begun, with Mr. W. R. Hughes of New York presiding. The musical part of the program was fittingly begun by H. Evan Williams, America's distinguished tenor, followed by a solo by Mrs. Tilly Bodycombe Hughes. Featuring was the competition of children's choruses, the members of each being under fourteen years of age. With twenty choirs competing in singing the two selections stipulated, namely (a) "School Festival Song," by Rhys Herbert, and (b) "Out in the Fields," by Paul Bliss, the first prize of $250 went to Etna and Sharpsburg Choir, an organization of forty-six children. To Mr. Fillmore, the director, goes a big honor. Second came the Snodgrass Public School choir, under the direction of Mr. Morgan Emmanuel, who received the $150; and third ranked Beaver Falls, with Mrs. Hendricks as conductor. To them was awarded $100.

Among the twenty-nine compositions submitted in the American anthem contest none was found sufficiently worthy by the adjudicators to merit the donating of the prize, so the money was withheld. The only two which might have been considered of sufficient excellence to rank with "The Star Spangled Banner" and "America" were disqualified on account of their previous publication. The critics maintained that a worthy national anthem must be a perfect anthem; perfect in sentiment, in structure, text, music, and all else.

DANIEL PROTHEROE AND EVAN WILLIAMS

Thursday's afternoon musical program was opened by Miss Elizabeth Tudor, a well-known New York soprano. Following was the bass solo contest, in which Mr. Sharp and Mr. Daveney distinguished themselves, the former, however, winning the prize of fifty dollars for his excellent

Faelten Pianoforte School, Boston, Mass., Programs 1912-1913

Music News has secured the exclusive right to publish the entire set of programs given at the Faelten Pianoforte School during the past season, with interpretation lessons by MR. CARL FAELTEN

JANUARY 22, 1913.

Helen Genevieve Tracy, assisted by William Howard, violin, and Milo M. Goldstein, violoncello—Sonata, D major, Haydn; At the Fjord, Peasant's March, Op. 3, Torjussen; Valse Reverie, Op. 14, Oehme; Butterfly, Little Bird, Op. 43, Grieg; Elegy, C sharp minor, Op. 88, Nollet; Dance of the Gnomes, To a Wild Rose, MacDowell; Allegro and Finale, presto from trio, C major, Haydn.

JANUARY 23, 1913.

Ensemble—Vivian Fraser, Claire Kidder, Ruth Markham, Ruby Pfeiffer, Helen Ray, Harry Starr, May G. Ryan, Frances McConihe—Overture, "Alfonso and Estrella," Schubert.

Marion Sampson—Sonata Pathetique, Beethoven.

Marguerite Flynn—Autumn Sketches, Wilson G. Smith; In Autumn, The Chase, Wayside Flowers, Autumn Enchantment, By the Mill-Stream, Autumn Memories.

Faelten System (Transposition Exercises)—Marion Sampson—Adagio and Maestoso, from Staff Reader, Faelten; Louise Wright—Allemande, Handel-Faelten; Helen Morrison—Sailors' Song, Heller; Carolyn Breed, Helen Hickey, Myrtle Brown, Marie Clancy, Helen Dempsey, Edith Bartrip, Harold Robinson—Study, Op. 139, Czerny; Vesper Bells, Krogmann.

Louise Wright—Prelude, Romanza, Valse, Delafosse; Rustle of Spring, Sinding.

Marion I. Seavey—Gavotte, Sgambatti; Rondo Capriccioso, Mendelssohn.

Helen Morrison—Concertstuck, Op. 79, Weber. Second Pianoforte: Mr. Carl Faelten. Tutti: Georgie Webster, Warren S. Smith, Arlene Atkins, Harry McClenahan.

JANUARY 30, 1913.

Ensemble—Maxine Buck, Eleanor Weiss, Helen Tracy, Henry Emmons, Katharine Gormley, Mary Washburn, Mary Margaret Dervan—Reapers' Song, D major, d' Ourville; Fanfare militaire, "L'Alerte," Behr.

Louise Bogan—Barcarolle, G minor, Op. 37, No. 6, Tschaikowsky; Valse Mignonne, A major, Op. 30, No. 2, Kronke.

Lois Hannaford—Impromptu, A flat major, Op. 142, Schubert; Praeludium, E minor, Op. 35, No. 1, Schutt.

Marion Parmenter—Gavotte, A flat minor, Sgambati; Reverie, B major, Strauss; Eroticon, D flat major, Sjogren.

Ensemble—Arlene Atkins, Grace Swain, Mary Fellows, Eola Davis, Fannie Broderick, Grace Lockhart, Melinda Austin, Dorothy Clements—Menuet, A flat major, Op. 41, No. 2, Scharwenka; Hungarian Dance, D Flat major, Behr.

Mildred Sheatsley—Gigue, B flat major, Graun; Two Tone Pictures: Galatea, F sharp major, Elektra, B flat major, from Op. 44, Jensen; Ballerina, A major, Op. 12, No. 4, Oehme.

Georgie Webster—Impromptu, A flat major, Op. 29; Valse, E minor, Op. posth.; Etudes de Concert; G flat major, Op. 25, No. 9; F minor, Op. 25, No. 2. Chopin.

Arlene Atkins, Harry J. McClenahan—Toccata for two Pianofortes, C minor, Fournier.

FEBRUARY 6, 1913.

Ensemble—Mabel Jackson, Florence Fleming, Zayma Galvin, Cecilia Petersen, Hedwig Schultz, Helen Morrison, Mildred Sheatsley—Overture, Zampa, Herold.

Laurette H. Moulton—Fanfare Militaire, Devaux; To a Wild Rose, MacDowell.

Samuel P. Gibson, Jr.—Barcarolle, Op. 54, Wickenhauser; After the Harvest, Bohm.

Gertrude Nolan—Shepherd's Song, In Autumn, On Horseback, from Op. 14, Willis.

John Hantz—Tarantelle, Barcarolle, Op. 100, Burgmuller; Over the Snow, Lynes.

Transposition Exercises (Faelten System)—Bertha Muran—No. 42, Hazel Kanz—No. 43, Staff Reader, Part II., Faelten.

Viola Howard—Frolic of the Winds, Cramm; Dance Mignonne, Krogmann.

Marie Conlin—Toccatina, Foote; Festival Pollonaise, Wolff.

Bertha Muran—Praeludium, Op. 5, No. 1, Niemann; "The Owl," Strong; Song of the Brook, Lack.

Hazel Kanz—Woodland Whispers, Braungardt; Dance of the Gnomes, Whelpley; Papillon, Lavallee.

Charles Cushing Fearing—Concerto, G minor, first movement, Dussek. Second Pianoforte: Mr. Carl Faelten. Tutti: Annie Mackay, Vivian Fraser, Cecilia Petersen, Harry G. Starr.

FEBRUARY 13, 1913.

Ensemble—Class of 1913—Estelle Ross, Ruth Markham, Ruby Pfeiffer, Harry G. Starr, Marjorie Goodwin, Annie Mackay, Vivian Fraser, Cecilia Petersen—Overture, Der Vampyr, Lindpaintner.

Ola Murray—Etudes, Op. 46, Nos. 25 and 9, Heller; Caprice Humoresque, Op. 227, Bartlett.

Hubert Ripley—Melody, F major, Rubinstein; Tarantelle, A minor, Pieczonka.

Transposition Exercises (Faelten System)—Marjorie Deere Stephens—Valse Lente, Study, Russian Song, Menuetto, Home Sweet Home, from Clef Reader, Book 1, Faelten.

Dorothy Moore—Two Preludes, Op. 28, Nos. 28 and 7; Valse, Op. 70; Valse, E minor, Op. posth., Chopin.

Lucille Knudson—Menuet from Sonata, E flat major, Haydn; Midsummer, Op. 62, No. 2, MacDowell; Valse, Op. 93, Heller.

Mary Morton Washburn—Concerto, Op. 25, Mendelssohn. Second Pianoforte: Mr. Carl Faelten. Tutti: Helen V. Ray, Marjorie Goodwin, Cecilia Peterson, Harry G. Starr.

FEBRUARY 15, 1913.

Ensemble—Joseph Sargent, Teddy Graves, Oliver E. Williams, Jr., Thomas Williams, George Vaillant, Ernest Young, Walter R. Baylies, George W. Baylies—Hunting Song, Op. 173, No. 1, Eggeling.

George W. Baylies, Walter R. Baylies—Papageno's Air, from "Magic Flute," Mozart-Faelten; Scotch Air, "Young Charles," March, from Clef Reader, Book II., Faelten.

Ernest Young—Lullaby, The Clock, Dance on the Lawn, from Op. 62, Kullak.

Joseph Sargent—Soldier's Parade, Skating, from Op. 62, Kullak.

Harry Gibbs—Dedication, Op. 3, No. 1; Vision, Op. 3, No. 4, Torjussen; Narcissus, Op. 13, No. 4, Nevin.

Faelten System (Transposition Exercises)—Charles Burnham Porter—Waltz, minor mode; C. Thurston Chase, Jr.—Hunting Song, major mode; Howard Allen, William Hitchcock, Harold Sears, Edgar Crosby—At Play, major mode. Gurlitt; Clarence Burns, Mortimer Blood, Carl Schipper, Edgar Crosby—Waltz, minor mode, Ehmant.

Lewis Harlow—Six Variations on "Nel cor piu sento," Beethoven; Perlenschnur, Op. 24, No. 2, Chwatal.

Frank Guilfoyle—Fantasy, Op. 16, No. 1, Mendelssohn; Rondo Brilliant, Op. 62, Weber.

Charles Cushing Fearing—Concerto, G minor, First Movement, Dussek. Tutti: Harry G. Starr, Frank Guilfoyle, Harry J. McClenahan, Frank H. Luker.

FEBRUARY, 20, 1913.

Ensemble—Ethel McManus, Adelaide Keezer, Blanche Hayes, Hazel Campbell, Marion Parmenter, Mary Prescott, Harry Starr, James E. Oakes—Overture, "Peter Schmoll," Weber.

Dorothy Dwyer—To the Cuckoo, Those Evening Bells, Waken Lords and Ladies Gay, from Op. 63, Zilcher.

Christine Schelbach—A Merry Meeting, Farrar; Gavotte, Neudstedt; Rondo, Bunte-Eggeling.

Grace Young—"Le Chevaleresque," from Op. 109, Burgmuller; Menuet, Op. 37, No. 3, Kronke; Wayside Brook, Seymour Smith.

Eleanor M. Bockelman—It Is Raining, First Grief, Good Night, Grandmama, Z'lica.

Alberta Avonelle Sanford—Allegro Maestoso, from Concerto, Op. 45, Moscheles. Second Pianoforte: Mr. Carl Faelten. Tutti: Annie Mackay, Vivian Fraser, Harry G. Starr, Cecilia Petersen.

Transposition Exercises (Faelten System)—Dorothy Dwyer—Suabian Folk Song; Christine Schelbach—At Play, Gurlitt.

Jessie Stuart—Waltz Aerienne, Leibetz; Tarantella, A minor, Pieczonka.

Elizabeth Forrest—Le Fontine, Aletter; Valse Entrainante, Wachs.

Katharine Gormley—Sonata, F major, Mozart.

Maxine Buck—Caprice Espagnole, Op. 67, La Morena; A Midsummer Night's Dream, Strong; Menuet, Op. 14, No. 1, Paderewski.

Ensemble—Arlene Atkins, Fannie Brodrick, Mary Fellows, Jessica Tupper, Grace Lockhart, Grace Swain, Dorothy Clements, Harry Starr—Tarantelle, D minor, Op. 82, No. 12, Raff.

FEBRUARY 27, 1913.

Ensemble—Frances Clifford, Elmer Rietzel, Sylvia Murray, Helen Mann, Gordon Tarr, Dorothy Dwyer, Charles Fearing, Lorna Bugbee—Character Piece, "The Mill in the Black Forest," G major, Op. 52, Eilenberg.

Jessie Alison—Valse Harmonieuse, E flat major, Op. 264, Lack; Im Mai (Impromptu), A flat major, Op. 7, No. 3, Rubner.

Arthur Bassnett—Abend lauten, D flat major, Op. 41, Lange; Paraphrase, "Rigoletto," D flat major, Op. 207, No. 4, Spindler.

Dorothy Shann—Sarabande, A flat minor, Bach-Faelten; Nocturne, A flat major, Op. 20, No. 3, Saul; Air de Ballet, G minor, Op. 36, No. 5, Moszkowski.

Transposition Exercises (Faelten System)—Helen Dervan, Ethel Stepansky, Clifton Day—Waltz, Op. 197, No. 1, Krause; At Play, Op. 198, No. 8, Gurlitt.

Fannie Brodrick—Nocturne, C major, Op. 23, No. 1; Energico e ben marcato, from Op. 111, C minor, Schumann; Student's Serenade, A major; Scherzo-Impromptu, B flat major, from Op. 73, Grieg.

(To be continued next week.)

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interpretation of the "Erl King" (Schubert). However, the highly interesting part of the program was the ladies' choral competition, in which five organizations figured. For what proved to be an almost perfect reading of Cadman's "Indian Mountain Song," and "The Fountain" (Bartlett), Canton, Ohio, with Miss Sarah Lavir at its head, was awarded the initial prize of $500 and a beautiful gold medal; and to Mr. Stephen Martin and the Pittsburgh Ladies' Choral Club, the second place, with a substantial gift of $250. Others perhaps deserving very honorable mention were the Chicago Chorus, under the direction of Haydn Owen, and the Pittsburgh Ladies' Schubert Club, under the direction of Reese R. Reese. The latter conductor had previously acquired the distinction of being the winner in eighty-seven similar contests, all of which were of material importance. Even though this organization failed to win on this occasion it is certain that the members acquitted themselves, under Mr. Reese's direction, with much credit.

On the Thursday evening program sang Miss Lillian Heyward, soprano, of Cleveland, Ohio, the excellence of her reading of the scene et air from "Judith" (Concone), giving her first place in the soprano contest, and the accompanying fifty dollars. This young woman also was given the prize in the duet for soprano and contralto, in "Power Eternal," from Rossini's "Stabat Mater." Miss Dorris May Stadden, also of Cleveland, was the contralto. Since the critics found it indeed worthy of mention, Music News also gives the special space to comment on the voice of Miss Helen Hiner of Pittsburgh, a contralto who did not win in the duet, perhaps on account of the soprano with whom she was associated. That hers is a contralto of very extraordinary quality, and one which is all too seldom heard, was the substance of the commendation given by H. E. Krehbiel, critic of the New York Tribune. Miss Hiner later was honored in the contralto solo contest, dividing the prize of fifty dollars with Mrs. Mabel Jones of Cleveland, Ohio. The test piece in this instance was the difficult and beautiful "My Heart at Thy Sweet Voice," from "Samson and Delilah" (Saint-Saens.)

Hildach's "Passage Bird's Farewell," the tenor and baritone duet was successfully presented by Messrs. Phillip Warren and Thomas Beynon of Scranton, Pa.

Standing out vividly in the solo contests was that for the tenor voice, the very difficult and most exacting test of a satisfactory reading of the Verdi "Celeste Aida," (key of B flat) being given. Of this Mr. Krehbiel of the New York Tribune said in part: "This song is one of the very severest tests which may be applied to a tenor. I have not heard five tenors who could sing 'Aida' to my satisfaction. It must be ecstatic in expression, and represents a heartfelt outburst of passion. The singer must not shout. Also the piece is a wonderful study in sostenuto and sustained phrasing."

After listening to eight most worthy preliminary performances. Mr. Krehbiel expressed himself as amazed at the beauty of the contests.

In this exacting test J. B. Seifert of Pittsburgh won the prize of fifty dollars, unstinted praise of the adjudicators, and a near ovation from thousands of persons in the audience.

Stunning to the last word was the magnificent singing of the Rhondda (Wales) Choir of sixty sturdy Welshmen, in the male chorus competition on Friday. Its rendering of the superb "Castilla" (Daniel Protheroe) not only astonished the entire audience, but amazed even the adjudicators, it was so well presented under the baton of Mr. John Phillips. Such imaginative qualities, such poetic feeling, such vivid and forceful telling of the story has not been equaled, much less exceeded by any body of male voices. To the Welsh singers who came across the seas were awarded a gold medal and $1,000. However, it must be acknowledged that Pittsburgh, with Ernest Lunt at the head of the Mendelssohn Choir, proved to be a close second. Many in the audience maintained that perhaps it was even the equal of the premiers.

The Pittsburgh Dispatch commented as follows: "In announcing the verdict Adjudicator Krehbiel said in most positive tones that never at an Eisteddfod, either national or international, had male choral singing been heard to equal that of yesterday. Mr. Krehbiel acknowledged being Welsh only by adoption. He went even further and said he had never heard the equal at any of the famous German saengerfests. With Dr. Thomas and Dr. Protheroe, the other

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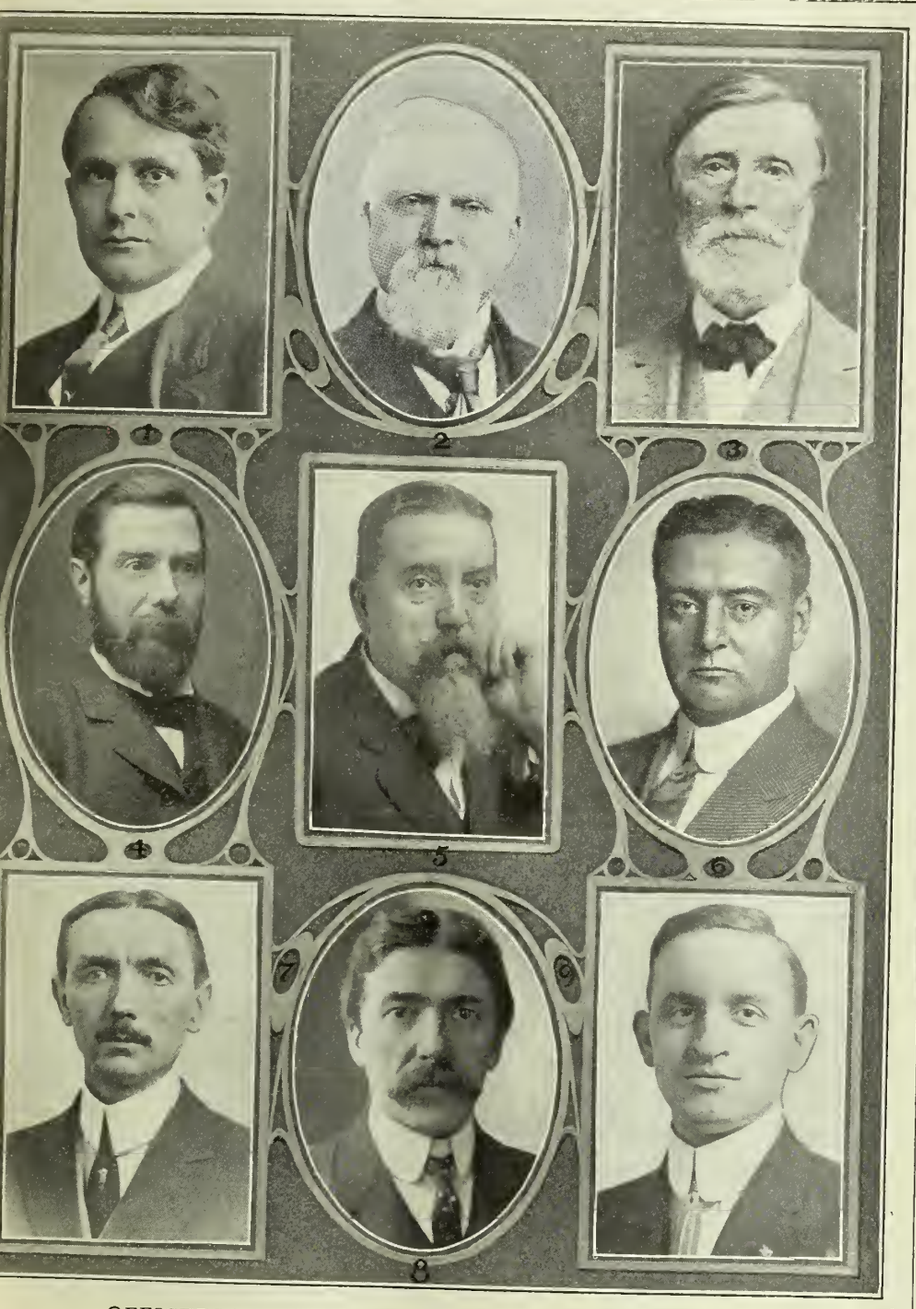

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adjudicators, the three have been judging these contests for many years, and their word is law."

The second contest number, also magnificently sung, was "What Care I How Fair She Be" (unaccompanied), by Blumenthal.

It is now a matter of regret that the other most excellent Pittsburgh choir, a Welsh organization, was disqualified on account of presenting four men above the stipulated number. This is thought by many to have been an accident, as sixty-eight men had assisted at rehearsals, although but sixty were expected to appear at the final singing. Mr. Isaac Prosser is the conductor. Very naturally excitement followed, and it was here that J. J. Davis, president of the association, showed fairness and poise, and above the calling, announced that it was his unpleasant duty to pronounce the society disqualified.

On Saturday Roger Howell, baritone, of Wilkes Barre, Pa., was awarded the fifty dollars for the most acceptable rendition of Verdi's "Toreador" (in B flat). Miss Helen Root of Canton, Ohio, was the successful pianist; in her reading of the A flat Ballade, Op. 3, No. 7, Chopin, she really merited the fifty dollars.

On this Saturday's afternoon program were two artists whose appearances are indicative of the highly artistic character of the Eisteddfod. They are Miss Elizabeth Tudor, a New York soprano, and H. Evan Williams, the Welsh-American tenor.

Miss Tudor has a most beautiful voice and a splendid bearing. She is able to use the full resources of her voice with perfect ease, and the resonance and beauty of her tone is beyond fault finding.

Her singing of "One Fine Day" from "Madame Butterfly" was one of the most distinguished features of the Eisteddfod—her voice is of such exquisite quality and her style is so absolute that it would be difficult indeed to imagine a more delightful reading of this famous number.

Later, in the "Lucia" Sextet her attack of the extreme high note was the work of a consummate artist and the tone she was able to show on this note was exquisite in quality and manipulation.

The Eisteddfod committee was indeed fortunate in securing Mr. H. Evan Williams for this event, for not only in this concert, but also throughout the meeting he proved himself again and again an artist of the most superb equipment and the most beautiful artistry. One ovation after another was accorded him, and no one who was present at these concerts will ever forget the thrilling quality of his voice or the passion and exquisite beauty of his vocalism.

Another example of the standard of excellence insisted upon by the adjudicators was shown in the manner of giving the "quintet" prize for the attempted render-

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ing of Wagner's "Die Meistersinger." Of the several quintets appearing but one was decided to be worthy of but one half the sum set aside for this contest. Pittsburgh singers were given twenty-five dollars.

Although it is not possible for Music News to give space to other than the musical parts of the numerous programs, still it feels compelled to make comment upon the absolutely able and delightful readings of Mrs. Edith Harris Scott, in selections from Ella Wheeler Wilcox and Kipling. These were given masterful interpretations at her hands and brought rounds of merited applause. Mrs. Harris Scott is also a contralto of good parts, and appeared successfully later in the "Sextet" from "Lucia," in company with Miss Tudor, Evan Williams, Gwilym Miles, Mr. Beddoe and Mr. Roberts, on Friday evening's grand miscellaneous concert.

Few such brilliant concerts are ever heard as that of the evening of July 4, when all the chorus organizations joined in the "Cambria Song of Freedom," by T. J. Davis (conducted by the composer), and Parry's arrangement of the "Pilgrims' Chorus," conducted by Dr. D. Vaughan Thomas, and many soloists appearing also.

Besides the "Sextet" before mentioned, Mrs. Hughes was heard to advantage in "My Heart Is Weary" (Goring Thomas), and Mr. Miles sang Peccia's "Gloria," to the great pleasure of the audience.

Mr. Haydn Gunter of Muncie, Ind., proved himself a splendid violinist in some numbers by Wieniawski, drawing a very full and sweet tone, and playing with most artistic interpretative thought.

Mr. Williams was simply superb in the Gounod "Lend Me Your Aid," and Miss Tudor was captivating in Del Acqua's "Provencal Song."

Miss Sue Harvard, a soprano who has been accepted as one of Pittsburgh's best

SUE HARVARD

artists, proved herself at this concert to be truly splendid as to vocal equipment, and also to have a presence and a style which made her work doubly attractive.

The great aria from Weber's "Oberon" is a searching test for any soprano, for it not only demands dramatic power and breadth, but it also presupposes the possession of coloratura possibilities much beyond the average and an interpretative ability which will cover many phases of expression. Miss Harvard met all these tests triumphantly and her singing was, indeed, beautiful. The audience recognized her great ability to the full and gave her most enthusiastic applause.

Later in the quartet from "Rigoletto" she was joined in a thrilling reading by Mrs. Scott, Mr. Williams and Mr. Miles.

The real climax to the magnificent music festival, and one indeed absolutely fitting in every sense, was the chief choral competition, in which six wonderful organizations participated, singing the "Challenge of Thor" first, following this with the de-

ELIZABETH TUDOR

lightful "Little Bird in the Air," from "King Olaf" (Elgar).

Though enthusiasm reigned throughout the several days, and the numerous sessions, the now keyed-up audience simply lost control of all conventions, and gave way to abandoned cheering when Chicago and Scranton sang. The adjudication was not given until the evening session, but that Chicago would follow with Scranton in the lead was anticipated, and with good reason.

Dr. Vaughn Thomas, the distinguished Wales adjudicator, made the formal announcements. To the Scranton United Choral Society, under the leadership of John T. Watkins, was given the $5,500 prize; to the Chicago Haydn Choral Society, with H. W. Owens, conductor (director of the voice department of the Western Conservatory of Music), went the generous second prize of $1,000; while Cleveland, Ohio, came in for the third place with a $500 award.

Following is given in part the criticism of the adjudicators, Daniel Protheroe, Dr. Vaughn Thomas and H. E. Krehbiel, as read by Dr. Thomas from the stage;

"I. Cleveland in (a) "The Challenge of Thor," firm tone, basses fine, sopranos shrill, tenors weak; intonation good, tempo a trifle fast, lacking dignity. (b) "Little Bird in the Air," sang crisply and with precision, though tempo was too rapid; interpretation satisfactory.

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II. Pittsburgh Choral Union. (a) Tone not sufficiently solid in basses and tenors; enunciation not very good, tempo too fast. (b) Basses good, sopranos tremulous to a degree; tempo good, rhythm not suave, expression fair; interpretation on the whole good.

III. Monongahela Valley Choir. (a) Tone forced, sopranos shrill, altos too open; good tempo though control was lost later; male voices superior to female voices here; intonation faulty. (b) Interpretation intelligent.

IV. Philadelphia Competitive Society. (a) Women's voices here finer than those of the men. Clean singing, tone not scintillating enough, not sufficient "molto maestoso;" interpretation not vivid; intonation good. (b) Female voices fine, tempo too fast, too "tame;" intonation good.

V. Haydn Society of Chicago. (a) Good, round low voices. Accurate, precise, and well knit and energetic; intonation fine, tempo satisfactory, good sostenuto of tone, fine interpretation of "Challenge of Thor." (b) Tenors very good, sopranos and altos sang well, enunciation good, rhythm fine, interpretation very good.

VI. Scranton, Pa., United Choral. (a) Fine body of singers, magnificent basses showed brilliantly; first tone had a true resoluto. "Here amid the icebergs," given a finely realistic interpretation of that phrase; accuracy and intonation precision evident, rhythm virile, interpretation thrilling. (b) All qualities that make up a finished performance there.

It was a great achievement."

The Eisteddfod closed on Saturday evening with a performance of "King Olaf" (Elgar), from which the choral contest numbers had been chosen, and considerable speech making and felicitations, an audience of ten thousand people being present.

The chorus included all the competing bodies, and numbered 942 voices; as these were picked in every sense of the word the quality of the tone was something wonderful, though the ensemble with the orchestra was not maintained absolutely at all times.

These numbers were under the baton of Daniel Protheroe of Chicago, and this splendid musician showed his alertness and his authority in unmistakable terms, and has to his credit a great achievement in bringing this great mass of singers safely through the numbers absolutely without previous rehearsal.

The soloists of this notable performance were Elizabeth Tudor, H. Evan Williams and Gwilym Miles, than which no better group could possibly have been chosen, each of these singers adding still more of distinction to the esteem in which they were already held.

"My Country, 'Tis of Thee" made a fitting finale to the whole event, and sent the immense audience happily away.

The management of the stupendous event was excellent throughout, and volumes of praise could be given to each of the men in executive position.

Mr. Protheroe was forceful and efficient in whatever position he was placed; Mr. William Ap Madoc also brought his great knowledge of the Welsh Eisteddfod into favorable play during his brief stay in Pittsburgh.

Mr. James J. Davis, the president of the association, proved himself absolutely fine in his position, and was greatly assisted by the entire staff of officials, especially active and efficient being Mr. W. B. Jones, one of the directors.

MUSIC IN CHICAGO

(Continued from page 3)

singing ability afford great satisfaction. He sang two finely arranged groups with poise and finished style. His voice is excellent and sympathetic and of comprehensive range. The beauties of Grieg's "From Monte Pincio" were artistically set forth by Mr. La Berge, and tripplingly, indeed, went Mendelssohn's "I Am a Roamer Bold." Handel's "Droop Not Young Lover" was made vocally and interpretatively beautiful, while the climactic moments were finely achieved and the dramatic qualities impressively set forth in Rubinstein's "The Asra" and Schubert's "Der Doppelganger." Miss Esther Hirshberg played beautiful accompaniments.

GEORGE MORTIMER BRUSH.

HOW MUCH IS A MILLION?

The breezy comedy, "How Much is a Million?" is being acted at the Fine Arts Theater by its author, C. R. Hopkins, and his pretty wife, who as the possessor of the million carries the requisite manner and wears the multitudinous and very elegant clothes in exactly the right fashion. She is a very attractive actress also and is but one of a cast which is excellently balanced throughout.

Mr. Hopkins himself plays the part of an ingenious young writer with very neat emphasis on its comedy points and an altogether likable impersonation as a whole.

The play is certainly very original as to subject matter and it is filled with the most clever dialogue heard in any play for many months.

The audiences have been very good, considering the excessive hot weather, and Mr. Hop...ns has won many friends for his triple ability as author-producer-actor.

C. E. W.

RAVINIA PARK

Ruth St. Denis has been engaged to supersede the Baroness von Rottenthal, beginning her engagement on Saturday evening.

Several soloists have been introduced during the week, the playing of Albin Steindel on Wednesday evening being especially successful. Mr. Steindel, one of the first violinists of the orchestra was heard in two movements from a Wieniawski "Concerto."

The programs for tomorrow are as follows:

SATURDAY, JULY 12, 3 P. M.

Overture to "Raymond" ..... Thomas
Benedictus ..... Otis
Minuet ..... Friml
Spanish Suite ..... Lacombe
"In the Arena"
"Under the Balcony"
"The Bull Fighters"
Overture to "William Tell" ..... Rossini
Ave Maria ..... Schubert-Lux
Waltz, "Wine, Woman and Song" ..... Strauss

SATURDAY, JULY 12, 8:15 P. M.

Soloist, Harry Weisbach.
Huldigungsmarsch ..... Wagner
Overture to "Oberon" ..... Weber
Andante, Rondo, for violin ..... Lalo
Capriccio Espagnol ..... Rimsky-Korsakow
Hungarian Rhapsody, No. 12 ..... Liszt
Marche Slave ..... Tschaikowsky

4
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OCEAN GROVE IN AUGUST

As many musicians are planning to spend the month of August at Ocean Grove we quote for their benefit the principal events for the month as published in the summer program sheet:

Sunday, August 3—Sermons by Rev. W. N. Ainsworth, D. D., Macon, Ga.

Monday, August 4—National Convention of Organists, 1:30. Called to order. Evening, reception.

Tuesday, August 5—National Sunshine Society. National Association of Organists, 9:30 and 1:30. Recitals at 3:00 and 4:30.

Wednesday, August 6—National Association of Organists, 9:30 and 1:30. Recitals at 3:00 and 4:30. Evening, annual banquet.

Thursday, August 7—N. A. O., 9:30 and 1:30. Recitals 3:00, 4:30 and 8:00.

Friday, August 8—N. A. O., 9:30 and 1:30. Recitals 3:00 and 4:30. Woman's Foreign Missionary Society. Three days.

Saturday, August 9—N. A. O., 9:30. Afternoon, outing. Evening, Handel's oratorio, the "Messiah."

Sunday, August 10—Woman's Foreign Missionary Day. Morning, Bishop L. B. Wilson. Evening, Dr. W. H. Morgan.

Monday, August 11—Sousa and his band. Two concerts, 3:00 and 8:00 p. m.

Friday, August 15—Coronation of the Asbury Park Queen in the Auditorium at 8:00.

Sunday, August 17—Sermons by Rev. Cortland Myers, D. D., Tremont Temple, Boston.

Monday, August 18—Lecture in the evening by Dr. Myers.

Wednesday, August 20—Children's Fairyland Festival at 8:00.

Friday, August 22—Opening of the camp meetings. (See special program.)

Sunday, August 24—Sermons by Rev. George P. Eckman, editor New York Christian Advocate.

Sunday, August 31—Sermon by Bishop L. B. Wilson. Lovefeast. Dr. C. W. Boswell, evening.

BEFORE THE AFTERNOON SESSION AT THE NATIONAL CONVENTION OF ORGANISTS AT OCEAN GROVE

The accompanying picture, the third of a series which were taken at Ocean Grove last summer, shows the Organists present at that time gathered in front of the door of the Convention Room before an afternoon session.

THE OCEAN GROVE STORM

The following is copied from the Ocean Grove Citizen:

THAT WONDERFUL STORM

How It Is Advertised by Special Features—Drinking Cups, Fans, Parasols and Caps

Last season over six hundred thousand people paid admission to hear the "Ocean Grove Storm" played on the big Hope-Jones organ by Clarence Reynolds, the official organist. On Saturday night, the first performance of the season, it was heard by several thousand people, showing that it is as popular as ever. It is certain that nothing on this coast has been so thoroughly advertised. No matter where you turn, you come up against a reminder that the "Storm" is doing business at the old stand.

Among the novel features adopted by Director Tali Esen Morgan this year to advertise the "Storm" will be several hundred umbrellas, each six feet wide, made of heavy canvas, which will be loaned free of charge to people on the sands and will be presented to all the teamsters in town. Two thousand water-proof fiber caps for boys and girls will be given out next week. One hundred thousand paper drinking cups will be given away on all the excursion trains coming to Asbury Park and Ocean Grove. Two-feet thermometers, with a "'Storm' Every Day at the Auditorium," will be given to all hotels and boarding houses. Thousands of two-color postals, showing the interior of the Auditorium, will be given away on the boardwalk.

The "Storm" is a story of the war, given entirely on the organ. It begins in darkness, then the morning, singing of the birds in the forest, bugle calls in the distant camp. Soldiers on the march to the music of brass bands and fife-and-drum corps. First heard very faintly in the distance, then drawing nearer, passing by and again lost in the distance. The next scene is a mountain country in the South, and its beauty and grandeur suggested by the organ building up and playing the "Hallelujah Chorus" from Handel's "Messiah." Merry-making in the camp—fiddles and bagpipes. Afternoon service in the old country church. A funeral march in camp. Approaching thunder storm. Lightning. Rain and wind, then the storm breaks in all of its fury. The big pipes, which produce the thunder-effect, are under a wind pressure of fifty inches, whereas the

biggest organs of the world are under ten inches. After the storm passes away, and the skies have cleared, singing is heard at the evening service in the church. Ten o'clock strikes, the bugle blows "taps" and the composition ends with the "soldier's dream"—"Home, Sweet Home." It is a fact that eight thousand people sit for forty minutes without apparently making a move. The Auditorium is as quiet as a grave, so intently is everybody in listening.

Churches

NEW FIRST CONGREGATIONAL

The series of concerts being given at the New First Congregational Church under the direction of H. Augustine Smith have been attracting great attention and the programs have been of much interest.

The first concert was given on June 24 and was called a "High School Night," the list of works given being engagingly light, with the exception of "The Wreck of the Hesperus" (Brewer), which was given in the well known style of the New First choirs, the solos being sung in excellent way by Mable Corlew Smidt.

Tuesday evening, July 1, was Wagner night and served to introduce to the west side Mr. John Doane, Jr., an organist who has already attained great prominence on the North Shore, though his residence in Evanston has been but brief.

Mr. Doane has the most amazing technical equipment and plays the organ with an assurance and a mastery which give his work an interest which but rarely attaches to organ playing. His knowledge of registration is absolute and his skill in manipulating any given organ is marvelous. The big old organ at the New First is not easy to manipulate, by any means, but Mr. Doane was complete master of it on Tuesday evening and held it down to a suavity and at the same time a variety of effect which it has seldom shown.

The playing of the "Liebestod" from "Tristan and Isolde" was masterly also on its interpretative side, and held the audience spellbound in interest, the ensuing applause being of such a nature that an encore was unavoidable. Mr. Doane played "The Evening Star" with such intensity and such grace that he made his hearers forget how hackneyed it is, and they listened with keen delight and appreciation to the lovely melody and sincere appreciation of the artistry with which it was manipulated.

A fantasie from "Lohengrin," including chorus numbers as well as a solo sung in splendid way by Mable Corlew Smidt, and one by Roscoe King which also gave much satisfaction, was used, the accompaniments throughout being done by Mr. Doane and being an absolutely impressive object lesson on the possibilities of the organ.

The program contained further the "Prize Song" from "Die Meistersinger," given in its violin solo form by Mr. King, and the "Elsa's Dream" from "Lohengrin," sung by Mrs. Smidt with rare purity of tone and a most engagingly direct interpretation.

The program of this week (review of which will be given in our next issue), was as follows:

Solo and chorus, Land of Hope and Glory.....Elgar
Mr. Frank M. Dunford and Chorus

Songs—
Old Folk Song
A Modern Song
A Patriotic Song
Miss Lucy J. Hartman, Contralto

Chorus—
Eldorado .....Pinsuti
The Soldier's Life .....Sullivan
The Boy Choir and Male Chorus

Readings—
Daniel Webster's First Speech
The Builders
Master Homer Watson

Flag Song .....Conant
The New Girl Choir

Cantata, Paul Revere's Ride.....Busch
The Boy Choir and Men
Mr. Dunford, bass; Mr. John Doane, organist

National Hymns—
The Star Spangled Banner
Tenting Tonight
America
Choir and Congregation

The series will close on Tuesday evening, July 15, when an oratorio night will be given, including selections from "Holy City." and Miss Florence G. Boydston will play, as an organ solo, the "Nuptial March" by Dubois and the "Triumphal March" by Buck.

———♯♯♯———

KANKAKEE

The commencement concert of the Drake School of Music in this city took place on Friday evening, with the following program:

Piano Concerto, C major (First Movement)....Mozart
Miss Alice Tolson

Reading, Gwens Canyon ..... Connor
Miss Elsie Deininger

Violin, Fifth Air and Variations .....Dancla
Master Thomas Hogan

Reading, the Minister's Black Nance ..... Phelps
Miss Esther Goodknecht

Piano Concerto, E flat major (First Movement).... ..... Mozart
Miss Theresia Heimburger

Vocal, A Sunny Garden ..... Moore
Miss Reba Randall

Reading, For the Sake of Old Yale ..... Williams
Donald Grace

Violin Concerto, (First Movement) ..... Seitz
Miss Bessie Kenaga

Reading, Billy Brad and the Big Lie..... .... Ritchie
Miss Eolinne Peters

Piano Concerto, Concertstuck ..... Weber
Miss Pearl Boyd

Reading, Advertising for a Wife ..... Lincoln
Fred Beckman

Vocal, Rain of Flowers ..... Fearis
Miss Edith Adams

Reading, For Love of Mary Ellen ..... Brainard
Miss Gertrude Griffin

Piano Concerto, B flat major (First Movement).... ..... Beethoven
Miss Ruth Erzinger

The program was given in fine style; the accompaniments being played throughout by the Drake School Orchestra, an organization which is conducted by Ralph Michaelis and which under his efficient baton has attained much distinction.

———♯♯♯———

ST. JAMES' M. E.

Folowing is the program of last Sunday forenoon at the church:

Organ Prelude, "Hosanna".....Dubois
Doxology
Hymn
Response by Choir, Old Italian Chorale
Anthem, "The Eternal God".....West
Gloria Patri

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Benediction
Response by Choir..... Burdett
Organ Postlude, "Pomp and Circumstance".....Elgar

The quartet is as follows:

Miss Naomi Nazor, soprano; Miss Esther May Plumb, contralto; Mr. Frank Barnard, tenor; Mr. Charles F. Champlin, bass. Miss Tina Mae Haines, organist and director.

Note.—Mr. Samuel B. Garton will sing today during Mr. Barnard's absence.

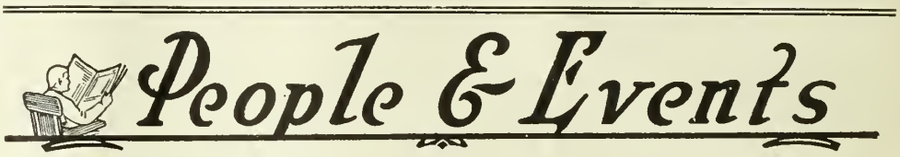
Note.—The Chorus Choir has disbanded for the summer and expects to resume work in the early fall. Application for membership may be made at any time to Miss Haines, the director.

CENTENARY M. E. CHURCH

Centenary Methodist Episcopal Church is located just where a church is much needed, but the following which made it a notable organization once upon a time has flown westward and northward. It is a handsome building, and the furnishings of the richest material. The walnut pediments could hardly be obtained in these days at any price.

A splendid band of enthusiasts keeps alive the former traditions of the rich musical services. A small audience attended on the hot Tuesday of last week, the annual concert of the choir. But all the factors taking part did their best with such willingness and earnestness that the Stainer cantata "Daughter of Jairus," made a very good impression. W. R. Chesnutt sang the baritone parts, as well as leading his little band along with some nice thoughts about shading. Miss Augusta B. Colson sang the soprano parts capitally, and Mr. David Ogden was the tenor. The miscellaneous first part of the evening was not heard.

ALBERT COTSWORTH.



DAVID BISPHAM

Mr. Bispham finished his American tour of one hundred and five concerts at Colorado Springs on April 18, and was immediately re-engaged to sing again in that city and in Denver upon his return to the United States early in September. Arrangements are on foot for Mr. Bispham to reappear at the Greek Theater, Berkeley, Cal., the day after he lands from Australia. At Mr. Bispham's previous concert at the Greek Theater an audience of six thousand heard him.

Mr. Bispham gave two concerts in Honolulu the first week in May, en route to Sydney, which were so successful that a third was demanded. The Star Bulletin says:

So great an impression has America's premier baritone made on the music lovers of this city, that it is with deepest regret that those who appreciate music that assays 24-carat pure, realize that he has gone.

Mr. Bispham's Australian season opened in Sydney on May 31st.

MILWAUKEE-DOWNER COLLEGE

The following commencement program was given at Merrill Hall on last Tuesday evening:

Overture, "Fingal's Cave" (for piano and violin) ..... Mendelssohn
Mr. Emil Liebling and Mr. Albert Fink
Etude de Concert .....Schytte
Gavotte .....Reinecke
Mr. Liebling
The Trout
The Organ Grinder .....Schubert
Hark, Hark! the Lark
Miss Helen Stickney
Miss Claudia McPheeters at the piano
Adagio from Suite, Opus 34, No. 3.....Ries
Hungarian Dance .....Hauser
Mr. Fink
Mrs. Annie Peat-Fink at the piano
Nocturne .....Chopin
Mazurka .....Chopin
Mr. Liebling
With a Violet .....Grieg
Damon .....Stange
Miss Stickney
Polonaise, Opus 3 (for piano and violin).....Chopin
Mr. Liebling and Mr. Fink

MOUNT UNION-SCIO COLLEGE

The music department of the Mount Union-Scio College at Alliance, Ohio, under direction of Herbert Edmund Hutchinson, presented a concert recently by the joint forces of the Girls' Glee Club and the Men's Glee Club, the program being a very attractive one.

On June 6 a recital was given by the pupils of Mr. Hutchinson and Mr. Harry Murrison, with Mrs. Murrison, Claire Patterson and Ruth Stahl as accompanists; on June 7 the graduating recital of Miss Bozman, Miss Tope and Miss Speck was given, and on the 10th the following attractive program was given by pupils of Mr. Hutchinson, Mr. Murrison and Miss Peter:

Piano (twenty-four hands), Fest March.....Oesten
Ensemble Class
My Heart at Thy Sweet Voice (Samson and Delilah) .....Saint-Saens
Mrs. May Stamp, mezzo-soprano
La Regata Veneziana.....Liszt
Miss Leah Mitchell, pianist
Slumber Romance (Philemon et Baucis).....Gounod
Mr. John Kochli, bass
Spinning Song .....Godard
Polish Dance .....Scharwenka
Miss Olive Saltzman, pianist
Capriccio .....Willen ten Hav
Miss Martha Weaver, violinist
Marche Grotesque .....Sinding
Prelude in C sharp minor.....Rachmaninoff
Miss Gladys Falor, pianist
Aria, Come Fly with Me, from Ernani.....Verdi
Miss Pauline Andreas, soprano
Callirhoe .....Chaminade
Air de Ballet.....Chaminade
Miss Lenore Bozman, pianist
Witches' Dance .....MacDowell
Sonata Pathetique .....Beethoven
Miss Frona Tope, pianist
Ave Maria (Cross of Fire).....Bruch
Miss Anna Ness, soprano
Charmant Oiscau (Charming Bird), from Le Perle du Brasil.....David
Miss Anna Belle Speck, lyric soprano
(Flute obligato by Mr. Frank Ditto)
Piano (twenty-four hands, L'Alliance (Il Trovatore) .....Verdi-Beyer
Ensemble Class

LOUISE BURTON

Miss Louise Burton will remain in Chicago all summer and will keep her Fine Arts studio open for the benefit of the large number of pupils who desire to study with her at this time.

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On Saturday afternoon she presented four pupils in a very successful song recital at her home studio. The program was as follows:

In the Garden of My Heart ..... Ball
Ferry Me Across the Water ..... Homer
Gertrude Burkholder
Pierrot ..... Johnston
Singing of You ..... Hawley
These Are They (Holy City) ..... Gaul
Florence Ayres
Aus Meinem Grossen Schmerzen ..... Franz
Marie ..... Franz
Die Lotusblume ..... Schumann
Du Bist Wie Eine Blume ..... Schumann
Effie Kiddie
Carmena, Waltz Song ..... Wilson
Carissima ..... Penn
Musetta's Waltz Song (Boheme) ..... Puccini
Nada Brchich
Miss Mae Doelling at the piano.

MR. AND MRS. WILLIAM JOHN HALL

The pupils of Mr. and Mrs. William John Hall gave the following program at the Musical Art Building in St. Louis on June 16:

Little Papoose
Misses Doorley, Woestmann, Mackey and Junker
Lennavan—Mo. ..... Whitehead
An Old Riddle ..... Neidlinger
Miss Hillenkoetter
Absent ..... Metcalf
Song of the Sea ..... Squire
Mr. Oehler
Little Boy Blue ..... d' Hardelot
Winter Lullaby ..... De Koven
Miss Fallis
Just a Wearyin' ..... Bond
Amarella ..... Winne
Miss Rochelle
Oh, Isis and Osiris ..... Mozart
Mr. Enzinger
My Bairnie ..... Elliott
The Garden Ways ..... MacLean
Miss Pareira
In Shadowland ..... Denza
Hayfields and Butterflies ..... Del Riego
Miss Huelsemann
Rose of My Heart ..... Lohr
Armorer's Song ..... De Koven
Mr. Moore
Memories ..... Cadman
Boat Song ..... Ware
Miss Lanyon
A Perfect Day ..... Bond
Memories ..... W. J. Hall
Mrs. Baker
To Scenes of Peace ..... Mozart
A Gypsy King ..... Cowen
Mr. Newsum
Peace ..... Franz
Florian's Song ..... Godard
Miss Weatherwax
To You ..... Stein
Thoughts ..... Brown
Mrs. Geddis
The Swallows ..... Cowen
Mrs. Voney
Bedouin Love Song ..... Pinsuti
After ..... Neidlinger
Mr. Parker
Banjo Song ..... Homer
The Silver Ring ..... Chaminade
Miss Clabaugh
Song of Spring ..... Neidlinger
The Reason ..... Del Riego
Miss Garvey
At Twilight ..... Nevin
Love, I Have Won You ..... Ronald
Miss Fabian

CLAYTON LUNHAM

Clayton W. Lunham, tenor, has completed a three months' western vaudeville tour with The Chicago Grand Opera Quintet, and since his return has been heard several times in recital.

June 10th he sang a program for the Ridgemore Golf Club. July 4th he gave a recital at the Edwards Sanitarium in Naperville, Ill. July 5th he sang a program in Lake Forest, Ill., and in the evening filled an engagement for Mr. Samuel B. Garton. His talented wife is his accompanist.

MARIE BERGERSEN

Music News is pleased to show on its front page today a likeness of Miss Marie Bergersen, a young Chicago pianist, who has been a pupil of Louise Robyn and Adolph Weidig and has won much more than ordinary distinction, both as a student and as a young artist.

She leaves shortly for an extended stay in Europe and Music News joins with her numerous other friends in hoping for her a most successful foreign experience.

The following information about Miss Bergersen is copied from the North-West News:

On July 30, Miss Marie Bergersen, the nineteen-year-old Northwest Side pianist, violinist and composer, sails from New York on the S. S. Francis Joseph, for Vienna, Austria, to complete her musical education under the unusual facilities provided by the imperial government. As her stay abroad will cover a period of two years, Miss Bergersen will have ample opportunity to gratify her every wish to complete her musical education under the tutelage of some of the greatest "Old World" masters.

L. E. Bergersen of New York, a brother of Miss Marie, and his wife, will act as chaperones for Miss Bergersen, as they expect to spend a corresponding period of time abroad. In the meantime, the hundreds of Chicagoans who in the past have enjoyed delightful renditions by Miss Bergersen undoubtedly will have at least one more opportunity of listening to her again in concert before she sails.

The proposed trip abroad this summer marks the second Miss Bergersen has made. In the summer of last year Miss Bergersen was abroad under the chaperonage of Miss Louise Robyn, one of her tutors, and during her stay, played by appointment before some of the "Old World" masters, including Godowsky and Carreno.

Miss Bergersen is the daughter of Louis B. Bergersen, 3269 Wrightwood avenue, in Logan Square, who is well known in Norwegian and professional circles. Mr. Bergersen entertained a few friends at his home a week ago yesterday, including Lars Haukenese, the artist, and Mr. and Mrs. Alfred Bull of Irving Park, when Miss Bergersen favored her delighted audience with varied selections from the works of Verdi, Liszt, Grieg and Ole Oleson. Improvisations from the works of Verdi, Liszt, and some of her own compositions were felicitously rendered with a finish and suberb technic familiar to her hearers at Kimball Hall and at Music Hall in the Fine Arts Building.

Press Comment

Some press comment on the work of Miss Bergersen follows:

Of the pianists, the largest gift for piano playing was unmistakably made manifest by Miss Marie Bergersen, who elected to be heard in the opening movement of Tschaikowsky's first concerto. This young performer demonstrated the qualities of interpretation—much more famous pianists have not always possessed them—which are essential to the most convincing reading of such music. These qualities consist of a certain imaginativeness of style. Miss Bergersen was successful in producing a large sonority of tone without the hard hittng whch is the last and desperate resort of many of her colleagues. Moreover, she played Tchaikowsky's movement with much brilliancy and dash. An admirable gift is hers."—Chicago Record-Herald, June 16, 1911.

The Auditorium was packed to the last seat last Thursday evening, on the occasion of the silver jubilee of the American Conservatory of Music. Among those appearing on the program was the young Norwegian pianist, Miss Marie Bergersen, who played Tschaikowsky's concerto for piano in B flat minor with orchestra accompaniment. She played the difficult composition with an understanding, brilliancy and power worthy of an artist of the first magnitude. She was recalled several times amidst a storm of applause. Musical critics are unanimously of the opinion that she possesses rare musical talent and is destined for a brilliant career. —Skandinaven, Chicago, June 18, 1911.

In particular must be mentioned the talent displayed by Marie Bergersen, a young pianiste, who gave a very clever reading of the first movement of Tschaikowsky's B flat minor concerto for piano and orchestra. The playing of this selection is a task for virtuosos and the dash and spirit, aside from the musical manner, which Miss Bergersen brought to the performance of the work, called forth a storm of applause.—Chicago Examiner, June 16, 1911.

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S. L. ROOT, MANAGER.

Miss Marie Bergersen played with a poise, a technical surety, a volume of tone and understanding of the music that was remarkable.—Chicago Evening Post, June 16, 1911.

MISS BERGERSEN AS A COMPOSER

Miss Bergersen has already gained much prestige as a composer, and her works have been played on several occasions in Chicago. The following comment was printed in Musical America recently:

The most startling opus 1 recently put forth is perhaps "Three Silhouettes" for the piano by one Marie Bergersen, issued by Clayton F. Summy, the Chicago publisher. There is little that appears today that attracts more than passing attention, unless it be the work of some ultra-modern Frenchman, Russian or newly discovered German pathfinder in musical art, and so out of practically a clear sky come these silhouettes by a composer hitherto unknown. They are pieces in the smaller forms most unusual in their harmonic makeup, yet the reader of them wonders whether their composer represents a new voice in the maelstrom of modernity or is an imitator of considerable ingenuity. After careful investigation one is more likely to conclude that the latter is the case and that they have been rightly called "Silhouettes," for they are in their manner of expression "shades of Debussy, Ravel, Florent Schmitt, et al." Curiously enough the composer who sets out to write in this style invariably goes the originator one better, and this Marie Bergersen has done. The first one contains chord combinations (one uses this term for want of a better one) that have no basis according to any system that has yet been set down; the second is frankly Debussyan and the final one has charm. Such a piece as the last mentioned, a Vivace in E minor, has a place as a clever bit of modern writing, ingeniously contrived and effervescent in its sparkling qualities.

"Three Silhouettes." For the piano. By Marie Bergersen, opus 1. Published by the Clayton F. Summy Company, Chicago, Ill.

(Advertisement.)

ORGAN RECITAL IN EVANSTON

An organ recital will be given at Fisk Hall, Northwestern University, by John Doane, Jr., on Monday evening, July 14. The program is as follows:

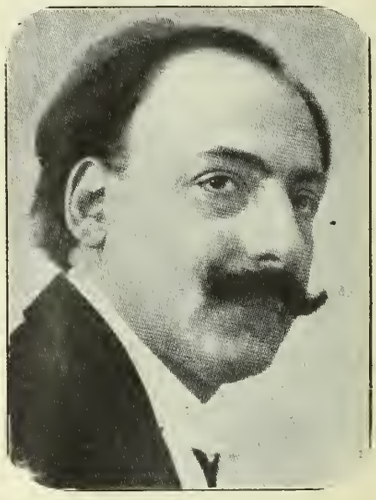
Fugue in E flat (St. Anne's).....Bach
Canzona Della Sera.....D'Evry
Allegretto.....Wolstenholme
Prelude, La Damoiselle Elue.....Debussy
Elfentanz.....Johnson
Sonata No. 6, D minor.....Mendelssohn
Choral with Variations
Fugue
Andante

INTERMISSION

Fantasie-Rustique (un souvenir nuptial).....Wolstenholme
Im Garten, from Landliche Hochzeit Symphony (arranged for the organ by Edwin H. Lemare).....Goldmark
Christmas Song.....Lemare
Musette, from Arcadian Idyll.....Lemare
Solitude, from Arcadian Idyll.....Lemare
Introduction and Fugue, from Sonata on the Ninety-fourth Psalm.....Reubke

ANTONIO FROSOLONO

Sig. Frosolono, who has had a very successful teaching season in Chicago, is spending two weeks at Mackinac Island at his residence studio, 1227 East Forty-He will return to resume his summer class fourth place, on July 15.



ANTONIO FROSOLONO

JESSIE LYNDE HOPKINS

Miss Hopkins is spending the month of July in a trip through the Thousand Islands, Boston and the sea shore. In August she will go to Devils Lake, Wis.

Following is some local newspaper comment on the recent successful appearance at the May festival at Eau Claire, Wis.

Miss Hopkins made her first appearance before an Eau Claire audience and notwithstanding the handicap imposed by a severe cold, was able to deliver her lines in convincing fashion and one that proves much to the liking of her auditors. Her voice is a rich contralto of much beauty and she colors it delightfully to suit the passing mood.

The soloists had chosen, and well chosen, their groups of songs. First Miss Jessie Lynde Hopkins sang five selections of children's songs and was called upon again and again. Her beautiful contralto voice was greatly enjoyed. (Advertisement.)

EMIL LIEBLING

Mr. Liebling played the following program of his own compositions before his Piano Teachers' Institute on July 5:

Gavotte Moderne, Opus 11.
Romance Poetique, Opus 20.
Romance Dramatique, Opus 21.
Valse Poctique, Opus 31.
Serenade, Opus 34, No. 1.
Spring Song, Opus 33.
Albumblatt, Opus 18.
Feu Follet, Opus 17.

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EIGHTEENTH SEASON

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PROGRAM FOR JULY 17

THE CHICAGO CONCERT TRIO
ALBERT E. FOX, Piano *WILLIAM HOFMAN, Violin*
MARJORIE DODGE WARNER, Soprano

* I.
Piano and Violin - Sonata Op. 13 - - *Grieg*
Lento doloroso—Allegro Vivace
Allegretto tranquillo
Allegro Animato

II.
Vocal - Ave Maria ("Cross of Fire") - *Bruch*

III.
Piano - Presto (Op. 10, No. 3) - *Beethoven*
Impromptu, A Flat - *Schubert*
Rhapsodie Hongroise, No. 8 - *Liszt*

IV.
Violin - - Serenade - - *Drdla*
Gypsy Dance - - *Sarasate*

V
Vocal - From the Land of the Sky Blue Water (Indian Songs) - - *Cadman*
Wind and Lyre - - - *Ware*
My Mother Bids Me Bind My Hair - *Haydn*
Dawn - - - *d'Hardelot*
Heaven Hath Shed A Tear (Violin Obligato) - - *Kucken*

* VI.
Piano and Violin - Larghetto—Allegro Vivace (Sonata Op. 21) - *Gade*
Rondo a la russe (Suite Op. 44) *Schuett*

* A Sonata for Piano and Violin is neither a Piano Solo with Violin Obligato, nor a Violin Solo with Piano Accompaniment, but a composition in which the composer has employed two instruments, each of equal importance, to express his idea.

Mason and Hamlin Grand Piano Used

The Concert of Thursday evening, July 24, will be given by Hazel Dell Neff, Soprano; Gerald Hunt, Basso-Cantante; Robert Barron, Violin; and Edith Shaw Brown, Piano. Tickets may be bought in advance at 522 Kimball Hall.

Lolita, Opus 39.
Scherzo, Opus 40.
Menuetto Scherzoso, Opus 28.
Cradle Song, Opus 23.
Mazurka de Concert, Opus 30.

IN MANUSCRIPT

Etude and Gavotte in A minor.
Moment Musical.
Under the Magnolias.
Carmencita.
Prelude.
Humoreske (after Dvorak).

♯♯♯

CHICAGO LYRIC QUARTET

Chicago Lyric Quartet is now hard at work rehearsing for its Chautauqua season, which opens at Marysville, Ohio, July 20. The personnel of the quartet is the same this year as last. Eudora Moody Brock, soprano; Lucy J. Hartman, contralto; Grant Kimbell, tenor, and Collins J. Brock, bass and manager. Miss Helen Gallup, who so ably supported them as accompanist last year, is unable to go with the quartet this year, and her place has been filled by Mr. Stanley Martin, a very competent young pianist from Northwestern University School of Music.

♯♯♯

JOHN LORING COOK

Mr. Cook is having an unusually busy summer season. Among the new voices just enrolled is Miss Eva Burford of Wilmar, Ark., a promising mezzo-soprano. Miss Irene Sage of Chicago Grand Opera Company and Miss Agnes Davis of the same company are doing very satisfactory work with Mr. Cook. Mrs. George Shaw is again accompanying for Mr. Cook, after her trip to Duluth, Minn.

Among the callers at the studio this week was Mr. Reginald Frost of Detroit, Mich., and a former pupil five years ago. Mr. Will Longstreet, a pupil of Mr. Cook seven years ago, has just resumed his work and is singing better than ever before.

♯♯♯

TWO ENDORSEMENTS OF MISS ELLIS

My Dear Miss Ellis:—I congratulate you upon your well deserved success. Your Keyboard Harmony is doing much towards the development of music thinking minds.

With best wishes, I am,
Yours sincerely,
(Signed) MRS. OSCAR DEIS.

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My Dear Miss Ellis:—I suppose you have heard from Miss ——— regarding taking your course of keyboard harmony, and also Miss ———. Both of these girls are my pupils and you will find them reliable in every way.

When do you come to Memphis? I see in your Etude advertisement that you expect to be here some time this month. Write or wire me in advance so I can arrange my hours.

I regret I have been unable to do anything as yet but look over the lessons, but I am delighted and am anxious to have time to give them the attention I wish to.

Hoping to see you very soon, I remain,
Very sincerely,
(Signed) MRS. E. T. TOBEY.

Principal of the Tobey Piano School. Summer classes at Chautauqua, N. Y. Pupil of William H. Sherwood. Memphis, Tenn.

♯♯♯

CHICAGO IS TO HEAR SCHOENBERG IN FALL

Early next fall, just as soon as the concerts of the Chicago Symphony Orchestra are under way, we shall have our first good chance at the "last word in music"—at least up to the present. Things are moving with such rapidity in the musical world that by next fall a new portent may have arisen whose baleful light may altogether obscure that of Schoenberg and make him seem as academic a composer as he has made Richard Strauss appear, but so far as mortal eye, or ear, or tongue—we know not which organ should be employed—can at the present moment foretell, Schoenberg will remain for the coming six months the final word.

Mr. Stock has already in his hands the score of Schoenberg's "Kammer Symphonie," so that there is no longer any doubt but that we shall have the opportunity for a taste of his quality, and Mr. Stock also has the promise of at least one more of his orchestral works, as well as one by Scribiane, which is entitled to enter in the same class. Now that we know for sure that we are to have this music, the subject of a fitting reception for this new evangel of art becomes pressing. Are we to permit this new music to enter calmly by the regular door and take its place as though it were merely an ordinary visitor?

♮ ♮ ♮

Up to the present time we people of Chicago have never had the courage to express any opinion in a concert hall, save one of guarded praise, or a mildly deprecatory smile. possibly in rare instances, verging on a sneer, but never quite attain-

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ing full fruition. Now no metropolis has ever been able to write its title clear as an art center which had not at least to its credit one riot, while the older and more important the city, the longer the list of riots to which it could point with pride. What better opportunity could we ever expect to have, one more in keeping with the traditions of the art-loving cities of the old world, than the first performance in America of a symphony by Arnold Schoenberg, for the inauguration of our music riots?

The time has come when we should have the strength of mind to cast off the last swaddling bands of our musical infancy, to stand forth in the vigor of our prime, prepared to assume the responsibilities of adults. The palladium of our artistic liberty should be the proud consciousness of having once indulged in the manly luxury of a full-fledged riot over a question of music. Have we the courage to contemplate the shock to the convention of well-bred Anglo-Saxon respectability which would follow should some enthusiastic student in the top gallery cry aloud, even tho with a voice timorously quavering, "A bas, Schoenberg?" Picture, if you have the power of imagination for so wild a flight, the consternation of the ladies, as the ushers debated one with another which should be the one to squelch the iconoclast, who possibly had a bomb and red flag ready to be hurried forth, or even might be a disguised militant. Yet the thrill of pride which would surge thru all of us, when its raalization that at least we, too, might claim admittance to the inner circles of art-loving metropolitan communities, who would not willingly suffer the pain for the glory of it?

We feel sure that Schoenberg himself would heartily approve, for if his music should be received here without an audible ripple he would be convinced that we were either hopelessly behind the times or that he had quite missed his shot. Everywhere else his music has created a riot on its first presentation, Vienna, Berlin, even in London, and shall we permit London to show us the way in such a matter and disappoint a worthy man into the bargain?

Let no man, and no woman, think that we have penned these words lightly or without duly pondering the matter. The time is ripe, the proper reception for the music of Schoenberg, as determined by the masters of music etiquette of the old world, has decreed a riot, which is something in the nature of a most elastic word that probably could be stretched in case of need to make a couple of good hisses pass muster, but some form of disturbance there must be which could qualify under the term "riot," or we shall be painfully lacking in our duty to ourselves and our respect for the constituted authorities. Have we the civic moral stamina to rise to the occasion and assert the rights of our city, or will the somniferous circumambiency of Friday afternoon paralyze the heroic daring with the palsy of doubt? If there should be no man we will still rest in the confident hope of the women, for the hour has struck when we should show ourselves a community conscious of its freedom and its duty.—Karleton Hackett in the Chicago Evening Post.

INTERNATIONAL EXPOSITION EISTEDDFOD, SAN FRANCISCO in 1915

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Chief Choral Competition Prize $10,000

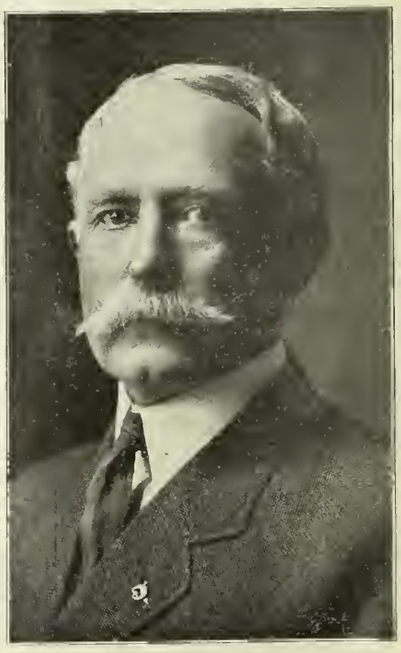
Full list of subjects, prizes, adjudicators, and conditions will be published at an early date in a Preliminary Program, and also announced in the columns of "The Druid" and "Y Drych."

The payment of one dollar will entitle a person to a Certificate of Membership in the Eisteddfod Association, and also to a copy of the Official Program, bound in cloth.

The payment of five dollars will entitle a person to a certificate of membership in the Eisteddfod Association, admission to every meeting and concert of the 1915 Eisteddfod, and also to a cloth bound copy of the Official Program. The five dollars may be paid at one time or by installments of one or more dollars.

For further information, address the general secretary, W. Solomon Jones, Exposition Building, 210 Pine street, San Francisco, Cal.

The above matter, occupying one page of the very handsome program of the International Eisteddfod program at Pittsburgh, attracted much attention and comment.



J. J. MORRIS

Mr. J. J. Morris of Palo Alta was at Pittsburgh for the express purpose of creating interest in the San Francisco event and to him we are indebted for the following comment which is copied from the Palo Alta Tribune:

Palo Alta has been notably recognized in the selection of one of our leading citizens, Mr. J. J. Morris, as a special representative of the International Exposition Eisteddfod Association of San Francisco and the bay cities, to attend the International Eisteddfod which meets in Pittsburgh early in July. The purpose of sending a special representative with unusual authority and discretion is to enlist the co-operation of the world organizations for the greatest musical concourse ever brought together, to meet

in San Francisco as a feature of the Panama-Pacific exposition in 1915. For this purpose the California organization is making sweeping plans.

The International Eisteddfod is a historic Welsh institution for the cultivation of the highest excellence in music, literature and art. More especially is Wales the mother home of song. She is celebrated around the world for her choirs and choruses. Wherever a Welsh heart beats in a Welsh bosom there the love of great and grand music finds its home.

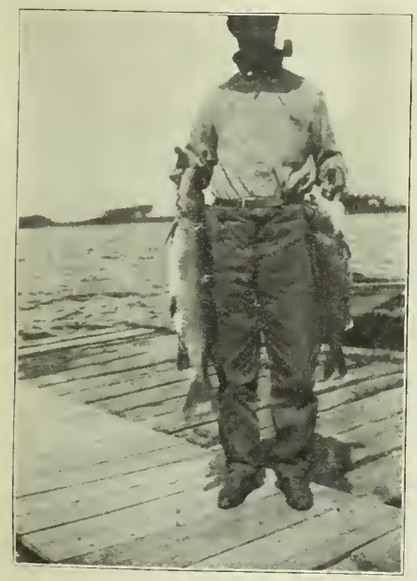
The use of the million-dollar auditorium has been secured for the first week in August, 1915, and we may reasonably expect that the Hon. David Lloyd George, chancellor of the exchequer of the British Empire, will preside over one of the sessions of the International Eisteddfod in token of the contribution of the Welsh people of the world to the history of music.

For the chief choral number mixed voices a prize of $10,000 will be awarded. Numerous other prizes amounting to $25,000 are to be offered for various features. The grand array of competing choruses thus secured will render a concluding oratorio of unapproachable magnificance.

After the Pittsburgh meeting Mr. Morris will visit many of the large cities of the country to secure their co-operation in sending us their picked singers to compete for the grand prize. No higher class of civic advertising could be done by any city than to go in to win such a prize. The rivalry thus stimulated between the cities will do wonders to cultivate tne love of music in the people of the entire country. Out of this meeting will grow the beginning of a permanent grand conservatory of music in San Francisco equal to the best in the western hemisphere. (Advertisement.)

ALBERT BORROFF

The accompanying snapshot shows Albert Borroff, basso, as a fisherman. Mr. Borroff enjoys a fishing vacation every summer in northern Wisconsin. The picture shows that Mr. Borroff is a good "catch," having landed two large fish.



ALBERT BORROFF

Mr. Borroff is preparing for a very busy season, as many important engagements have already been booked for him by Gertrude V. O'Hanlon, under whose management he will be this coming season.

MR. AND MRS. BROCK

The accompanying picture of Mrs. Eudora Moody Brock and Collins Brock was taken in Cleveland, Ohio, last spring.

Mr. and Mrs. Brock are two former Chicago singers who are both advancing rapidly in their profession. They are in the city at present to rehearse with the Chicago Lyric Quartet, with which organization they are to fulfill a long Chautauqua tour.

Mr. Brock has just completed a successful year's work at the Ohio Wesleyan University School of Music and will return to that institution to resume his teaching in the fall.

In addition to his regular work as a vocal

MR. AND MRS. COLLINS J. BROCK

teacher he directed the chorus choir of St. Paul's M. E. Church in the city of Delaware, as also the College Glee Club and Ladies' Choral Society.

Mrs. Brock, soprano, filled, during the winter, a twenty weeks' concert engagement covering most of the eastern, central and southern states.

GERTRUDE V. O'HANLON NOTES

Gertrude V. O'Hanlon has engaged Marion Green as baritone with her Metropolitan Operatic Quartet.

During the past week Gertrude V. O'Hanlon was in St. Louis, where she booked several of her musical attractions for the coming season.

Mandy.—Miss Elsiemarie Fritz, an assistant in the Mandy Studios, presented her pupils in a piano program at Kimball Hall last Wednesday evening. She was assisted by Harry Beekmann, violinist. Miss Beulah J. Cummings, another assistant teacher, presented her pupils in a program at her home, 623 Highland avenue, on Monday evening.

Fardahl.—Miss Anna Fardahl's concert announced for Wednesday evening has been changed to this Friday evening (July 11) in Kimball Hall.

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Ruggles.—Miss E. Bernice Ruggles presented her piano pupils at Porter, Ind., in a neat program last week, introducing Elsie Matson, Phyllis Billings, Robert Billings, Clara Nelson, Violet Jacobson, Helen Brunnell, Aida Greene, Emily Peterson, Pearl Greene, Irene Kreiger, Emil Borg and Fleta Stanley. Miss Ruggles, who is a pupil of Dr. William Carver Williams, closed the program with an attractive group of songs.

American Conservatory.—The program of tomorrow (Saturday) morning will be given by Jennie F. W. Johnson, contralto, and Mr. and Mrs. Herbert Butler, that of the following Saturday by Marie Kryl, pianist and Ruth Ray, violinist.

WANTED—A young first tenor for male quartet; immediate application necessary. Charles F. Alden, 2920 Wilcox avenue.

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IN BRIEFER FORM

Weaver.—Mrs. Iva Bigelow Weaver is spending the summer in California.

♮ ♮ ♮

Ballmann.—Martin Ballmann and his band are now fulfilling an engagement at Forest Park.

♮ ♮ ♮

Reese.—Mr. Reese R. Reese opened his new vocal studio at 202 the Nixon Building, in Pittsburgh, on July 8.

♮ ♮ ♮

Steele.—Pupils of Mrs. Claude L. Steele gave a well selected program of piano numbers at Muskogee, Okla., recently.

♮ ♮ ♮

Watson.—Miss Jo Shipley Watson presented her piano pupils at Emporia, Kan., in a recital on Tuesday afternoon of last week.

♮ ♮ ♮

Joyce.—Miss Clara Joyce presented the pupils of her studio assistants in a piano program at the studio, 2104 Washington boulevard, on Saturday afternoon, June 28.

♮ ♮ ♮

Striblen.—Miss Louise Mathews Striblen, who has made many friends in Chicago during her one year of residence here, has gone to New York to spend the summer. She will return to her Fine Arts Studio in the fall.

♮ ♮ ♮

Michaelis.—At the Drake School of Music in Kankakee, Mr. Ralph Michaelis, the director of the violin department, maintains a large student orchestra, and in the constant practice of concerto playing, with orchestra accompaniment, is endeavoring to establish the European idea of conservatory requirements.

Dellers.—A card from Walter Dellers shows that his party landed safely at Rotterdam, after a very pleasant voyage on the steamship Noordam.

♮ ♮ ♮

Schuster.—Miss Katherine Schuster has been engaged to give a series of lectures on lyric diction at Bloomington, Ill., during the coming season. Miss Schuster is continuing her work throughout the summer at her Auditorium Studio and has many pupils for the session.

♮ ♮ ♮

Stauffer.—Paul Clarke Stauffer, whose Green Gables Studios are known to everybody in Denver, presented Helene Reilly, pianist, and Filomena Sarconi, soprano, in a program on June 7. The fifth annual contest for the Stauffer essay medal took place on the 14th, and Gertrude Gibson, a pupil ten years of age, gave a very fine piano program on the 19th.

THEODORA STURKOW-RYDER

Mme. Sturkow-Ryder played at the Indiana State Teachers' Association her fiftieth concert for the season. Some press comment follows:

The Marion Daily Chronicle, June 28.—Madame Sturkow-Ryder is, without doubt, one of the most brilliant pianists ever heard in this city. She plays with a vitality that realizes ideals, and she plays with the temperament of a true artst. . . .

The Marion Leader-Tribune, June 28.—Madame Sturkow-Ryder is one of the most brilliant pianists ever heard in Marion. Splendidly equipped with technical facility that overcomes difficulties of the keyboard with ease, and a musical concept full and rich, she plays with a vitality that realizes ideals. Her playing possesses that elusive something called temperament, which together with her keen mentality, makes her an artist of the first rank. . . .

(Advertisement.)

Music in America

FIRST BAPTIST CHURCH, WHEATON

The First Baptist Church of Wheaton is certainly fortunate in having the services of Miss Nora Loraine Olin as musical director, for, not only is her musical knowledge wide and varied, but she also is an enthusiast in her dealing with chorus choir and church service, and so it easily comes about that the programs she presents are of absorbing interest and very great value.

On last Sunday evening—in the face of unprecedented heat, the closing musical service of the season drew a large audience and the program offered was exceptional in many phases.

As noted when the choir of this church appeared at the World in Chicago, Miss Olin has developed many fine points in their work. There is a full body of tone, well balanced as to parts and, for a strictly amateur list of singers, the finish is very unusual, the response to shading demands of Miss Olin, and the care expended upon little details being very satisfactory.

On Sunday night there was ample opportunity to enjoy the work of these singers and much variety in the numbers selected, "Ten Thousand Times Ten Thousand," by Schnecker, is a good virile number with which to open such a program and at this time it was sung with much distinction, while "Lo, He Descends," by Bullard, is an equally impressive work for ending and on Sunday it was delivered with great brilliance.

The response after scripture reading was West's "Rend Your Hearts," a very attractive little harmonization and a quartet of the choir singers did some excellent work in "Thy Hallowed Presence."

Woodman's "A Song in the Night," is a perfect gem of an anthem—with very neat concerted effects and a fine soprano obligato which was very well sung by Mrs. C. M. Ferry, soprano soloist of the choir, who was heard also to much advantage in various other solo bits and in a duet with Miss Madeline Gallagher.

Mr. Bunnel, the baritone soloist, also had very much to do it the way of solo work and he also accomplished his tasks admirably.

Mr. N. E. Sutcliffe, besides doing the tenor solo parts well, was heard also in his specialty of a saxophone solo, and in this possibility Miss Olin certainly has a big asset for her festivals, as Mr. Sutcliffe has fine taste in making his selections and a rare skill in playing the very difficult instrument.

Mendelssohn's "I Waited for the Lord," was sung better than it has been heard by this writer for many years, the two soprano

obligatos being done in exceptionally fine way by Miss Gallagher and Mrs. Ferry, and the chorus evidently having been trained to a nicety of finish which will not often be observed in this tricky number.

Miss Gallagher was the only singer to appear in solo and she certainly afforded the congregation a fine treat in Mendelssohn's "Hear Ye, Israel," for which her voice is fully adequate and which she invested with an extraordinary amount of color and finish.

The lighter passages at the beginning were absolutely pure as to tonal quality and very charmingly modulated while the closing passages were extremely dramatic and were delivered with an astonishing breadth. Altogether an excellent reading.

Miss Olin has at her command a very sweet toned organ and one, too, which has quite sufficient scope for the spaces it is expected to fill. Not only did she play admirable accompaniments for the anthems and other special numbers, but also her hymn pointing was of unusually good quality and her voluntary and postludium were thoroughly good.

The former was a "Prelude" by T. Tertius Noble, and proved to be of a quality and distinctiveness to whet the appetite for more of his composition, while the postlude was a stirring work by Charles Davis Carter.

The work of a director of a volunteer chorus choir is arduous and at times discouraging, but Miss Olin certainly keeps her own enthusiasm and the interest of her singers up to par at all times and the results, as shown last Sunday night, should be gratifying alike to director and singers.

C. E. W.

MUSIC AT CHAUTAUQUA

Following is the July program of music at Chautauqua, N. Y.:

July 2, 2:30 p. m.—Quartet song cycle. Soloists, organ.

July 4, 8 p. m.—Patriotic concert. Soloists, choir, organ.

July 8, 8 p. m.—Miscellaneous program. Soloists, choir, organ.

July 9, 2:30 p. m.—Ballad concert. Soloists, choir, organ.

July 11, 8 p. m.—Miscellaneous program. Mr. Ernest Hutcheson (piano), Mr. Sol Marcosson (violin), soloists, choir, orchestra, organ.

July 14, 8 p. m.—Faculty concert.

July 16, 2:30 p. m.—Children's concert. Children's choir, Mr. Marcosson, soloists, orchestra, organ.

July 18, 8 p. m.—Sullivan's cantata, "The Golden Legend." Soloists, choir, orchestra, organ.

July 21, 8 p. m.—Popular concert. Mr. Marcosson, soloists, choir, orchestra, organ.

July 23, 2:30 p. m.—Modern composers' program. Mr. Hutcheson, Mr. Marcosson, soloists, choir, orchestra, organ.

July 25, 8 p. m.—"Il Trovatore," Verdi. Soloists, choir, orchestra, organ.

July 28, 8 p. m.—"The Messiah," Handel. Soloists, choir, orchestra, organ.

July 30, 2:30 p. m.—Orchestral program. Mr. Hutcheson, Mr. Marcosson, orchestra.

KEOKUK, IOWA

Commencement days, white dresses, flowers, caps and gowns, and all the paraphernalia of the annual ending, which is the beginning, are now a memory. In statu quo will be matters musical until the autumn awakening, which, after all, is not so far in the distance, but that one may feel a spasm or nervous chill when thinking of the preparations that are necessary for a successful season next year.

But apropos of commencement. Beautiful as they have been, charming as the

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Miss Katherine Schuster's long experience in teaching, her progressive spirit and receptive mental attitude, have enabled her to grasp the principles of my method so intelligently that her progress has been exceptional. I shall be glad to have the Chicago field in her hands. (Signed) DORA DUTY JONES, Berlin, Germany, April 4, 1911.

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sweet girl graduate of "Naughty Thirteen" has been, divinely inspired as have been the strains of chorus and orchestra rising to high heaven in the final demonstration, does it not occur sometimes to a serious musician, that it is rather strange how musical programs dominate in these exercises? One might think that they had all been merely schools of music, since in the final analysis, nothing but music is visible. Not that we mind, as musicians, not at all, for from that viewpoint it is rather pleasing that otherwise, but from a merely practical viewpoint, from the standpoint of the student, or even the parent, who has not sent his child to school just to learn music, does it not seem that it might be unsatisfactory, and leaves almost nothing for the schools of music to reveal. Would it not be thought odd, if in a graduation exercise of a school of music, a pupil should get up and demonstrate a problem in geometry? and yet the analogy is practically the same. Music does not manifest but a small part of the work done in the school and therefore, because it is not shown, even in literary efforts to any extent, it is more and more misunderstood, and music less and less appreciated because made so common in this way. One would almost wish for a return of the old-time graduating essay, in which the youthful writer claims to know the way to all known and unknown reforms. It is merely a suggestion, a subject for thought among musicians, as to whether or not we may always be satisfied to be the adjunct to other work, or whether or not we will ever step out upon the merits of our art and declare its independence.

But the music was good, and it accomplished its ultimate object of giving pleasure, and it will long be remembered by those who worked so faithfully for its consummation.

The High School Class, assisted by the Glee Club and Messrs. Utt and Fuller, with Mrs. Schouten as contralto, gave "The Crusaders" in the Assembly Room of the High School, in a manner altogether creditable to professionals, under the able direction of Professor H. C. Hayden. Another program was given at the Opera House, including many excellent selections on the evening of the graduation exercises, following the performance of "The Crusaders." The High School Orchestra assisted and won much praise for their excellent work.

The commencement exercises at St. Peter's School also consisted of musical programs, but also some excellent addresses, the class being addressed by the Rt. Rev. Father Gillespie. The music was in charge of Mrs. J. T. Furlong and Mrs. Ella Marder.

In an address to the graduates of St. Mary's Academy at Nauvoo, Ill., where the music was under the direction of the writer, the speaker of the day, the Rev. Father O'Brien of Chicago, gave to music its full due in an excellent panegyric, outlining its particular value from an educational standpoint and its effect upon the physical life.

At St. Mary's Academy here the exercises were also marked by the rendering of beautiful programs, showing splendid work in this line.

And so, the "good-by's" said, there must be silence from our pen for a short time, because of the absolute nothingness during the summer, but fate is kind, and the coming meeting of the National Association of Organists at Ocean Grove is full of promise, perhaps at that important function, we may meet "face to face" as there is nothing else promised for the season that is so gratifying as the work mapped out by that body at its approaching convention, for it seems that in this case, "One swallow does make a summer." MRS. E. B. SUMMERS.

♯ ♯ ♯

SAENGERFEST IN SYRACUSE

The seventh Saengerfest of the Central New York Saengerbund was held in this city June 16, 17 and 18. The event opened with a concert in the Arena Monday evening by the grand chorus of 800 men under the able direction of Festival Conductor Albert Kuenzlen. Only he who has participated in the great song festivals in the fatherland can fully enter into the spirit of such an occasion or he who has been enthused by the spontaneous bursts of song at one of those great festivals can really know of the joy and feeling of comradeship which fills their hearts with song.

It is to be regretted that the American public takes so little interest in male chorus singing. The only attempt we make in this direction is our college glee clubs, but as these usually sing to amuse rather than to entertain and educate, their programs are made up largely of light and often trashy songs. There are, to be sure, a few organizations of men who seriously study the better songs for male voices and give fine renditions in public performances, but their number is small.

The great wealth of German part songs for male voices remain a sealed book, not only to the public but to musicians as well, but few of whom take advantage of such a feast as was brought to our very doors at this festival.

The throng of thousands which crowded the arena was composed largely of the Germans of our city and surrounding towns and a more enthusiastic and appreciative audience it would be difficult to muster.

The following program was rendered:

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Arie "Dich theure Halle" aus "Tannhauser" .. Wagner
Mme. Marie Rappold
"Vergessen" ..... Reuter
Massenchor a capella
Overture "Tannhauser" ..... Wagner
Orchester
"Uun leb wohl, du kleine Gasse" ..... Silcher
"Wenn alle Brunnlein fliessen" ..... Baldamus
Maennerchor a capella
Prelude "Le Deluge" ..... Saint-Saens
Violin solo, Mr. Nahan Franko
Aria, "Vissi d'arte" aus "La Tosca" ..... Puccini
Mme. Marie Rappold
Suite "Peer Gynt" ..... Grieg
"In the Morning"
"Asa's Death"
"Anitra's Dance"
"In the Halls of the Mountain King"
Orchester
"Aennchen von Tharau" ..... Silcher-Lorenz
"Am Rhein" ..... Engelskirchen
Mannerchor a capella
"Ave Maria" aus "Feuerkreuz" ..... Max Bruch
Mme. M. Rappold
"Lenzsturm" ..... Brueckner
Massenchor mit Orchester
"America."

♮ ♮ ♮

Every Chorus Number a Masterpiece

The renditions showed most careful preparation on part of the individual societies and a fine ensemble. The accuracy of attack, beautiful tone, intelligent phrasing and clear enunciation made the chorus as one great instrument upon which the conductor played with consummate skill, producing

such beautiful tone pictures as will not soon be forgotten and should act as a stimulus for future work and a model for other organizations and conductors.

♮ ♮ ♮

Societies Represented

Albany, Gesang-Verein Caecilia; Albany, Gesang-Verein Eintracht; Albany, Albany Maenner-Quartet; Albany, Albany Liederkranz "O. S. of F."; Amsterdam, Gesang-Verein Arion; Camillus, Camillus Maennerchor; Gloversville, Gesang-Verein Concordia; Green Island, Liederkranz Green Island; Herkimer, Germania Maennerchor; Ilion, Beethoven Maennerchor; Little Falls, Little Falls Maennerchor; Oswego, Oswego Liederkranz; Middletown, Maennerchor Germania; Poughkeepsie Germania; Rondout, Rondout Social Maennerchor; Rome, Rome Saengerbun; Rochester, Badischer Maennerchor; Schenectady, Beethoven Maennerchor; Schenectady, Schenectady Liederkranz; Syracuse, Gesang-Verein Arion; Syracuse, Syracuse Liederkranz; Syracuse, Syracuse Saengerbund; Troy, Troy Maennerchor; Utica, Utica Maennerchor.

♮ ♮ ♮

Orchestra and Soloists

The orchestra under Franko did very excellent work, especially in the Wagner numbers and also in the Peer-Gynt suite. As a soloist Mr. Franko produced a very good tone though his performance bordered on the sensational and impressed one with its being a novelty rather than with excellency of execution.

Mme. Marie Rappold was well received by the audience. She possesses a sweet and well trained voice which showed to splendid advantage in the "Tannhauser" numbers as well as in the Bruch number.

♮ ♮ ♮

The Prize Contest

The prize contest was held Tuesday 2 p. m. at the Bastable. The contestants were divided into three groups according to numerical strength, giving the smaller societies equal opportunity with the larger. Each class sang one known song and one which was announced to them just before the contest.

Class I. sang Sanger's "Stern der Meeres," a composition, bristling with difficulties as to phrasing, changing harmonies and dramatic expression. The second number was Eschenbach's "Vergessen," the tenderness and pathos of which was well calculated to thoroughly test the singer's ability in the interpretation of the Love Song. Seven societies contested.

Class II. sang Max Schuett's "Horch es hallen Kirchen glocken." This number offers some real contrapuntal difficulties. The second number was Engelkirchen's "Am Rhine," a favorite with all Maennerchors. Seven societies entered this class.

Class III. had only three contesting societies. They sang "Im Lanschigen Wald" and "In der Ferne." This class was composed of small groups, but did excellent work and was not lacking in enthusiasm.

All the numbers in the contest were done a cappella and with very few exceptions the work was absolutely true in intonation, the delicate harmonic coloring was clearly and in some instances, forcefully brought out, the phrasing elegantly done and the enunciation left nothing to be desired.

♮ ♮ ♮

Kommers

Wednesday was a gala day. A grand kommers (picnic) was held at Thater's Park, at which Governor Sulzer delivered an address. Here also the prize winners were announced as follows:

First Class—First, Troy Maennerchor; second, Maenner quartet, Albany; third,

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Second Class—First, Germania of Poughkeepsie; second, Maennerchor of Camillus; third, Cecilia of Albany.

Third Class—First, Saengerbund of Rome; second, Beethoven Maennerchor of Ilion; third, Maennerchor of Little Falls.

The judges were Professor W. Berald, H. Bauer, New York; Louis Koemmenich, Brooklyn; Julius Lange, Buffalo.

ZENO NAGEL.

SYRACUSE, N. Y.

The last four weeks of the college year were rich in musical feasts at the University. At Crouse College there were piano recitals, vocal recitals and recitals of miscellaneous programs. At the Teachers' College the piano and vocal students of the normal music course gave a recital. This was an innovation which met with general favor.

The Commencement Concert

The musical feature to which all interested look forward with great expectancy, are the two commencement concerts. The individual numbers and their rendition were of the usual high standard for which they are noted. Especially strength is shown in the piano department, all the players showed the results of careful exacting instruction. Space forbids any further comment. The programs, minus the orchestral section, which did splendid work in accompanying the concertos, is here appended:

Organ, Fantasie-Sonata in F minor ..... Neuhoff
Mr. James Robert Gillette, Syracuse
Piano, Fantasie Hongroise .....Liszt
Miss Louise Parsell, Auburn
Piano, Concerto in A minor (first movement) Grieg
Miss Elsie Mae Farnham, Oswego
Vocal, Le Violette ..... Scarlatti
Jewel Song (Faust) ..... Gounod
Spring's Wooing ..... Blumenthal
Miss Frances Elizabeth Forrest, Baldwinsville
Piano, Carnaval (excerpts) ..... Schumann
Reconnaissance; Pantalon et Colombine; Promenade; March des "Davidsbundler" contre les Philistins
Miss Mary Jamie Smith, Syracuse
Organ, Marche funebre et Chant seraphique, Guilmant
Miss Lillian Adelia Mack, New Haven
Piano, Concerto in D minor (first movement).....
..... Rubinstein
Mr. Earl Bowdish Staley, Sharon Springs
Violin, Adagio and Rondo Capriccioso ..... Ries
Mr. William Scott Murtfeldt, Canajoharie
Piano—
The Nightingale ..... Liszt
Concert Etude .....Aus der Ohe
Miss Vivian Ella Greiner, Marlboro
'Cello, Concerto in D ..... Svendsen
Andante-Allegro
Miss Marguerite Nettie Treat, Weedsport
Piano, Concerto in F minor (first movement).....
..... Arensky
Miss Cecile Jenkins, Red Creek
Piano, Concerto in B flat minor (first movement)....
..... Tschaikowsky
Mr. Howard Carlton Taylor, Syracuse

Second commencement concert, Monday evening, June 9, admission by ticket:

PROGRAM

Orchestra, Overture to Euryanthe ..... Weber
Conducted by Professor Becker
Piano, Concert in E flat, No. 5 (finale).....Beethoven
Miss Lillian Adelia Mack, New Haven
Piano, Ballade in G minor ..... Chopin
Mr. Rexford Davis Colburn, Addison
Organ, Sonata in C minor ..... Baldwin
Recitative—Allegro assai
Miss Elsie May Farnham, Oswego
Piano, Scherzo from Concerto in D minor, No. 4
..... Litolff
Miss Ethel Marie Damms, Syracuse
Vocal—
Widmung ..... Schumann
Wenn die Linde bluht ..... Reger
Memento .....Trindelli
Love Is the Wind.....MacFadyen
Miss Grace Adele Potteiger, Wilkes-Barre, Pa.
Piano, Waltz Paraphrase, Op. 58, No. 1, d'apres Chopin, for two pianos ..... Schuett
Miss Alice Mary Mullane, Syracuse
Dr. Adolf Frey
Violin, Concerto in D minor .....Wieniawski
Romance—Zingara
Miss Barbara Harmon Treat, Weedsport
Piano—
Liebestraum No. 3, in A flat ..... Liszt
Concert Etude (The Waves) .....Moszkowski
Miss Rilla Parsons, Earlville
Organ, Toccata in A flat .....Hesse
Miss Edith Almira Featherly, Syracuse
Piano, Concerto in B flat minor.....Tschaikowsky
Andantino Semplice—Finale
Miss Sara Gertrude Gurevitch, Syracuse

WHEATON MUSICAL INSTITUTE

The following program was given June 19 by Elsie Cromer, a piano pupil of H. B. Bartholomew, and Grace Mills, soprano, and Ora Smith, soprano, pupils of Miss Nora L. Olin:

Sonata, No. 2 .....Mozart
Allegro
Andante
Presto
"A World of Praise".....Aylward
Miss Mills
Impromptu, No. 4.....Schubert
"Rondo Capriccioso," Op. 14.....Mendelssohn
"A Bowl of Roses".....Clarke
"I Have Wept a-Dreaming".....Georges Hue
"In the Time of Roses".....Reichardt
Miss Smith
"Wand of Youth," Op. 13.....Elgar
March
Little Bells
Tame Bears
Wild Bears
"O, for a Breath of the Moorland".....Whelpley
"A Song of Winter".....Rogers
Miss Mills
"Nocturne," Op. 32, No. 1
"Waltz," Op. 64, No. 2 } .....Chopin
"Ballade," Op. 23
Miss Smith

The Wheaton Press comments as follows:

FREER COMPOSITIONS

The Wm. A. Kuan Music Company has sent to press the following works of E. E. Freer, which will appear by the end of August.

Six Songs to Nature (in 2 keys), Book .. $1.25

The World Beautiful
Before the Rain
After the Rain
The Harvest Moon
My Garden
To the Western Wind

Three Vocal Quartets, with Piano Accompaniment

Unto Us a Son Is Given
(for mixed voices) also organ acc.

The Wood Pewee
(women's voices)

Stanzas on Freedom
(men's voices)

The above works have been approved of by such authorities as

Frederick Stock
Wilhelm Middelschulte
David Bispham
The late Bernhard Ziehn

The last of the series of recitals given by the Wheaton Musical Institute was held Thursday evening, June 19, at the City Hall, Elsie Cromer giving the program. She was assisted by Miss Ora Smith and Miss Grace Mills, pupils of Nora L. Olin.

It was a beautiful program, beautifully given. Perhaps the most enjoyable numbers were the Sonata by Mozart and Rondo Capriccioso, by Mendelssohn. "The Wand of Youth," a charming group of pieces by Elgar, were also much enjoyed.

It is always a pleasure to hear the work of Miss Olin's pupils, but it seemed as though they never appeared to better advantage than on this occasion. They sing with such ease, clear enunciation and beautiful tone that it is a joy to any listener.

These recitals have all been very successful and have shown plainly Mr. Bartholomew's splendid ability as a teacher.

♯♯♯

UNIVERSITY SCHOOL OF MUSIC LINCOLN, NEBRASKA

The 1913 catalog of the University School of Music, which is just off the press, discloses a number of distinctive innovations proving the well known up-to-datedness of this large western institution. Of quite particular importance is the establishment of the

Teachers' Training Department

It is well known that the graduate without practical experience is seriously handicapped when seeking a position in competition with the experienced teacher. Heretofore the only way for the graduate to get experience was to go out and teach, using his or her best judgment as to the proper methods to be employed in gaining results. The teachers' training department will have many advantages over the old way, inasmuch as the teaching will be conducted under the personal supervision of the heads of the various departments. Seniors will attend lectures in pedagogy and will receive practical instruction in the very best methods. The University School of Music will register, free of charge, enough talented beginners between the ages of eight and twelve years, to furnish forty hours of training per year to all who wish to enter this course.

Another department of the greatest promise, judging from last year's results, is the

Dramatic Department

which is under the supervision of John T. Prince, Jr. Mr. Prince conducts courses in dramatic art, dramatic, lyceum and Chatauqua reading, interpretation of lyrics, dramatic criticism, drama study, study of dramatists and stage deportment. This year's dramatic class appeared in the following plays:

"The Record," by Rachel Crothers.
"In Honor Bound," by Sidney Grundy.
"Paid in Full" (act 1), by Eugene Walter.
"A Happy Pair," by S. Theyre Smith.
"The Other Woman," by Ellis Kingsley.
"Petticoat Perfidy," by Sir Charles L. Young.
"The One Chance," by J. T. Prince, Jr.
"The Marble Arch," by Rose and Garroway.
"Girls" (acts 1 and 3), by Clyde Fitch.

A very important feature of the pianoforte department which has been "tried out" during the last school year with eminent results, are the

Special Interpretation Classes

conducted by Mr. Sidney Silber. These classes are open only to post-graduates of the School of Music, or of other schools of equal rank. The work consists of exhaustive discussion, criticism and demonstration on the part of Mr. Silber, special coach work for entire individual programs of members, and a study of comparative interpretation of standard repertory works. The session covers a period of two hours per week.

The School of Music has established a

Teachers' Agency

and procures positions for its graduates on payment of a nominal fee.

Another feature of importance to western music clubs is the establishment of an

Artists' Bureau

through which means clubs are enabled to procure first class attractions by the faculty members without paying agents' fees, etc.

The artist course presented the following attractions: Rudolph Ganz, Clarence Eddy, Sidney Silber, Jaroslav Kocian, Mrs. Lura Schuler Smith and Carl Frederic Steckelberg, in chamber music recital; Alice Widney Conant, soprano; Mme. Schumann-Heink, Eugene Ysaye, Francis Allen Wheen, tenor; Alessandro Bonci and the Minneapolis Symphony Orchestra.

♯♯♯

BOSTON

Monday, June 23, the class day exercises of the New England Conservatory of Music were held in Jordan Hall. Over sixty were given diplomas by Director George W. Chadwick. The president of the senior class, Miss Helen M. Fair of Saltzburg, Pa., gave an address of welcome and presented a sum of money to the conservatory to be used for buying books for the school library. This gift came from the graduation class.

The class historian was Frank V. Russell, and the presentation of gifts was by Miss Claire Oakes.

In place of the usual class prophecy, a two-act play, an original comedy prepared by the class and given under the direction of Clayton D. Gilbert, the dramatic department head, assisted by Theodore Kock, was given by class members. The senior class orchestra members furnished music, and the class song, written by Miss Louise C. Rinehart, closed the exercises.

Chairman Margaret Gere, Northampton, Mass.; Clara E. Ingham, Brighton, Ia.; Margaret C. Wing, Waterville, Me.; Ruth L. Etchett, Melrose, Mass.; Margaret A. Kent, South Boston; Elizabeth C. Sise, West Medford; Maurice M. Mathews, Berwick, Me.; Joseph G. Derrick, Springfield, Mass., were the class day committee.

♮ ♮ ♮

Director Faelten at Augusta

Carl Faelten, director of the Faelten Pianoforte School, gave a piano recital in Penney Memorial, Tuesday night, June 17, as a compliment to Miss Emily Burbank, a pupil of the school, and her class in Augusta, before a large and delighted audience; in fact, the seating of the large audience delayed the recital a quarter of an hour.

From the Kennebec Journal of Wednesday, June 18, the story is interestingly told. The program comprised the following selections:

Novelette, Op. 21. No. 1.....Schumann
Theme and Variations, Op. 142, No. 3.....Schubert
Rondon Presto from Op. 24.....Weber
Sonate Characteristique, Op. 81
Les Adieux
L'Absence } .....Beethoven
Le Retour
Polonaise, Op. 26, No. 1
Nocturne, Op. 55, No. 1
Valse, Op. 64, No. 2 } .....Chopin
Ballade, Op. 47
Barcarole, Op 45.....Rubinstein
Polonaise, No. 2.....Liszt

Director Faelten adopts a different method from the majority of male manipulators of the ivory keys. His method is sincerity and simplicity itself, as was noted from the start of Schumann's virile "Novelette." Here was an opportunity to impress by nervous action. Instead, the performer seemed to seek simply the interpretation of the music.

Mr. Faelten, in appearance and manner, suggests a prosperous business gentleman. He wears his hair short. There is nothing sensational in his action. He plays with inspiration and yet reserve.

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Throughout the program—a difficult one for any musician—he executed without notes. The rack was empty.

While in the Novelette the work was on the heavy tones, the Schubert Theme with its variations was largely upon the northeast end of the keyboard. Schubert's delicacy of harmony, the trills and runs suggested the singing of birds in the summer morning or the brooks in the forest hills.

In Weber's Rondo, the harmony was more imaginative and difficult, necessitating instrumental gymnastics, but every note and rest was true, the master's instrumentation and conception complete. It met with warm appreciation from this audience of Augusta's musical culture.

"The Farewell," "The Absence and Return" of Beethoven in its three movements, was magnificently done. You could hear the German "Fare You Well" in the opening notes and the character interpretation could be followed by the ear as the eye follows the painter's brush. In the Andante and Allegretto movements the thought of Beethoven was musically painted.

"The Return" suggested a deuce of a time in the castle home!

Space forbids details of the whole, the daintiness and delicacy of the Chopin selections and the brilliancy and dash of the number from Rubinstein,—and the jolly, superb, soul-lifting Polonaise No. 2 of Liszt, with which the recital came to its end.

It was a magnificent recital, Herr Faelten.

And Mein Herr appreciated his audience, as they did him—and gave it his very best.

♮ ♮ ♮

The Boston Opera

Those subscribers who made up the guarantee fund of $150,000 for the Boston Opera Company for the season of 1912-13, have received refunds of 10 per cent of the amount of their subscriptions. Only $133,898.41 has been expended during the season, so that there is an unused balance of $16,101.59. After the return of the 10 per cent, $15,000—$1,101.59 less than 1 per cent—is held to the credit of the subscribers for future dividends.

It is announced that the principals of the Century Opera Company, Milton Aborn, director, and those of the Boston Opera Company, Henry Russell, director, may be exchanged at various times during next season. Elizabeth Ansden, prima donna soprano of the latter company, is the only individual named. She will appear at the Century Opera House during the first weeks of the season.

Felix Weingartner will conduct at the Boston Opera House for a much longer period the coming season that he did last year. He is the most important principal yet engaged.

♮ ♮ ♮

Personals

Frank E. Doyle, one of Boston's younger vocal teachers and baritones, illustrated a talk given before the Lucia Chapter, Daughters of the Revolution, by W. P. Tryon, music critic of the Christian Science Monitor, by singing songs of the Revolution by Billings, and as a contrast, songs by the English composer, Purcell, the principal one being "From Love's Sickness to Fly."

Mr. Doyle spoke on "Music and the Newspapers," to the Boston Society of Proofreaders, recently, and illustrated his talk with appropriate songs.

Miss Edith Martin, whose specialty is the harp, has decided to make Boston her permanent home. Her studio is at 29 St. James avenue, where, after her vacation during July and August at Stony Creek, N. Y., she will teach her favorite instrument, as well as piano. She will also fill concert engagements as soloist for both instruments. Miss Martin is a graduate of the Vienna Music Conservatory and studied the harp with Professor Anton Zamara, forty years at the conservatory; harmony with Robert Fuchs, and singing with Professor Forster. Before she went abroad her harp instructor was the late Professor Schuecker of the Boston Symphony Orchestra, at the same time studying piano with Caryle Petersilea, and violin with Julius Eichberg. She is personally acquainted with Alfred Holy of the Imperial Opera and Philharmonic Orchestra, who has been chosen to succeed Heinrich Schuecker as harpist for the Boston Symphony Orchestra.

Paula Mueller, piano teacher, gave an interesting pupils' recital, in Steinert Hall, Wednesday night, June 25. Her program consisted of over thirty pieces, and these represented many composers, among which were Wagner-Liszt, Weber, Proch-Beyer, Sidney Smith, Chopin, Lange and Wieniawski.

Mr. John Orth, the well known piano teacher, will spend his summer at Cape Cod; in Maine; Dover, Mass., and in Nova Scotia.

LESTER S. BUTLER.

———♯♯♯———

Slade.—Mason Slade is spending a fortnight at Portage Lake, Mich., with his choir boys from Christ Church of Woodlawn, after which he will go to Colorado to spend the remainder of the summer, returning to Chicago on September 1.

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MINNIE SALTZMAN-STEVENS

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CEDAR FALLS, IOWA

The eighteenth annual convention of the Iowa State Music Teachers' Association held in this city last week was a great success. The programs prepared for the several sessions were varied in character and brought forward the best musical talent of Iowa, both in the work presented by the pupils and by the members.

The president, Dr. Ernest A. Leo, of Cedar Rapids, was prompt in his calls to order and kept everything moving at a pace that means accomplishment and brings out the best there is in a convention personnel. He was re-elected.

The vice president elected for the coming year was Professor James P. Moorhead of Fairbank; the secretary and treasurer was Mrs. Hilda M. Matthey, of Davenport, who was re-elected for another term. Professor C. A. Fullerton of Cedar Falls was elected member of board of directors, as was also Professor Gustav Schoettle of Iowa City. Muscatine was selected for the next convention, and Charles F. Grade of Muscatine was named as local chairman. The committee to serve on investigation of college music course is; H. W. Maltack, Grinnell; George L. Pierce, Grinnell; C. A. Fullerton, Cedar Falls; O. A. Morse, Sioux City; Gustav Schoettle, Iowa City.

The two principal outside attractions were the distinguished pianist, Alfred Calzin of Chicago, who delighted his audience, while Clarence Eddy, the world renowned organist, drew enthusiastic applause from his audience as he played on the $20,000 pipe organ recently installed at the state teachers' college.

The Cedar Falls Concert Band gave a splendid open air concert as a courtesy to the visiting musicians. Mrs. W. E. Frederickson was the local chairman and as a violinist Frederick Heizer of Sioux City, made a fine impression. Pupils of Miss Elsie Lincoln, Fort Dodge, of Professor G. W. Samson, Jr., Waterloo; Kenneth E. Runkel, Waterloo; of Mrs. Frederick Heizer, Sioux City; Mrs. R. Case, Muscatine; of Georgiella Lay, Waterloo, and others, were contributors to the splendid programs.

All of the principal cities of Iowa had representations here and the city gave the usual courtesies both socially and in automobile drives, etc. To mention each one who gave pleasure either by voice or instrument would tax the pages of even the generous Music News.

The organ recital by Clarence Eddy had the following program:

Toccata in F Major ..... Bach
Fantasia in D flat, Op. 101 ..... Saint-Saens
"Finlandia" ..... Sibelius
(Tone poem for orchestra, arranged for the organ by H. A. Fricker)
Theme, Variations and Finale ..... Thiele
"Meditation Serieuse," Op. 243 (New) ..... Bartlett
Fugue in E flat ..... Porpora
(Arranged by M. Enrico Bossi)
"Christmas in Sicily," (new) ..... Yon
Fantasie Symphonique, Op. 28 (new) ..... Cole

HARRIETTE SEWARD HURD,
Cedar Falls, Ia.

———♯♯♯———

MISS ELLA CLARK'S RECITAL

Once each year Miss Ella M. Clark presents her La Grange class in a piano program, and this event has grown to be one of the important functions of the early summer each season

On last Monday evening there was a very large audience present at the Congregational Church to assist in this affair, to applaud the youngsters enthusiastically and to inform Miss Clark emphatically that they consider her work thoroughly successful.

Assistance was given in this concert by Katherine Wheeler Cullen, a much liked reader, and Mr. Alfred Goldmann, a young violinist, who has lately come to Chicago and whose work is of a quality to insure the fact that it will be heard often. He was accompanied by Ida Kenman Scheef.

Chief interest centered naturally in the pupils of the class, however, and Miss Clark is to be congratulated heartily on the assurance and the skill with which each number was performed.

Every pupil displayed good technic and good interpretative taste, and every one gave evidence of careful teaching throughout the year and of most exact preparation especially for this concert.

The subjoined program will indicate the value of the numbers chosen and also will show the impossibility of giving detailed mention of each pupil. It is perfectly fair, however, to say a special word about a few of those who are perhaps the more advanced and who in every case deserve something more than general commendation.

Eva Whitney and Inez Morrow interpreted their numbers very skilfully, and the duet by Mildred Johnson and Karin Westphal was also very well done, indeed.

Emily Davidson maintained good tone and good rhythm, while Frances Leffler in her solo number was brilliant and played, with Helen Vial, a very excellently prepared duet. Nellie and D'Elda Page proved themselves very thorough students and very musical little girls in their clear playing of their duet.

One Who Came from Foreign Climes....Adolf Weidig
Herbert Hoff
Valetta ..... Krogmann
Edna Buchholz
Duet, Woodland Whispers ..... Stanley
Eva S. Whitney and Marion Farrar
Moonlight in November ..... Nelson
Marion Farrar
Consolation ..... Keiser

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GAY BUTTERFLY (2 keys) ..... *Annie Andros Hawley*
Sung by GERALDINE FARRAR.

LITTLE DUTCH GARDEN, A (2 keys) ..... *Harvey Worthington Loomis*
Sung by ALICE NIELSEN, GEORGE HAMLIN and JOHN BARNES WELLS.

LOVE LAID HIS SLEEPLESS HEAD ..... *Victor Herbert*
Sung by GEORGE HAMLIN.

MAMMY'S PRAYER ..... *Lily Strickland*
Sung by REED MILLER and FRANK CROXTON.

MOTHER DEAR (4 keys) ..... *Benj. Jefferson*
Sung by ORVILLE HARROLD, ELLISON VAN HOOSE and REED MILLER.

MOTHER MACHREE (4 keys) ..... *Ernest R. Ball*
Sung by JOHN McCORMACK, ORVILLE HARROLD, CHAUNCEY OLCOTT and ELLISON VAN HOOSE.

MY DEAR (4 keys) ..... *Ernest R. Ball*
Sung by BEN DAVIS and JOHN YOUNG.

MY DREAMS SWEETHEART ..... *Fred. W. Vanderpool*
Sung by ANNA CASE.

MY SWEET (3 keys) ..... *Jessie Mae Iewitt*
Sung by ELLISON VAN HOOSE.

PINE TREE STANDS LONELY, A ..... *Lily Strickland*
Sung by FRANK CROXTON and NEVADA VAN DER VEER.

SUN BLEST ARE YOU, O GOLDEN LAND (4 keys) ..... *Joseph Melville*
Sung by DAVID BISPHAM and LEON RAINS.

SWEET THOUGHTS OF HOME (3 keys) ..... *Julian Edwards*
Sung by SCHUMANN-HEINK.

THINKING OF THEE (4 keys) ..... *Caro Roma*
Sung by JOHN McCORMACK and ELLISON VAN HOOSE.

THY LIPS ARE LIKE TWIN ROSES ..... *Caro Roma*

THY TENDER VOICE LULLS ME TO REST ..... *Caro Roma*
Sung by PAUL DUFAULT.

WHEN SUMMER DAYS DEPART ..... *Frank Tours*
Sung by MAGGIE TEYTE and HERBERT WITHERSPOON.

WILL YOU HEAR? (3 keys) ..... *Kate Vannah*
Sung by LILLIAN BLAUVELT and ORVILLE HARROLD.

WHO KNOWS? (4 keys) ..... *Ernest R. Ball*
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Romanze, from second Concerto ..... Wieniawski
Liebesfreud ..... Kreisler

Alfred Goldman
Minuet A L' Antico ..... Seeboeck

Mildred Johnson
Valse Brillante ..... Lynes

Inez Morrow
Duet, Humoreske ..... Dvorak
Mildred Johnson and Karin Westphal
Tannhauser March ..... Wagner

Emily Davidson
Spring Song ..... Mendelssohn

Viola Roth
Reading, Scene from "The Lion and the Mouse" ..... Klein

Katherine Wheeler Cullen
Duet, Valse Caprice ..... Nevin
Inez Morrow and Emily Davidson
Second Mazurka ..... Godard

Nellie Page
Polonaise No. 3 ..... Chopin

Helen Vial
Duet, Pomp and Circumstance ..... Elgar
Nellie Page and D'Elda Page
Lolita ..... Emil Liebling
Rigoletto De Verdi ..... Franz Liszt

Frances Leffler
Violin—
Meditation, from "Thais" ..... Massenet
Gavotte ..... Gossec
Hungarian Dance ..... Brahms-Joachim

Alfred Goldman
Duet, Peer Gynt Suite ..... Grieg
Helen Vial, Frances Leffler

———♯♯♯———

AT THE MAC BURNEY STUDIOS

The program of Chicago composers' songs at the MacBurney Studios on last Monday evening attracted the largest audience which has yet been present at this series and much enthusiasm was manifested.

Mrs. Agnes Hansel-Harter, contralto, was in fine voice and her luscious voice was very effective in Andersen's "Mary," which song met with much favor, as did also the very likable work of Frank Waller.

The four contralto songs by William Lester proved particularly pleasing, especially the two cradle songs which have just been published, the really exquisite poems to these being by Mary Louise Davidson, who has also written several sacred poems which have been set to music by Mr. Lester and are just now fresh from the press.

Mrs. Lester at this time quite outdid herself. Her voice has been growing at a wonderful rate and she has acquired great skill in using it to the most artistic advantage. The Carpenter "Go Lovely Rose" was a beautiful example of flowing legato, round and pure, with a well contrasted middle section.

The Freer songs were very much liked, indeed, and truly when such splendid examples of the composer's art are in hearing and they are done with such extraordinary finish as at this time no other result could possibly be expected. They are splendid songs and were splendidly sung.

The Waller song had a well sustained melodic flow and the Johnson opus provided a virtuosic close to the first group.

The group of Lester songs were well contrasted in content and style. "Compensation," which had its first public hearing, has a continuity of melodic flow with an effective accompaniment. "As a Perfume" is of more intense nature, leading naturally

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to the passionate "It Was Not in the Winter," the brilliant rendition of which brought much applause.

"Apple Blossoms" proved to be one of the most singable of the Lester creations and was the greatest favorite at this time. It proved also to be an excellent foil to the last number, which is dashing and light-hearted and requires much virtuosity of treatment. The lyric for this and eighteen other of the Lester songs was provided by S. Marion Becker, a magazine writer, whose work is charming. The program in full was as follows:

Barcarolle ..... Waller
She Is Not Fair to Outward View ..... Freer
Sweet and Twenty ..... Freer
Go, Lovely Rose ..... Carpenter
Sweethearts ..... Johnson
Margaret Lester

The Lily
Rockabye Town
Hushabye, My Baby
O Lays of Mine, Windblown ..... Lester
Agnes Hansel Harter

Compensation
As a Perfume Doth Remain
It Was Not in the Winter
Apple Blossoms
When I Am Dead, My Dearest
A June Song ..... Lester
Margaret Lester

Mary ..... Andersen
Wanderer's Nachtlied ..... Waller
Song of the Lonely Gnome ..... Waller
Agnes Hansel-Harter

\#\#\#

WORCESTER, MASS.

The Millbury celebration of its incorporation into a township in June, 1813, was begun Sunday, June 9, by special services in the churches in the morning, and in the afternoon by a special grand concert.

Mrs. C. B. Perry, who had charge of the musical program for the centennial ball concert, in the Town Hall, Monday night, June 9, had charge of the music at the Unitarian Church, and the following program was given by Mrs. Perry, contralto; Mrs. Frank W. Chaffin, pianist; Frederick Blair, 'cellist, of Boston; W. A. Anthony, organist, of Worcester: "The Meditation" from "Thais" (Massenet) was played as a trio, the arrangement being by Mr. Blair; and a "Sarabande" by Handel, arranged by Mr. Blair, was also given by the trio; Mrs. Perry contributed "O Heavenly Father" (E. L. Cramer), adapted from the "Ave Maria," arranged by Mrs. Perry and accompanied by the trio.

Chaffin's orchestra, nine players, of Worcester, with Frank W. Chafin, cornet soloist and leader; Frederick Blair, Boston, 'cellist, and Mrs. Frank W. Chaffin, pianist and accompanist, gave the following program at the concert before the Centennial ball: "Gladiator's Farewell" (Blankenberg), excerpts from "Tannhauser" (Wagner), a cornet solo, "Inflammatus, Stabat Mater" (Rossini), Mr. Chaffin; "Annette Waltz Moderato" (Blair), violin, 'cello and piano, a first production of this work; violoncello soli, (a) "Cantilena" (Goltermann), (b) "Elfentanz" (Popper), Mr. Blair.

Tuesday morning and in the afternoon there were concerts by the Millbury Cadet Band, and in the evening Battery B Band from Worcester gave a program at Bramanville, a part of Millbury. Wednesday at 9 o'clock there was a trades and historic parade, and the Worcester Brass Band, Millbury Cadet Band, and Salem Cadet Band participated. At 11 o'clock the laying of the

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cornerstone of the new High School took place and the Worcester Brass Band was in attendance. In the afternoon at 2 o'clock there were an automobile parade (sight-seeing for guests), athletic sports at Riverside Park, where the Worcester Brass Band furnished music; at 3:30 the Salem Cadet Band gave a concert at the Square, and at 5 o'clock there were anniversary speakers at the Common. In the evening at 6 o'clock there was a banquet at the Town Hall, a band concert by the Salem Cadet Band at Riverside Park at 7 o'clock, and the Centennial closed with fireworks at 9:30.

Ex-President William H. Taft was a guest of honor during the celebration, Millbury being the home of his maternal aunt, Miss Delia Torrey, whom he frequently visits and with whom he spent many vacations in his boyhood.

♮ ♮ ♮

Another Musical Course Next Season

An announcement of the Star concert course, with Charles F. Hanson, local manager, has just been received. It will be given in Mechanics' Hall, beginning in December, with Mme. Frances Alda, soprano; Gutia Casini, Russian 'cellist; Frank La-Forge, pianist, the artists.

This will be followed by a January concert, with Eugene Ysaye, violinist, and Rosa Olitzka, Russian contralto, the program givers; a concert in February, Alice Nielsen, soprano, and Leopold Godowsky, pianist, appearing; another in March, John McCormack, Irish tenor, and Gertrude Manning, lyric soprano, on the stage; and the fifth and last in April will present William Hinshaw, baritone of the Metropolitan Opera Company, and Jean Gerardy, the great 'cellist.

Mr. Hanson offers special prices to public school teachers, the regular tickets being $4, $5 and $6.

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Normal School Graduation Music

June 17 the Worcester State Normal School graduation was held and Musical Director Edward L. Sumner arranged an excellent program which was finely given by the school chorus, 200 voices; the senior and junior glee clubs, thirty voices; and Fred L. Mahn, violinist; R. Nagel, 'cellist; P. Mimart, clarinetist; L. Kloepfel, trumpeter, from the Boston Symphony Orchestra; Leroy L. Muzzy, pianist, and Charles A. Grosvenor, tenor, both of this city.

The "Martha" overture (Flotow) opened the musical part of the exercises. This was followed by "Doris" (Nevin), sung by the full chorus; "Repentance" (Gounod), arranged by Mr. Sumner for the full chorus; "An Indian Mountain Song" (Cadman), in which the senior and junior glee clubs united; "Italian Serenade," the solo being sung by Mr. Grosvenor, accompanied, first by the clubs, then by full chorus; "Entr' acte" (Hellmesberger), the orchestra; "Thy Love as a Father" "Redemption" (Gounod), Mr. Grosvenor and glee clubs; and "Unfold Ye Portals" (Gounod-Ross Hilton), given by the ensemble.

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Recitals

Walter W. Farmer, piano and organ teacher, gave pupils' recitals in Salisbury Hall, Wednesday and Thursday nights, June 18 and 19. The class was assisted by Mrs. Mabel MacGowan, soprano; Mrs. Bertha G. Denny, contralto; Miss Sylvia Fish, violinist; W. Wilmont Aldrich, baritone.

The forty-first annual musicales of the Worcester County Music School, Edward L. Sumner, director, were held in Pythian Hall Saturday afternoon, June 21; Monday and Tuesday nights, June 23 and 24, at 8 o'clock. As usual, these recitals were largely attended and much interest was shown by the audience.

Fred W. Bailey gave a pupil's recital in Piedmont Church, where he is organist and director, Monday night, June 30.

Last fall he opened the Worcester Virgil Pianoforte School with Miss Grace B. Davis assistant, and has met with flattering success.

LESTER S. BUTLER.

♯ ♯ ♯

CLEVELAND

The Philharmonic String Quartet gave three concerts at Channing Hall, assisted by Mrs. Sol Marcosson and Miss Grace Benes, pianists. The quartet is composed of Messrs. Sol Marcosson, Charles Hychlik, James Johnson and Charles Heydler.

The male chorus of the Y. M. C. A. conducted by George Protheroe, gave a concert at Engineer's Hall, May 21. Miss Lila Robeson, of the Metropolitan Opera Company, was the soloist. Mr. James Johnston, violinist, also assisted. R. J. Crocker and Mildred Johnston, accompanists.

Marinus Salomons gave a farewell piano recital May 29. He sailed June 3 for an indefinite stay in Europe.

Mr. Felix Hughes gave two pupils' recitals at the Hotel Statler, May 26 and 29.

The pupils of J. R. Hall, pianist, assisted by Mrs. Hall and Miss Grace Peet, vocalists, gave an afternoon recital at the Hotel Statler, June 13.

William Saal, voice teacher, presented his pupils in a recital at the Athletic Club the afternoon of June 11.

Walter Logan's pupils gave a violin recital at the Metropolitan Theater, on the afternoon of June 24. They were assisted by Ethel Leyinska, pianist, and Mrs. Frederick Avery, soprano.

Mrs. Frances Korthener presented her piano pupils in a recital at Channing Hall, June 9.

Rita Elandi, soprano, gave her annual pupils' recital at the Colonial Club, the evening of June 30.

The Municipal Band concerts, conducted by Christian Timner, will be the only musical attractions in Cleveland this summer.

♯ ♯ ♯

MINNEAPOLIS

The eleventh season of the Minneapolis Symphony Orchestra will open Friday evening, October 24, with Putnam Griswold, baritone of the Metropolitan Opera of New York, as soloist. The home season will cover a period of twenty-three weeks, consisting of twelve Friday evening symphony concerts, twenty-one Sunday afternoon popular concerts, and six young people's concerts, the latter under the auspices of the Young People's Symphony Concert Association.

Among the artists so far engaged for the symphony concerts are, Johanna Gadski, soprano; Putnam Griswold, baritone; Fritz Kreisler, Mischa Elman, Richard Czerwonky, violinists; Teresa Carreno, Katherine Goodson and Harold Bauer, pianists, and Cornelius van Vliet, 'cellist.

The eastern tour of the orchestra, which is now an annual event, will open at Milwaukee, February 21, and will probably embrace the same cities as in the past. At conclusion of the home season the eighth annual spring tour will provide an additional ten weeks', making the total season of the orchestra, thirty-three weeks.

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DENVER

The first concert of the Cavallo Symphony Orchestra at Lakeside the afternoon of June 13, attracted a large audience.

The opening number the delightful "Vorspiel" to "Haensel and Gretel," charmed the audience with its suggestion of forests and fairies.

In the soloist, Henri Scott, basso of the Chicago Grand Opera Company, was a choice that was altogether pleasing. His first selection, recitative and air, "Tarabour Major" from the opera "La Caid," Thomas, showed a voice of fine breadth, rich and smooth. Following this was a group of English songs delightfully done. Our well known young and excellent musician, Lary Whipp, accompanied for this group.

The symphony chosen for the afternoon was Raff's "Leonore."

The new concert-master, Alexander Saslavsky, concert-master of the New York Symphony Society, is a fine accession to the Denver Orchestra.

On the afternoon of June 20 occurred the second concert of the Cavallo Symphony Orchestra at Lakeside.

The Cesar Franck Symphony in D Minor exhibited ensemble work of a high quality.

For a second time the audience was delighted by the presence of Henri Scott as soloist. He has a personality that is truly an asset. His singing of the "Ella giammoi m'amo" from Verdi's "Don Carlos" brought forth tremendous applause. Later he sang three songs (Mr. Whipp, accompanist) in a most finished style. A final encore, "The Sands o' Dee" was a splendidly dramatic number.

The concluding number, "Espana," Chabrier, a wonderfully colorful and brilliant composition for the orchestra, closed a program thoroughly satisfying.

Mr. Louis Persinger, violinist, is soloist for the third concert.

Two performances of "The Pirates of Penzance" were heard at Lakeside June 11 and 12. St. Mark's Musical Club, under the direction of R. Jefferson Hall, presented the opera. Mr. Hall, who is organist at St. Mark's Episcopal Church, is an active and very busy musician, who has more than this one production to his credit. His work always shows careful and painstaking training; decidedly unselfish labor on his part.

Paul Clarke Stauffer presented his little artist pupil, Gertrude Gibson, age ten years, in piano recital the evening of June 19, at the Central Christian Church. Mr. Milnor Gleaves, baritone, assisted.

In the playing of this little girl, small and daintily old-fashioned in appearance and manner, a most striking feature was her lovely poise. Her technic was smooth and delicate and absolutely sure. She possesses a legato that gave to her work an evenness that was delightful.

Her whole program was rendered without notes. In the Chopin "Valse," Op. 64, No. 1, there was a marked surety. "Etude," A Flat Major, Wollenhaupt, was brilliant. The MacDowell numbers were lightly and beautifully interpreted. Interested friends showed their appreciation by the many lovely flowers presented.

Mr. Gleaves' singing was of a most pleasing character. He is a pupil of Percy Hemus of New York. His fine enunciation is an unalloyed delight. One of our favorite Cadman songs, was in the second group rendered—"A Moonlight Song."

At the fifth annual contest for the "Stauffer Essay Medal" recently held, Mrs. L. E. Ripperdan carried off the prize. The subject of her essay was "Haydn, His Life and Works."

Mr. Stauffer will not labor quite so arduously during the summer months as during the winter season. He will be in the studio only during the mornings, Green Gables Studios, 2939 East Colfax avenue.

IDA WELKER.

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ALBERT SPALDING

Music News

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Editorial

OUR GENEROSITY

(Contributed)

The following was printed lately in several newspapers:

The tribulations of an Italian tenor with the English language are responsible for Milton Aborn losing the service of Signor Farmo, who sings under the name of Fuzati, and is said to be a tenor of as great range and power as Zenatello, and Fuzati is going from the Century Theater to the Chicago Opera Company, under Cleofonte Campanini.

Fuzati was engaged by Mr. Aborn and told to learn "Aida" in English. He practiced one day on English, and at the end found that he couldn't sing in any language, and begged with tears in his eyes to be released from the contract. After two days rest he had a trial by Campanini, and contracts are now being drawn for Fuzati to go to Chicago.

How many Americans go to Italy, and with tears in their eyes try to sing real Italian? Only they are not consoled and told, "Never mind, we'll engage you just the same and you may sing English." This is the difference between Italy and America. When will we begin to be a real art-making country? Never, until our language is universally sung. E. E. F.

GEORGE MORTIMER BRUSH

After spending a year in Chicago, writing for Music News, Mr. Brush has gone to Carbondale, Ill., where he will take up a class in piano playing and also will lecture on "Musical Appreciation." Mr. Brush has had remarkable opportunities for becoming acquainted with repertoire in all departments of music and his knowledge of personalities among musicians is also unlimited.

He is certainly well fitted for the work of a teacher and lecturer and Music News, while sorry to lose him, is certain that his coming to Carbondale will be a great advantage to that community.

AT THE THEATERS

Seldom, indeed, has Chicago reached so low an ebb in theatrical affairs as just now, for the number of attractions on view is amazingly small. However, the quality of these few is much above the usual summer standard and "When Dreams Come True" at the Garrick is as pretty as it is interesting, and "How Much Is a Million" at The Fine Arts Theater is a distinctly novel little entertainment. The "Mlle. Modiste" Company, which has been giving good performances at The Studebaker, has discontinued.

The "Tic Toc Man" at the Grand is playing to capacity, and the mild problem play, "The Blindness of Virtue," is still attracting great attention at McVicker's.

AL FRESCO ENTERTAINMENT

At Ravinia the music is enjoyed by many hundreds who do not formally seat themselves in the pavilion, but who wander about the park listening from many vantage points more or less distant from the stage, and the dancing presented there has an added charm because it is so informal.

At Scammon Gardens during the past week the Coburn Players have been in evidence in a round of classical plays and they have proven to be delightful.

No finer place for al fresco performances could be devised than are Scammon Gardens, and the company is one of superior strength.

In "Romeo and Juliet" the work of the entire cast was a delight and the appropriateness of the outdoor setting, the real moon rising over the tree-canopied stage, and the real voices of the night adding verisimilitude to the scene made of this performance something which cannot be lightly forgotten.

In "Twelfth Night" the company seemed to be in the mood for a genuine (though very refined) frolic and the crisp humor and swift development of this comedy have never received more legitimate treatment.

Mrs. Coburn was charming as "Viola," and Mr. Coburn properly pompous as "Malvolio," while Frank Peters and George Currie adroitly avoided the overdoing of "Toby Belch" and "Andrew Aguecheek," and Kate McLaren as "Maria" was fascinating. The other parts were all taken admirably also, and the ensemble was as near perfect as theatrical performances ever become.

RAVINIA PARK

The programs at Ravinia for today and tomorrow read as follows:

FRIDAY, JULY 18, 3 P. M.

"Marche Triomphale" ..... Borowski
Overture to "Le Baruffe Chiozotte" ..... Sinigaglia
"A Fairy Tale" ..... Nicode
Tarantelle from "Le Bal Costume" ..... Rubinstein
Symphony, "A Country Wedding" ..... Goldmark

FRIDAY, JULY 18, 8:15 P. M.

Wagner Program

Selections from "The Ring of the Nibelungen"—
"Das Rheingold," rainbow scene and finale.
"Die Walkure," Ride of the Valkyries.
"Siegfried," Siegfried in the Forest.

Ruth St. Denis

Overture to "Der Improvisator" ..... d'Albert
Pastorale ..... Otis
Concert Waltz No. 2 ..... Glazounow
"Marche Slave" ..... Tschaikowsky

SATURDAY, JULY 19, 8 P. M.

Overture to "Masaniello" ..... Auber
Ballet music from "Feramors" ..... Rubinstein
Torch Dance ..... Meyerbeer
Three dances from "Henry VIII." ..... German
Morris Dance, Shepherd's Dance, Torch Dance
Waltz movement from "Serenade" ..... Volkmann
Hellafest from "Konigskinder" ..... Humperdinck

SATURDAY, JULY 19, 8:15 P. M.

Soloist, Harry Weisbach

Overture Solennelle ..... Glazounow
Allegro con grazia, Allegro marziale from "Symphonie Pathetique" ..... Tschaikowsky

Ruth St. Denis

Solo for violin—
Andante ..... Mozart
Mazurka ..... Zarzycki

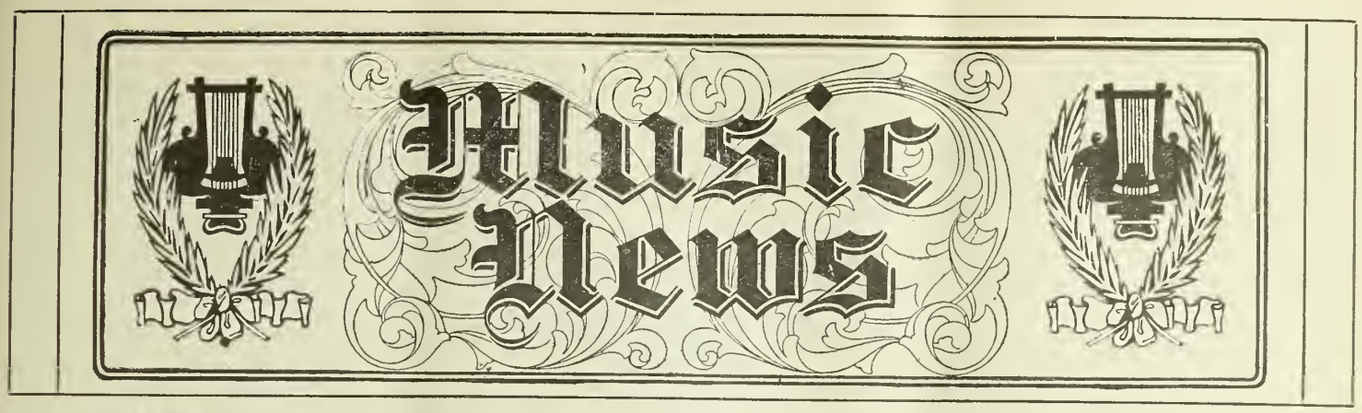
Ruth St. Denis

Overture to "Mignon" ..... Thomas
Waltz from "Die Fledermaus" ..... Strauss
Tarantelle from "Italian Capriccio" ..... Tschaikowsky

AMERICAN INSTITUTE OF NORMAL METHODS

This institute, which has convened at Evanston each summer for fifteen years, is now in session with an attendance of 350, and the days are filled with most interest-

(Continued on page 29)



Music in Chicago

MR. DOANE IN ORGAN RECITAL

The man who invented the fiction that there is any good "express service" to Evanston or that there is anything like adequate transportation in the evening hours should be "assigned" to write one concert each week in the university town, and long before two months were up he would be begging to have his appointment changed to Oak Park.

But after interminable waiting for an "Evanston Express" on Monday evening, and a disgustingly slow trip, the North Shore city was reached just as the big storm of that evening broke and the seven or eight blocks to Fisk Hall was accomplished in a downpour and to an electrical accompaniment which was anything but pleasing. Evanston is delightfully shady on a hot summer day and very beautiful also, but on a rainy night the trees simply serve to make the streets dark as pitch and they also act as collectors of water, which is precipitated by the barrelful on the luckless stranger who must traverse the streets.

The approach to Fisk Hall was, on Monday night as dark, for at least two blocks, as though the town were uninhabited, and this added to the sullen roar of the lake and the incessant play of lightning gave the scene much of the appearance of an inferno—a pitch black inferno, occasionally split across by terrifying electrical display.

However, once inside Fisk Hall, all troubles were at an end, and the handful of people there were privileged to hear a program, which, for sheer virtuosity and melting beauty, will be duplicated very few times in a lifetime of concert going.

The scene was eerie. The hall was but dimly lighted and very sparsely populated and the roar of the lake made a continuous basso ostinato throughout the program, and through the windows to the right there were frequent glimpses of a heaving lake, lit up ever and anon by the tumultuous lightning.

Present in the small audience was Evanston's grand old man of music, Mr. Kappes, who, now more than ninety years old, was a friend and colleague of Mendelssohn, and who, seated just beside Mr. Doane, enjoyed the modern music to the full of its splendid beauty, while at the same time he told with reverent gusto of the times out-of-mind that he had heard Mendelssohn himself play the very "Sonata" which Mr. Doane gave such an inspired reading on Monday night. A curious linking of a past age with the present, but all in full accord with the strangeness of the scene and the unusual developments of the night.

Because of the untoward weather and the slight attendance on Monday, this program is to be repeated on next Monday night at Fisk Hall, and if the lovers of fine organ playing in Chicago could know in full what a magnificent player is Mr. Doane and what a glorious program he has prepared, Fisk Hall would not be half large enough to hold the throngs which would crowd thitherward at that time.

Mr. Doane has all the things which we usually describe as part of the virtuoso-organist's equipment. He manages his registrations with such skill that he can build up from gentlest whisper of tone to most thunderous brutality with no appreciable inequalities in the crescendo. He has such extraordinary pedal technic that the most marvelous things are passed over as child's play, and he has an absolute self-possession and a repose which makes his work "Orgelmassig" to the final degree.

But he has more, and it is in this further equipment that he is "different." With very strong hands and plenty of physical power of body, and especially of arm, he yet has a flexibility and a control of relaxation which is seen but rarely and which has been considered generally as necessary to the virtuoso pianist only. As a result of these points he can deliver a crisp scale or a succession of staccato notes with a clarity and a cheerfulness of effect which is almost uncanny; he also can "coax" a melody just as the most expert pianist can do. He knows how to "caress" the keys to the end that they will give up their sweetest possibilities, and he also knows how to "compel" from them every iota of their power. All this, combined with great intelligence in the interpretative thought, combines to make his playing something to watch with delight and to listen to with joy.

His program on Monday consisted of a "Fugue" by Bach, and the D Minor "Sonata" of Mendelssohn as its purely classical parts and with smaller pieces, which were both novel and beautiful, by D'Evry, Wolstenholme, Debussy and Johnson, all of them being played with perfect insight into their poetic meanings, while an arrangement of a slow movement by Goldmark was superb in its sustained legato; and the "Introduction" and "Fugue" from a Reubke "Sonata" was superb in the swirl and the tempest with which it typified the "Ninety-fourth Psalm." Three pieces by Lemare were of intense interest, and as an extra his charming "Cheerfulness" was given also.

The program in full was printed in the last issue of Music News and will be repeated in entirety at Fisk Hall next Monday evening.

CHARLES E. WATT.

UNIVERSITY OF CHICAGO

In spite of the heavy rain of Monday evening there was a fair attendance at the University concert at Mandel Hall, and the program given by Miss Mathilde Heuchling, contralto, and Mr. William Beard, baritone, was received with much enthusiasm by the audience.

Miss Heuchling has long since won her place as a contralto with splendid voice and with interpretative ideals which have back of them fine intelligence and abounding imagination, and Mr. Beard is known as one of the most forceful of baritones as well as a singer who possesses much finesse in his dealings with both the classic and the modern schools of song literature.

The Handel numbers were given by him with much authority, the French and German works with entire satisfaction and the songs by Clough-Leighter, Grant-Schaeffer and Hallett Gilberte with rare charm.

Miss Heuchling was insistently intellectual in her greater numbers and brought many fine points of expressiveness to the interpretation of the smaller works, especially enjoyable being the reading of Lulu Jones Downing, Kahn and Metcalf.

The duets at the close of the program capped the climax of a thoroughly enjoyable and consistently progressive program.

Mr. Walter Keller played accompaniments, both at the organ and the piano, and proved himself again a master of the difficult art.

The program in detail was as follows:

Hear Me! Ye Winds and Waves.....Handel
'Tis Worth Observing (Floridante).....Handel
Mr. Beard

Hark! Hark! the Lark.....Schubert
Allerseelen.....Strauss
Komm', wir wandeln zusammen.....Cornelius
On the Shore.....Neidlinger
I Pray Thee, Stay.....Walter Keller
Miss Heuchling

L'Heure Exquise.....Reynaldo Hahn
Wohin.....Schubert
Aufenthalt.....Schubert
Verrath.....Brahms
Wilkommen mein Wald.....Franz
Mr. Beard

But the Lord Is Mindful of His Own (St. Paul).....Mendelssohn
Thou Wilt Keep Him in Perfect Peace (Isaiah).....Patten
Miss Heuchling

Songs My Mother Taught Me.....Dvorak
O Heart of Mine .....Clough-Leiter
The Wind Speaks .....Grant-Schaeffer
Two Roses .....Hallett Gilberte
Tom o' Devon .....Kennedy Russell

Mr. Beard

Ich will meine Seele tauchen.....Oscar Raif
Evening Song .....Lulu Jones Downing
Sonntag .....Brahms
Ein Obdach gegen Sturm.....Robert Kahn
Love and Springtime .....Metcalf

Miss Heuchling

The Crafty Crocodile .....John Trevalsa
Nun bist Du worden mein eigen.....Eugen Hildach

Miss Heuchling and Mr. Beard

UNIVERSITY OF CHICAGO

The following program will be given at Mandel Hall in the summer series of the University on Monday evening, July 21, by Tina Mae Haines, organist, and Naomi Nazor, soprano.

Hosanna .....Dubois
Andante (4th Sonata) .....Bach
Festival Hymn .....H. N. Bartlett
Aria, "Ave Maria" ("The Cross of Fire).....Bruch
Moonlight .....Karg-Elert
Pan's Flute (arr. by Miss Haines).....Godard
Romance Without Words.....Joseph Bonnet
Song of Spring.....Joseph Bonnet
Adorava l' April .....Parelli
Im Kahne .....Grieg
Im Wunderschonen Monat Mai .....Hammond
Song of Happiness.....Lemare
Marche Heroique .....Lemare
The Little Gray Dove .....Saar
In My Garden .....Loud
God Remembers .....Bond
Morning .....Speaks
Chorale and Fugue (5th Sonata).....Guilmant

NORTHWESTERN SCHOOL OF MUSIC, EVANSTON

Miss Electa Austin, pianist, and Mr. Charles E. Lutton, baritone, both of the class of 1912, will give a recital at Fisk Hall, Evanston, on this Friday evening at 8:15, to which the public is cordially invited. The program is as follows:

Choral Prelude, C major .....Bach-Busoni
Sonata, Op. 53, first movement.....Beethoven
Aria, "Mighty Lord and King All Glorious," from the "Christmas Oratorio" .....Bach
Waltz, A major
Waltz, E major
Polonaise, E flat major
..... Moszkowsky
"Dearest" (Henley) .....Homer
"Lament" (Byron) (inscribed to Mr. Lutton).....
..... Grant-Schaefer
"Eagle" (Tennyson) .....Grant-Schaefer
"Hark, Hark, the Lark".....Schubert-Liszt
Marche Militaire .....Schubert-Taussig
Humorous Songs—
"Stone-cracker John" .....Coates
"Ladies of St. James".....Hughes
"Zummerzetzshire" .....Newton

SUMMER NIGHT CONCERTS

The summer night concerts at Warren Avenue Congregational Church so successfully inaugurated last year, were resumed on last Thursday evening, when Miss Alice Ione Cramer, soprano; Mr. Grant Kimbell, tenor; Miss Elena Moneak, violinist, and Miss Electa Austin, pianist, appeared in a well-selected and very artistically presented program, with Mr. Phelps Cowan lending his invaluable aid as accompanist.

Miss Austin appeared first and in the "Scotch Poem" and "Post Wagon" by MacDowell demonstrated a well-developed musicianship which later was coupled with real poesy in the interpretation of two Chopin "Waltzes."

Her second group opened up cheerfully with the Schubert-Liszt "Hark! Hark! the Lark," and ended with virtuosic display in the little played but very effective "Polonaise" in E flat major by Moszkowski.

Miss Austin sits at the piano quietly and she uses her resources with the utmost freedom and perfect control. Her singing tone is notably good and her bravoura

ELECTA AUSTIN

work, including brilliant scales and arpeggios, as also the manipulation of forte chords and octaves, is well done.

The Schubert-Liszt piece was played with unusual facility and pleased the audience very much, while the virtuosity displayed in the Moszkowski number resulted in a very insistent encore demand to which Miss Austin replied with an extremely refined reading of the Mendelssohn "Spinning Song."

Altogether, Miss Austin impressed as a young artist who is endowed plentifully with natural gifts and who has worked faithfully and intelligently to develop these gifts.

Her readings are full of poetry and also of spirit, and she has a multitude of good points to endear her to the concert public.

Mr. Kimbell appeared for the second time in this course and the applause which greeted his entrance showed that he had not been forgotten since last year.

He chose first of all the great tenor aria from "La Boheme," and in this displayed vocal attainments of high grade and an intelligence of interpretation which places him well up in the artist class.

His mezzo voce effects were beautiful and his manipulation of dynamics all that could be asked. The quality of the voice was suave throughout and the fitting of tone color to indicated mood of text was fine indeed.

A rollicking German song, "Lauf der Welt," was tossed off with much abandon and brought an encore demand, to which he responded with Cadman's little gem of a song "At Dawning."

The second group opened with the beautifully characteristic "Lolita" by Buzzi-Peccia, in which very clear rhythmic values were maintained, and was followed by "Mary," a Scotch ballad by Richardson, in which the sustained legato was remarkable.

One of the "Bergerettes" by Weckerlin followed, and the group closed with Salter's "Come to the Garden, Love," sung with such spirit and beauty that the audience would fain have heard it again, but were equally delighted with "I Hear You Calling Me," which Mr. Kimbell graciously offered as an encore selection and in which he did some charming singing.

Miss Moneak is a young artist whose tone is of wonderful richness and whose interpretative ideals are of extraordinary worth. She played the difficult "Variations" (Corelli-Tartini-Kreisler) with wonderful crispness and absolutely pure intonation, and in the tricky "Tambourin" by Kreisler she was delightfully exact and produced an infinite variety of shading effect.

The brilliant "Zigeunerweisen" by Sarasate provides an exhaustive test for any

GRANT KIMBELL

violinist, and that Miss Moneak came through it with such extreme success redounds much to her credit and placed her so high in the estimation of the Warren avenue audience that she will certainly be royally welcomed if she appears there again. An encore was played after this number.

Miss Moneak has an extremely pleasing appearance, perfect repose in her work, and to her great technic she has added such a fund of refinement that she is today one of the most pleasing among the younger artists of the city.

The fourth soloist, Miss Cramer, at once gained the support of her audience by the graciousness of her demeanor and the skill with which she had selected her program numbers, and this favor increased to greater and greater proportions as the evening advanced.

Faelten Pianoforte School, Boston, Mass., Programs 1912-1913

Music News has secured the exclusive right to publish the entire set of programs given at the Faelten Pianoforte School during the past season, with interpretation lessons by MR. CARL FAELTEN

Elsie Poole—Consolation, E major, No. 2, Liszt; Allegro marcato, F major; Tempo di Ballo, D major, from Novelets, Op. 21, Schumann.

Ruth Markham, Frances McConihe—Class of 1913—Valse Lente, A flat major; Scherzo, C minor, for two Pianofortes, Lazarus.

Cecilia Petersen—Class of 1913—Concert Study, G flat major, Op. 25, No. 9; Nocturne, B major, Op. 62, No. 1; Ballade, A flat major, Op. 47, Chopin.

Ensemble—Cecilia Petersen, Arlene Atkins, Marion Parker, Lois Hannaford, Gertrude Gardner, Harry J. McClenahan, Louise Wright, Harry Starr—Overture, "Barber of Seville," Rossini.

MARCH 6, 1913.

Solo Pieces by Constance and Claire McGlinchee.

Ensemble—Mary Washburn, Edith Byram, Marie O'Brien, Mildred Colby, William Colby, Evelyn Merrow, Margaret Abbott, Vivian Morse—Overture, "Bohemian Girl," Balfe.

Claire McGlinchee—Concerto, Op. 15 (first movement), Beethoven; Cadenza by Reinecke. Second Pianoforte: Mr. Carl Faelten. Tutti: Harry Starr, Charles Fearing, Harry J. McClenahan, Frank Guilfoyle.

Constance McGlinchee—Rondo brillante, Opus 62, Weber; Romanza, Op. 28, No. 2, Schumann; At the Fountain, Davidoff-Vogrich.

Transposition Exercises (Faelten System)—Howard Allen, Edgar Crosby, William Hitchcock—At Play, Gurlitt; Clarence Burns, Mortimer Blood, Carl Schipper, Edgar Crosby—Waltz, Ehmant.

Claire McGlinchee—In Autumn, Op. 51, No. 4; From an Indian Lodge, Op. 51, No. 5; Of Bre'r Rabbit, Op. 61, No. 2; Valse brillante, MacDowell; Op. 34, No. 1, Chopin.

Constance McGlinchee—Concerto, Op. 16, Grieg; (Second and Third movements). Second Pianoforte: Mr. Carl Faelten. Tutti: Harry Starr, Charles Fearing, Harry J. McClenahan, Frank Guilfoyle.

MARCH 13, 1913.

Ensemble—Samuel Gibson, Margaret McQuaid, Henry Riley, Everett Williams, Harry Starr, Viola Howard, Viola Ormonde, Beatrice Harvey.—Quadrille fantastique, Op. 79, Camille Schubert.

Spencer Brugh—Sonata, Op. 1, No. 1, Krause.
C. Alfred Breed—Love's Greeting, Bohm; Myrtle, Oehme; Military Polka, "My Regiment," Kern.

Mildred Steere—Entr' acte Valse, Hellmesberger; Con Amore (Melodie), Beaumont; Polish Dance, Thoma.

Doris Gladys Colburn—Waltz, Op. 197, No. 1 (transposed), Gurlitt.

Hedwig Schultz—Forest Scenes, Op. 82, Schumann; Entrance, Wayside Inn; Valse, Chopin; Silhouette, Dvorak.

Marjorie Goodwin—Bourree from English Suite, A minor, Bach; Nocturne, Op. 9, No. 2, Chopin; Nachtstuck, D flat major, Op. 23, No. 3, Schumann.

Ensemble—Georgie Webster, Arlene Atkins, Gertrude Gardner, Harry McClenahan, Millicent Bouve, Louise Wright, Lois Hannaford, Elvira Scorgie—Overture, "Italian in Algiers," Rossini.

MARCH 18, 1913.

Recital by Helen V. Ray, Class of 1913, Assisted by Carl Faelten and Frank H. Luker.—Sonata, F sharp major, Op. 78, Beethoven; Molto lento, Op. 16, No. 6, Schumann; Romance, Op. 26, No. 1, Rubinstein; Valse Caprice, E flat major, Rubinstein; Scherzo, Op. 20, Chopin; Suite, Op. 200, Raff. Second Pianoforte: Mr. Faelten and Mr. Luker.

MARCH 20, 1913.

Ensemble—Bertha Muran, Jessie Alison, Constance Bisbee, Gladys Cripps, Mildred Steere, Carolyn Lombard, Margaret Pidgin, Pauline Terry—Sonata, Op. 32, Diabelli.

Miriam Muran—Barcarolle, Op. 5, Ehrlich; Album Leaf, Op. 12, No. 7, Grieg; Inquietude, Op. 74, No. 2, Friml.

Margaret Douglass Pidgin—Sonata, A major, Mozart.

Marion Johnson—Tonbluten, Op. 43, No. 5, Spindler; Woodland Whispers, Op. 6, Braungardt.

Eleanor F. Weiss—Valse Brillante, from "Faust," Burgmuller.

Transposition Exercises (Faelten System)—Eleanor Weiss—Two Canons, Kuntz; Marion Johnson—Swedish Song from Staff Reader, No. 1, Faelten; Dorothy Shann—La Xenophone, Ph. E. Bach.

Adelaide Keezer—Liebestraum, No. 2, Liszt; Etude Fantastique, C major, Friml.

Mary Fellows—Praeludium from Holberg Suite, Grieg; Duetto, Op. 38, No. 6, Mendelssohn; Traumerei, Op. 42, Weiss.

Mary Golden—Impromptu, Op. 90, No. 4, Schubert; Love Poem, B flat major, Saul; Gigue, B flat minor, Graun.

Marion Seavey—Introduction and Allegro appassionate, D minor, Op. 49, Godard. Second Pianoforte: Carl Faelten.

Ensemble—Georgie Webster, Arlene Atkins, Lois Hannaford, Gertrude Gardner, Harry McClenahan, Louise Wright—Overture, to "Othello," Rossini.

MARCH 27, 1913.

Ensemble—Class of 1913—Ruby Pfeiffer, Ruth Markham, Annie Mackay, Helen Ray, Vivian Fraser, Harry G. Starr, Estelle Ross, Claire Kidder—Overture, "Rosamunde," Schubert.

Reginald Farrar Emmons—Etudes, Op. 105, Nos. 9 and 10, Burgmuller. Second Pianoforte: Mrs. Reinhold Faelten.

Henry Emmons, 2d—Etudes, Op. 105, Nos. 5 and 2, Burgmuller. Second Pianoforte: Mrs. Reinhold Faelten.

Barton Leach—Transcription, "Evening Star," Wagner-Low; Moment Lyrique, Moore.

Gladys Cripps—Song without Words, Op. 30, No. 3, Mendelssohn; Columbine, Menuet, Delehaye.

Florence Keen (Transposition Exercises from the Clef Reader)—Bourree (a la Violoncello Solo) Faelten; Waltz, Strauss; Berenoise; Hunter's Chorus, from Freischutz, Weber.

Ethel Cruff—Courante, from Thirty Instructive Pieces, Bach-Faelten: Dance of the Dryads, MacDowell; Sarabande and Rigaudon, from Op. 204, Raff.

William Heller—Scherzo, Op. 16, No. 2, Mendelssohn; Two Preludes, No. 3, Vivace, No. 22, Agitato, Chopin.

Constance McGlinchee—Concerto, Op. 16 (first movement), Grieg. Second Pianoforte: Mr. Carl Faelten. Tutti: Harry Starr, Charles Fearing, Harry J. McClenahan, Frank Guilfoyle.

APRIL 3, 1913.

Ensemble—Gertrude Dana, Mildred Hayden, Lewis Harlow, Sadie Waldstein, Lucille Page, Nellie Rabinovitz, Ruth Silber, Arthur Bassnett—Gigue in E minor, arranged by Eggeling, Lully; Kirgisian Dance, Op. 86, Moritz.

Dorothy Cadwell—Angel's Lullaby, Krogmann; Chorus from Judas Maccabaeus, any major key, Handel.

Kenneth Beardsley—Trixies Waltz, Vesper Bells, Transposed, Barth; Serious Moments, Warren Storey Smith. Second Pianoforte: Marjorie Deere Stephens.

Rudolph Spokesfield—"Brave American Boys," Op. 175, No. 2, Oehmler; "Uncle Remus," Grant-Schafer; The Forest Blacksmith, Op. 261, No. 6, Heins.

Carolyn Lombard—Allegro, C major; Con Motoquasi Allegro, C minor; Moderato Grazioso, G major, from Op. 107, Gurlitt.

J. Gordon Tarr—Twilight Reverie, Op. 24, Ducelle; Flying Leaves, Op. 2, No. 1, Hall.

Ensemble—Katherine O'Hearn, Marion Doherty, Helen Barrett, Mildred Bacigalupo, Dorothy Rabinovitz, Esther Ryan, Helen Mencke, Mary Washburn—Landler, No. 6; Erzahlung, No. 7; Am Abend, No. 9; Barcarolle, No. 10, from Op. 114, A. Krug.

Priscilla Hill—Mighty lak' a Rose, Nevin; Desire, Nevin; Dedication, Torjussen.

Eva Lee—Sonata, E flat major, Haydn.

Florence Fleming, Zayma Galvin—Tarantelle, for two pianofortes, Op. 67, Gottschalk.

Ensemble—Edith Byram, Priscilla Hill, Miriam Day, Alfred Breed, Mildred Cloake, Ola Murray, Helen Dyer, Margaret Wyman—Intermezzo, Op. 250a, No. 3, Bohm.

APRIL 9, 1913.

Cecilia Petersen, Class of 1913, Assisted by Carl Faelten—Variations, "Lilli Bullero," Gouvy; Andante Favori, Beethoven; Rondo Presto, from Op. 24, Weber; Concert Study, Op. 25, No. 9; Nocturne, Op. 62, No. 1; Ballade, Op. 47, Chopin; Entrance, Bird as Prophet, Lurking Hunter, from Op. 82, Schumann; Hungarian Rhapsody, No. 11, Liszt.

APRIL 16, 1913.

Ensemble—Charles C. Fearing, C. Levon Eksergian, Harry G. Starr, Frank Guilfoyle—March from "Tannhauser," Wagner.

Helena Tardival—Carnival Mignon, Op. 48, Schutt; I. Preambule, II. Serenade d'Arlequin, III. Tristesse de Columbine, IV. Polichinelle (burlesque), V. Pierrot reveur, VI. Caprice Sganarelle.

The Radcliffe Glee Club—Cantata, "Lady of Shalott," Bendall.

Miss Tardivel—Etude de Concert, No. 3, Liszt; Venitienne, Op. 110, No. 2, Godard; Reflets dans l'eau, Debussy; Etude, "Au Ruisseau," Op. 55, No. 8, Schutt; Valcik, D flat major, Mokrejs; Capriccio Brillant, B minor, Op. 22, Mendelssohn. Second Pianoforte: George Pratt Maxim.

APRIL 24, 1913.

Solo Pieces by Mary Morton Washburn.
Ensemble—Margaret Abbott, Ola Murray, Marie O'Brien, Evelyn Merrow, Vivian Morse, Marion Seavey, Edith Byram, Mildred Cloake—Overture, Maritana, Wallace.
Miss Washburn—Scherzo, F minor, Siciliano, F major, Scarlatti; Rondo, E flat major, Field; Remembrance, Mrs. Henry Carmichael; Rigaudon, A major, Czardas, A minor, MacDowell.
Transposition Exercises (Faelten System)—Kenneth Shaw, Clarence Burns, Edgar Crosby, Howard Allen—Canon, any minor key, Elvira Scorgie.
Miss Washburn—Prelude, Clair de lune, (from Suite Bergamesque), Debussy; Reflets dans l' eau, Debussy; Marionettes, Op. 15, Stcherbatcheff; Lotus Land, Cyril Scott; Rhapsody, "Espana," Chabrier-Chevillard. Concerto, Op. 25, Mendelssohn. Second Pianoforte: Carl Faelten. Tutti: Helen V. Ray, Marjorie Goodwin, Cecilia Petersen, Harry G. Starr.

(To be continued)

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Miss Cramer has a beautifully placed and modulated voice, her quality being exquisite especially in the high range. She sings with ease and abandon and is also able to keep her interpretative idea well before her audience at all times.

ALICE IONE CRAMER

She sang an old English song by Brown with delightful simplicity, and in "Mifanwy" by Foerster she displayed power and passion. In Ronald's "Down in the Forest" she gave some most beautiful piano effects and her final high note was delightful, while "Allah," by Chadwick, was of sustained beauty, and the very popular and equally beautiful "Spirit Flower," by Campbell-Tipton, was given with great variety of effect and much beauty of vocalization.

Chaminade's "Dreams" proved to be unique and beautiful, and Rummel's "Ecstasy" put a cap sheaf of delight on the whole program. Miss Cramer's only encore was "The Wind," by Spross, a number in which she excels.

The accompaniments were played with great musicianship and much charm by Phelps Cowan, a player whose technic is very satisfactory and whose musicianship is undoubtedly great.

RECEPTION TO MADAME JOHNSTON-BISHOP

Small wonder that matters move enthusiastically at the Sherwood Music School, with Miss Georgia Kober at the helm. She is concentrated energy and enthusiasm and must carry any number of musical volts and watts about her, so electrical and infectious is her attitude. On Tuesday evening she presented informally her promising pupil, Miss Hazel Raymond, in recital and the atmosphere was charged with all those elements of temperament which Miss Kober possesses and seems to know how to distribute. A studio recital is about the most enjoyable form of musical enjoyment. An exceedingly friendly basis is the one on which performers and audience stand. And the attractive rooms of the school were decorated, and there were flowers and refreshments and fellowship to furnish the materials whereof to build a fine occasion. But Miss Kober added a cap sheaf by introducing to new friends and re-introducing to former acquaintances, Madame Genevra Johnston-Bishop, the sterling artist who has returned to Chicago after a long absence to associate herself with the vocal department of the school. It was genuine pleasure to meet Mrs. Bishop again and find her still animated by the same abounding musical vigor and enthusiasm so peculiarly her own. She was a central figure in the middle west for a number of years and will find a ready and cordial welcome from those who know of her merits, and with her generous spirit and unquestioned ability will find a new circle of admirers waiting her.

Miss Raymond gave her numbers with rare ease and freedom. Her program ran somewhat to the deft and bravoura in style, and in such moments as are furnished by the Poldini "March Mignon" and the brusque "Grotesque" of Sinding, and the "Concert Waltz" of Wieniawski she was delightfully convincing. She is sure and fleet with her fingers and has power in abundance and an excellent sense of rhythm. With Miss Kober at the second piano Saint-Saens' "Dance Macabre" became a dashing bit of brilliancy.

Mr. Herbert Kirschner, a young violinist of fine parts, contributed two groups and several encores. He plays with an unusual intensity and fervor and gave every evidence of rare schooling as well as the pos-

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session of remarkable natural gifts. The phrases of the Dawes "Melody" and Branscombe's "Old Love Tale" were beautifully molded, and the moments were rich with color and musical feeling.

ALBERT COTSWORTH.

AMERICAN CONSERVATORY

The concert of last Saturday morning introduced Mr. and Mrs. Herbert Butler in the brilliant "Sonata" (York-Bowen), and

HERBERT BUTLER

Mr. Butler was heard also in some of his characteristic violin solos.

Miss Jennie F. W. Johnson sang Downing's cunning "June," and two songs of Ronald, to a good accompaniment by Mrs. Butler.

The most impressive number of the program, however, was Miss Johnson in three of the biblical songs by Dvorak, "Sing Ye a Joyful Song," "God Is My Shepherd" and "By the Waters of Babylon."

These songs by Dvorak are wonderful examples of what may be done with sacred text, entirely away from the hackneyed trend of sacred songs in general, and yet sincere and earnest to the final degree. Miss Johnson—mistress of oratorio and church styles and possessor of a voice of noble power and intense quality—sang these songs beautifully. Nothing finer than the second one is to be imagined.

C. E. W.

UNIVERSITY OF CHICAGO

The excellent recital given by Mary Ann Kaufmann, soprano, and Marion Green, bass, in the summer series at Mandel Hall, had the following program:

Recitative—At Last the Bounteous Sun (Seasons) ..... Haydn
Aria—With Joy the Impatient Husbandman (Seasons) ..... Haydn
Aria—Berceuse (Louise) ..... Charpentier
Aria—Drinking Song (Paola and Francesca) ..... Pitt
Mr. Green
Ah fors e lui (La Traviata) ..... Verdi
Miss Kaufmann
Sweet and Low ..... Hollins
The Sparrows ..... Hildach
Miss Kaufmann and Mr. Green
She Rested by the Broken Brook ..... Coleridge-Taylor
Din't Ceare ..... Carpenter
Auvergnat ..... Goodhart
Mr. Green
Volksliedchen ..... Schumann
Stille Thranen ..... Schumann
Er ists ..... Wolf
Miss Kaufmann
Calm as the Night ..... Goetz
A Musical Dialogue ..... Meyer-Helmund
Miss Kaufmann and Mr. Green
A Banjo Song ..... Homer
When I Was Page (Falstaff) ..... Verdi
Killiekrankie ..... Wetzler
Irish Names ..... Hilton-Turvey
Mr. Green
The Passing Cloud ..... Leoni
A Yesterday ..... Matthews
Passing By ..... Purcell
Queen Mab ..... Morgan
Miss Kaufmann

MRS. FRANK P. MANDY

The piano pupils of Mrs. Frank P. Mandy recently played this interesting program at Kimball Hall:

Duet—In Festal Array ..... Engelman
Ruth and Olga Mattas
Santa Claus Guards ..... Krogmann
Rose Mattas
Military March ..... McIntyre
Sidney Sideman
In Springtime ..... Williams
Helen Browne
Musical Clock ..... Heins
Doll's Dream and Awakening ..... Oesten
Margaret Cleary
Hunting Song ..... Quigley
Burton Sears
Gavotte in F ..... Quigley
Olga Mattas
Duet—Caprice ..... Heindl
Grace Neely and Mrs. Mandy
Innocence ..... Maxson
Mercedes Renipe
Gay Butterflies ..... Gregh
Dorothy Krueger
Fluttering Leaves ..... Kolling
Dorothy Kantro
L'Irresistible Valse ..... Dennee
Stanley Fitzell
Polka de Concert ..... Bartlett
Adelaide Wright
Valse Arabesque ..... Lack
Emma Abelson
Return of Spring ..... Moelling
Florence Nierman
By the Brookside ..... Orth
Ruth Mattas
Thornrose ..... Bendel
Dorothy Carhart
Polka de la Reine ..... Raff
Thomas Findlay
Serenade (four violins and piano) ..... Slunicko
Charles Hudson, Harry Beekman
Arthur McClure
Mr. and Mrs. Mandy
Valse in E ..... Moszkowski
Mary Hull
Rigoletto ..... Verdi-Liszt
Edith Rothschild
Military March ..... Schubert-Tausig
Ruth Krueger
Quartet—Marche Heroique ..... Saint-Saens
Elsie Fritz, Beulah Cummings
Mabel Sullivan, Mrs. Mandy

DAY WILLIAMS IN RECITAL

On last Thursday evening a 'cello recital was tendered to the students of the summer session of the School of Music and College of Liberal Arts of Northwestern University and of the American Institute of Normal Methods.

The soloist of this recital was Mr. Day Williams, who is one of the most musical as well as most technically efficient 'cellists of Chicago, and his accompaniments were played by Mrs. Hila Verbeck Knapp, a pianist of much power and an ensemble player with few equals.

Mr. Williams has presence, poise and splendid technic and, added to this, he has a musical insight into the compositions he plays which enables him to color them with much skill and beauty and to make them of absorbing interest to his audience.

On Thursday he was received with the utmost cordiality and the only criticism heard on his recital from any source was that it was too short by half.

He played two movements of the "Concerto in D" by Haydn with rare acquiescence to its strictly classic mode, and in the Grieg "Sonata," Op. 36, for piano and 'cello, both artists were admirably virile and absolutely modern in technical presentment and interpretative thought.

Mr. Williams also pleased very greatly in a "Rondo" (Boccherini), a charming "Valse Trieste" by Sibelius and a brilliant "Tarentelle" by Popper.

FINE ARTS THEATER

"How Much Is a Million?" still holds forth at the Fine Arts Theater and continues to play to good audiences, which fact can be claimed by but few of the summer theaters. The engagement has been extended. Naturally, there's a reason—the people like the breezy little comedy, always clean in its really clever jokes, and entertaining to an unusual degree. Again the author, C. R. Hopkins and his talented wife, who plays the leading feminine role have made many friends during their stay in Chicago.

(Continued on page 25)

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Music in New York

By ABBIE STEPHENS FRIDENBERG, 110 Carnegie Hall

BISPHAM IN AUSTRALIA

What matter dull season or busy season in the musical world, David Bispham is sure to be in the lead—up and doing.

Really Bispham is an American institution, and you can't imagine him passive, or quiet or out of the public eye. His energy and activity are assets as invaluable as his intelligent attitude toward, and conception of his art. For David B. is a man of convictions. Really he is more than that—much more. He is a man who has the courage of his convictions.

One of the old Greek intellectuals, whose teachings are as precious today as ever they were when he lived and taught, has told us in so many words that the best—perhaps the only—way to demonstrate a theory, is to illustrate it. To prove your convictions and deductions by an illuminating exemplar.

Well, Mr. Bispham has studied the practical Greek philosopher to advantage, and he has proven to the world that his belief in his own theories is sound and demonstrable. He has an ardent faith in the efficacy of the English tongue as a medium of musical communication; and thus believing, he has made his audiences share his convictions.

If for no other reason than his championship of the mother tongue as an ideal vehicle for the expression of the musical idea, Mr. Bispham deserves well of us—our gratitude plus our respect.

When a man has a practical idea, he is bound to popularize it. He sows a good seed in fertile soil, and a fine up-standing vigorous growth is the result.

How many musical American artists and amateurs realize what Mr. Bispham stands for, and has accomplished in the work alone—sincerely and religiously adhered to—of providing the fluidity, elasticity and ideal adaptability of the vernacular wedded to appropriate measures? A glance at any of his widely and richly varied programs, proves how much he has accomplished and is still doing.

But Mr. Bispham is not only the prophet of English as she should be spoken and ought to be sung, he is a master of a broad field of interpretation; a vigorous delivery of the diction of his choice, or those other languages claimed by the vocalists as perfection; a devoted student of style and meaning in phrase; an ardent exponent of the broad and vigorous as well as the poetically subtle in sentiment.

Americans have long since learned to regard him as a product to be specially proud of, and Americans will enjoy the stimulation of pride in his conquest of other peoples—even of the cousins in the far-off Antipodes, whither David Bispham has journeyed to give them a taste of his fine, matured, mellow art.

It was, of course, to be anticipated that the famous baritone would create a deep impression in Australia, where his coming especially under the management of so versatile, capable and thorough an impresario as Frederic Shipman—had been the topic of conversation, and the objective of anticipation for many moons before his actual arrival.

The Australians have experienced a novel sensation in becoming acquainted with Mr. Bispham; his personality, and his art, and his championship of the language of the land of his visitation; the country of his birth; the kingdom of the English mother tongue.

Conspicuously prominent was the announcement that Mr. Bispham would sing no songs in the foreign languages. This was emphasized by Mr. Bispham at the reception given in his honor in the city of Sydney. A reception attended by the distinguished and prominent citizens and their wives, including the Lord Mayor and Lady Mayoress.

Mr. Bispham stated his position in the address he made when he said: "Let us in fostering the best vocal music employ our own tongue in which to sing." Mr. Bispham also urged his hearers to adopt well-selected translations so that audiences might understand the whole of the message it was intended to convey in any given song.

* * *

Celeste D. Heckscher in London

The most significant figures in a given movement are often the least obtrusive. Often too modest to thrust themselves forward into that limelight, which makes for conspicuousness and is almost necessary in the swift rush of modern and up-to-date affairs. But those in whom meritoriousness seems inherent are rarely the ones to employ the flamboyant methods of modern schemes for spectacular exploitation.

The poets tell us that "Love will find out the way," but they are silent as to the explorative intuitiveness of genius.

If any body of working artists requires the boost of advertising it is that segment of the inhabitants of the union, who self-styled, are dominated en masse, the "American composer."

The Editor of the New York section of Music News has upon various occasions referred to the claims of the musicians and composers of the Western (northern) hemisphere, and their right to respectful consideration and recognition.

Just a few native composers are able to boast both consideration and recognition on both sides of the Atlantic, and to fill their places with dignity. Among the younger of these is Celeste D. Heckscher, whose music without any of the adventitious "boosts" in the way of sensationalism, has come to be regarded as belonging to an unique school of which she may in a way be considered the leader and protagonist.

She is acquainted with the assimilation of those composite styles which give extreme modern musical compositions the aspect of a carefully-planned harmonic "cubism," and her own style is sufficiently advanced to remind us that she is a keenly-critical and analytical worker, whose skillful hand is guided by common-sense in the manipulation of the technic of her chosen art, as well as imagination. For imagination and common-sense are invariably allied in those works of genius of any of the arts, destined to survive, and perhaps achieve something akin to immortality.

Yet her message is very clear, and not complicated with the extreme figurations whose presence makes us suspect paucity of ideas and dearth of invention. She is one of England's society leaders and great

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not forced to help herself out with an atrocious arabesquerie of almost inarticulate sounds to aid her in expressing herself. She possesses the poet's lyricism, and with her original message she has the means of an elaborate but not awkward decoration.

Mrs. Heckscher is a composer with convictions. She also possesses the instinct of the refined melodramatist in music; but her measures are never sentimental. Sentiment and an almost pungent poetry she has at her command, but her message is closely and finely wrought, and her meanings travel upon the plane of an almost classic intelligence.

Europe will see and hear much of Mrs. Heckscher within the next few years, and the echoes of her music will reach us here. At present she is domiciled in England. Not too near the metropolis to be caught in the vortex of its excitement, yet near enough to see an occasional pilgrim bent upon reverently bowing before the woman whose skill and ability gave us the delicious "Dances of the Pyrenees," and who possesses a delightful element of individuality throughout her musical creativeness.

♮ ♮ ♮

Stella Barre Leaps to Fame

The immediate circle of Stella Barre's friends and acquaintances—and as attractive a society girl as Miss Barre, beautiful and talented, would, it is needless to say, enjoy an exceptional popularity—were interested in discovering just what career that charming young woman would eventually decide to adopt, whereby an unsuspecting world might become acquainted with the wonder of her phenomenal upper tones as well as her lovely voice.

In the past the lovely Stella sang at few public functions, restricting her efforts to musicales, concerts and entertainments of a private and semi-private nature, meanwhile continuing the development of her voice, and the study of operatic repertoire with her teacher, (who happens to be the Editor of the New York Section of Music News); and as her teacher believes in an adequate apprenticeship to the art of her choice, and an honest endeavor to aim for the top where there is so much space and so few to stand thereon, Stella Barre pursued her studies quietly, and with the diligence and concentration a sine qua non in the acquisition of the vocalist's difficult art.

However, a connoisseur of parts, who has assisted in the launching of not a few stage favorites, chanced to hear the youngest phenomenal coloratura soprano in the world, sing and making himself known, promptly insisted upon her making trial of musical comedy as a field of endeavor, and she an artist all of whose aspirations were centered upon the operatic stage, and the debut her teacher was planning for her in a foreign opera house, when her allotted number of operas should have been assimilatd.

This connoisseur, not unknown in the world of journalism, and whose dicta go generally uncontradicted, suggested a brief season in vaudeville as a preliminary step to greater things.

Thus a few weeks ago, billed in biggest type as "Adrienne" our petite prima donna, Stella Barre, got her first bearings, and incidentally her first big vaudeville applause in a well-known New York vaudeville house.

Her appearance at the winter garden and a week of vaudeville attracted the attention of several managers who offered her flattering inducements.

It was probably the lure of Broadway which finally decided Stella Barre, and she accepted an engagement with Lew Fields' "All Aboard" Musical Comedy, where she has appeared and has been heard singing G's and A's in alt the last few nights. More of her anon.

♮ ♮ ♮

Bachaus to Return to America

A bright particular star of next season's concerts will be Wilhelm Bachaus, one of the transcendently great pianists of the century. In the United States for a too brief season in 1911, the period of his stay was inadequate for the appearances this great pianist was requested to make. A conqueror wherever he was heard, his admirers desired to know more of him. The season of 1913-14 will be brightened by the appearance of this modest tho brilliant and intellectual artist, who enjoys individual notions of his art and its importance, and whose poetic intellectuality guides and clarifies his interpretations.

♮ ♮ ♮

De Pachmann's Phenomenal Success in London

Vladimir de Pachmann has electrified all London this June. Critics and audiences are enthusiastic about him, and the English papers teemed with his praises, doing homage to his genius. It is even hinted that there may be a de Pachmann farewell of the world, to occupy the next few years, including our own United States, though the little exponent of Chopin detests the mal de mer of an ocean crossing. However, that's for the future.

At a luncheon party yesterday, in a delightful Fifth Avenue residence, where the hostess is known for her brilliant wit, as well as her art in satisfying the most exacting gourmet, de Pachmann came in for his share of praise. The Editor of the New York section of Music News at this luncheon sat next to an American woman just returned from a year abroad, who assured this writer that she had attended a de Pachman recital at Queen's Hall in London in June, boasting an audience of representative musicians, which had come to do honor to the great little man, and that she had never heard him play with more fire and zest.

Also the Editor of the New York section of Music News is in receipt of a communication from Francois Pallottelli, touring manager and friend of de Pachmann, enclosing some wonderful de Pachmann London programs; a Chopin program of the choicest morsels, proving a stimulating, if somewhat barmecidal feast as follows:

Sonata, Op. 35, B flat minor.....Chopin
Grave Doppio movimento
Scherzo, E flat minor
Marche Funebre, B flat minor
Finale, B flat minor
Prelude, Op. 28, No. 10, C sharp minor
Prelude, Op. 28, No. 11, B major
Prelude, Op. 28, No. 19, E flat major
Prelude, Op. 28, No. 16, B flat minor
Impromptu, Op. 36, F sharp major
Ballade, Op. 47, A flat major
Nocturne, Op. 27, No. 2, D flat major
Etude, Op. 25, No. 3, F major
Etude, Op. 25, No. 4, A minor
Mazurka, Op. 59, No. 3, F sharp minor
Third Scherzo, Op. 39, C. sharp minor
..... Chopin

Mr. Pallottelli's letter is in part as follows: "Many thanks for your charming letter and your little write-up in Music News. Enclosed I send you some of the many London press cuttings and the programs of the last two concerts, which were the greatest triumphs the Master ever had. Of my own impression I can say as did many others, that they had never heard the dear old man play better.

"The dear Master (de Pachmann) sends you many kind remembrances and hopes that he shall have the pleasure of seeing you over here some time in the near future."

♮ ♮ ♮

The Charming Germaine Schnitzer

From Australia, where the two young people, Germaine Schnitzer and her husband are honey-mooning, the distinguished pianist who enjoyed so succesful a season in these United States, sends greetings to Music News in general, and the Editor of the New York section in particular, enclosing an engraved announcement of her wedding.

In her letter to this writer she gives the assurance of radiant happiness and the promise of a return to America before the close of the autumn.

♮ ♮ ♮

Miss Trapper to Lecture

Miss Emma Trapper, formerly of the Musical Courier, a well known writer and journalist, is unusually talented as a diseuse and a lecturer. Her dates are filling fast, and from all parts of the country come requests for circulars and literature. A great season is expected for this talented and charming woman, whose many-sidedness includes the modesty and repose of a beautiful womanhood; the gifts of veracity, straightforwardness and sincerity.

SIXTH ANNUAL CONVENTION AT OCEAN GROVE, N. J., AUGUST 4 - 9, 1913

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ORGANISTS' CONVENTION

The Program

The program for the convention of the National Association of Organists at Ocean Grove, August 4th to 9th, inclusive, while not yet entirely complete, is in a sufficiently advanced state to make a perusal of it very interesting reading. The convention will be called to order at 1:30 on Monday afternoon, August 4, to hear the address of the president, Dr. J. Christopher Marks. On the four succeeding days there will be both morning and afternoon sessions, besides an engagement for every evening. The session on Saturday morning will end the real business of the convention, the afternoon of that day being devoted to the mysteries of the Convention Rumpus Club, gently led by Raphael Navarro. The sixth annual convention will go out in a blaze of glory in the performance of "The Messiah" in the Auditorium on Saturday evening.

The Organ Recitals

Seven recitals have already been arranged for the convention week, and of these only one will be given in the Ocean Grove Auditorium. This will in all probability be given by Mr. Percy Stearnes, late organist of the Cathedral at Albany, N. Y., and now organist of the Atlanta Auditorium. The other six recitals will be given on the fine Austin organ in the First Methodist Church in Asbury Park. The list of organists for those recitals is a very formidable one, being as follows:

Mr. T. Tertius Noble, organist of St. Thomas' Church, New York, and late of York Minster, England.

Mr. Newton J. Corey, organist of Fort Street Presbyterian Church, Detroit, Mich.

Mr. J. J. Miller, organist of Christ Church, Norfolk, Va.

Mr. Clifford Demarest, organist of the Church of the Messiah, New York.

Mr. William H. Gage, organist of the Presbyterian Church, Montclair, N. J.

Mr. Arthur H. Turner, organist of Trinity Church, Springfield, Mass.

Other organists whom it is hoped will play are: Dr. Francis Hemington, organist of the Church of the Epiphany, Chicago; Mr. Carl Rupprecht of Chicago; Mrs. E. B. Summers of Keokuk, Iowa, and Mr. George Herbert Fairclough of St. Paul, Minn.

The Convention Papers

The subjects of the papers to be read at the convention cover a very large field in their diversity and comprehensiveness. At no former convention has such a wealth of subjects been offered, while the names of those presenting the papers furnish the best indication as to their excellence. They are as follows:

Dr. William A. Wolf of Lancaster, Pa., "Music of the Moravian Church."

Dr. A. Madeley Richardson, F. R. C. O., New York City, N. Y., "The Essential Elements of Churchly Music."

Mr. William D. Armstrong, Alton, Ill.,

OCEAN GROVE CHORUS AND ORCHESTRA

"Hymns—Their Use and Abuse."

Mr. Reginald Lee McAll, New York, N. Y., "Church Music of the Congregational Type."

Mr. Chester H. Beebe, treasurer of the News," Chicago, "Musical Journalism."

Mr. James W. Hill, Haverhill, Mass., "The Problem of the Organist in the Smaller Cities."

Mr. Robert M. Treadwell, Arlington, N. J., "My Brother Organist."

Miss Henrietta Osborne Crane, Baltimore, Md., "Vestments."

Mr. Walter N. Waters, secretary of the National Association, "Motu Proprio."

Mr. Homer N. Bartlett, New York, N. Y., "Orchestration for the Organist."

Mrs. E. B. Summers, Keokuk, Iowa, "The Organ Recital as a Civic Asset."

Mr. James Pearce, Mus. Bac., Yonkers, N. Y., "Three Defects."

Mrs. Chester H. Beebe, treasurer of the National Association, "The Perfunctory Musician."

Mr. Newton J. Corey, Detroit, Mich., "The 'Oblong' Nuisance."

Mr. Tali Esen Morgan, superintendent of the National Association, "Standardization of the Organist."

Mr. Arthur Scott Brook, New York, N. Y., "How Can the Scope of the National Association Be Widened?"

Mr. Raphael Navarro, Caldwell, N. J., chairman of the Rumpus Club.

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The Organ Builders' Exhibit

This exhibit will form one of the most interesting features of the convention. No less than five consoles will be shown, their makers being as follows:

The Austin Organ Company, Hartford, Conn.

The Hutchings Organ Company, Boston, Mass.

The Ernest N. Skinner Organ Company, Boston, Mass.

The Moller Organ Company, Hagerstown, Mr.

The Steere Organ Company, Springfield, Mass.

Other organ exhibits include a splendid working model, made by Hook-Hastings Company, Kendall Green, Mass., of the Polyphone Pipe. First class samples of every kind of flue pipe from the factory of Mr. Edwin B. Hedges, Westerfield, Mass., and every kind of reed pipe from the works of Mr. Fred I. White, Reading, Mass. There will also be chests, action parts and specialties in new pipes from the factories of Philipp Wirsching. Salem, Ohio; Murray Harris Company, Los Angeles, Cal., and other builders.

Owing to the kind offer of the Kinetic Engineering Company of Philadelphia, to send one of their electric blowers, all the exhibits will be shown under wind. The Organ Power Company of Hartford, Conn., will also exhibit one of their blowers.

A GROUP OF ORGANISTS AT THE N. A. O. IN OCEAN GROVE

The Gem Piano Pedal Attachment Company of Syracuse, N. Y., will show one of their instruments at the convention.

♮ ♮ ♮

Schumann-Heink at Ocean Grove

Mme. Schumann-Heink will sing the following program at the Auditorium in Ocean Grove on Monday, July 21, assisted by Edward Collins, pianist:

Three arias from the Opera "Samson and Delilah" ..... Saint-Saens

Spring Song
Oh Love of Thy Might
My Heart at Thy Sweet Voice
Mme. Schumann-Heink

Impromptu, F Sharp Major ..... Chopin
Tarantelle ..... Chopin
Mr. Collins

Die Junge Nonne ..... Schubert
Die Forelle ..... Schubert
Widmung ..... Schumann
Traume ..... Wagner
Im Herbst ..... Rob. Franz
Spinneliedchen ..... H. Reiman Collection 17th Century
Mme. Schumann-Heink

Barcarole, A minor ..... Rubinstein
Fileuse Pensive ..... Ganz
La Campanella ..... Paganini-Liszt
Mr. Collins

Mother o' Mine ..... Chas. F. Edson
When the Roses Bloom ..... Louise Reichardt, 17th Century
Cry of Rachel ..... M. T. Salter
Kerry Dance ..... J. L. Malloy
Mme. Schumann-Heink

REFLECTIONS FOR PIANOFORTE STUDENTS

BY
SIDNEY SILBER

(Director Pianoforte Department, the University School of Music, Lincoln, Nebraska)

Sameness (monotony) is antagonistic to all high pianoforte expression.

A law ought to be enacted and enforced making it a punishable crime to bore people with bad piano playing—it is making music under false pretenses.

No one was ever killed on hearing a large, round singing tone come from a piano.

There are just two causes for mistakes in piano playing—inattention and ignorance.

If you "play better at home," evidently you leave your better self there, when playing for others. Never leave anything at home when playing the piano—strike home.

To express any state of mind or feeling you must either have experienced it yourself or you must be able to imagine it before you can do so.

Self-examination and self-criticism are the most reliable aids in the upbuilding of authoritative piano playing.

The joy of communicating is the very cornerstone of interpretative art

Don't try to learn too much in too short a time—you may have to suffer from mental malnutrition.

Many so-called artists are only artisans.

The idealists are the only realists.

Technic is wealth. Wealth should not be ruthlessly or aimlessly squandered.

If you are lacking in self-confidence before playing for others, your listeners will only feel for you instead of with you—the only legitimate kind of sympathy in music.

Many pupils are able only to imitate the "motions" of their teachers—not their "e-motions"—a case of "love's labor lost."

An artist is one who is truly wedded to his art and his muse—holy matrimony—none of your conventional marriages.

Do not play for others as you would not have them play for you.

Inspiration from within is more substantial and lasting than inspiration from without.

Modern pianists must be mental and emotional athletes—not acrobats. Moral: "Train, and remain in training."

(To be continued)

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NEW FIRST CONGREGATIONAL CHURCH

A heavy rainfall put a quietus on the attendance at the third concert of the series being given at the New First Congregational Church, and there was in evidence not only a small audience, but also a very small part of the usual choir.

Nevertheless, the program had been so well selected and the soloists were so positively alert that there was still much of joy in the program and especially so in the work of John Doane, Jr., who, at the organ, showed again that wonderful equipment and that unfailing charm which had already made him very popular in the church.

Throughout the program he added dignity, variety and piquancy as they were needed. He filled out vacant spots in the ensemble, kept rhythms up to needed certainty and glossed over the whole performance with a sheen of color and sparkle. Mr. Doane is a wonderful accompanist as well as a remarkable soloist.

It is hardly fair to write in detail of the chorus work of the evening, for it could not by any chance be called representative of the usual work heard under the H. Augustine Smith baton, and yet there was much that was enjoyable.

The "New Girl Choir" did some neat work in three "Mother Goose Songs" by Gaynor, one of which, the "Little Miss Muffet," is curiously like the "Barcarolle" from "Chimes of Normandy."

"Eldorado" (Pinsuti) and the very unusual and piquant "Soldier's Life" by Sullivan were made enjoyable by the boy choir and male chorus, and in Elgar's "Land of Hope and Glory" (Pomp and Circumstance) all that was lacking was volume.

In this number Mr. Frank M. Dunford was the soloist and displayed great power and equal control in the rather flamboyant lines, while in Busch's remarkable setting of "The Ride of Paul Revere," he displayed artistry of the most pronounced type.

The solo line in this work is extended and varied, and its correct manipulation entails the fact of fine voice, as well as musicianship. Mr. Dunford provided these assets in full measure and added thereto an enunciation which was a separate joy and delight, in this respect excelling the chorus, for as matter of fact, no words whatever could be distinguished as they came from the ensemble.

Master Homer Watson quite distinguished himself in some wise little "readings," and Miss Lucy Hartman, contralto, proved herself an excellent singer and also an interpreter of songs with but few equals.

Her voice sounded beautiful and was managed with great artistry, but it was in the fact that she was able to infuse her songs with vital meaning that the audience found greatest delight.

Seldom, indeed, is a Scotch ballad sung better than was the Foote arrangement of "Loch Lomond" by Miss Hartman, and "Illinois" (in keeping with the spirit of the evening) was done with a clarity and power not heard before. A modern song, title not heard, was sung well from every vocal standpoint, and the encore (a "darkey" humoreske) was a perfect gem. Miss Hartman prefaced her work with illuminative remarks and altogether won a very secure place in the affections of the New First audience. C. E. W.

"HOLY CITY" AT LA GRANGE

Mr. Phelps Cowan presented Gaul's "Holy City" at Emanuel Church in La Grange on Monday evening and in spite of unpropitious weather pleased a fair-sized audience very much.

The first cause for this successful presentation lay in Mr. Cowan himself, for few organists are more effective either in the matter of purely instrumental moments or in accompanying, an art which he has reduced to a scientifically correct and thoroughly correct basis.

The organ at this church is not a large one, but under such expert manipulation as that of Mr. Cowan it was made to yield up most satisfactory orchestral background for the effective vocal work of "Holy City."

Mr. Cowan employed no chorus at this performance, but instead all the ensemble was presented by six voices, which also took care of the solo numbers in exceptional way.

These singers were Mrs. Orpha Kendall Holstman, Miss Alice Ione Cramer, Mrs. Zoe Pearl Park, Mrs. Robinson, Mr. Grant Kimbell and Mr. Frank Dunford.

The ensembles were managed in very expert and thoroughly effective way and the more characteristic solos were sung with much beauty.

Mrs. Holstman was effective in her larger solo, "These Are They," and Mrs. Park displayed the same rich quality in "Eye Hath Not Seen," which has so often distinguished her work.

Mr. Kimbell sang "My Soul Is Athirst" with an authority and a vocal excellence which once more marked him as a singer with a most promising future. His work throughout the season has been increasingly effective. Mr. Dunford, broad of style and powerful of voice, accomplished all his work with much of sincerity and in the long scene beginning with "Thus Saith the Lord," he disclosed many vocal and interpretative virtues.

Miss Cramer assisted throughout with much display of musicianship and in the trio, "It Shall Come to Pass," was particularly interesting.

Barron.—Robert L. Barron, violinist, played at a musicale at Grace M. E. church last Thursday evening, his numbers being "Meditation" from "Thais," (Massenet); "Folies de Espagne" (Corelli); "The Rosary" (Nevin); "An Old Love Tale" (Bergen); and "Humoresque" by Borowski.

Fram.—Arthur Fram of the Sherwood Music School is spending a month at the Thousand Islands.

People & Events

ALBERT SPALDING

Albert Spalding, the American violinist, arrived in New York last week after eight months tour of Europe. The artist announces that he will go to South America next summer (1914) and fill a long list of engagements. For the remainder of this summer Mr. Spalding will play at concerts and musicales at several fashionable resorts.

He returns to Europe on August 25, on the Kaiser Wilhelm der Zweite, and is again booked for a long tour abroad, beginning in Christiania early in September. Last autumn, winter and also in the spring of this year, Albert Spalding visited ten countries—Russia, Finland, Norway Sweden, Denmark, Germany, Holland, France, Italy and Belgium.

H. W. OWENS

Mr. H. W. Owens, the director of the Haydn Choral Society, is receiving congratulations on all sides because of his success at the Pittsburgh International Eisteddfod last week.

The Haydn Choral Society is only two

H. W. OWENS

years old, and in the contest it had but 124 singers, while the allowance was 150, a number realized to the last man by both Scranton and Cleveland, both of which are societies of many years' standing. In spite of this fact, however, Mr. Owens' society was awarded the second prize, and their exchequer is now richer by one thousand dollars than before they went to Pittsburgh.

The Haydn Choral Society, which has been heard in Chicago several times and which has been commended in no uncertain terms in Music News, recently gave a concert at the Y. M. C. A. Auditorium, at which time the prize numbers for Pittsburgh (two of the best choral numbers from "King Olaf") were so well sung as to make it seem certain that the society would be successful in the international contest. The Haydn Choral Society averages about one hundred singers and is made up of the choir of the Park Avenue M. E. Church and the Welsh Presbyterian Church in Chicago, augmented by the private pupils of Mr. Owens in Chicago, Plymouth and other cities.

ALBIN STEINDEL

Mr. Albin Steindel, violinist, was the soloist with the Chicago Symphony Orchestra at the concert of Wednesday, July 9, in Ravinia Park.

Mr. Steindel played the last two movements of the Wieniawski "Concerto in D Minor," and as a well deserved encore he played the "Dance of the Sylphs," by Maurice Goldblatt.

The men of the orchestra joined in the

ALBIN STEINDEL

enthusiastic applause which was accorded him after his numbers.

The second movement ("Romance") was played with a beautiful singing tone, also displaying temperamental qualities of a high order. The last movement was played with excellent style, a truly remarkable technic, a good staccato and an excellent spiccato.

Goldblatt's charming "Dance of the Sylphs" was played with a great deal of daintiness and good rhythm, the harmonics being of crystalline pureness.

Mr. Steindel has been engaged to play again next Wednesday. He will play the Bruch "Concerto in D Minor." This will be his third appearance with the orchestra this summer. His first appearance was in Willow Grove Park, Philadelphia, Pa., where on June 18 he played the Bruch "Concerto in D Minor" with great success.

G.

EDNA COOKINGHAM

Miss Cookingham last spring and summer spent seven months in Europe studying with Lhevinne in Berlin, but returned in the fall in time to take up her teaching at the American Conservatory.

Miss Cookingham has also a very large and very enthusiastic class in Irving Park, and this class gives each year one or two "closing concerts" in the spring or early summer. This season Miss Cookingham decided on one concert only, and this necessitated a very long program. It was, however, of very great interest and held the undivided attention of the large audience

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which heard it at the Carl Schurz High School in Irving Park.

The program follows:

Piano (four hands)—Pomp and Circumstance....Elgar
Jeane Haskins—Cecile Ayers

Telling Fairy Stories....Parlow
Elizabeth Barrett

Scissors Grinder....Swift
Mildred Walruth

The Brownies....Reinhold
Beatrice Hatzfeld

Dancing Bear....Lynes
Freddie Plapp

In the Hammock....Lynes
Lillian Martin

Spinning Song....Kullak
Grace Stuebe

Tinker Bell Polka....Dellafield
Marlow Madden

Spinning Song....Ellmenrich
Jean Gregg

Valse....Roger
James Bengston

March Grotesque....Friml
Winifred Cochrane

Circus Parade....Grant-Schaefer
Gilbert Ayers

Valse....Dennee
Esther McCormick

Violin—
Prize Song from Die Meistersinger....Wagner
Caprice Viennois....Kreisler
Mr. Alexander Levy

In an Indian Camp....Cadman
Norman Bengston

The Gypsies....Reinhold
Dorothy Ayers

Album Leaf....Kirchner
Edith Hunter

Tarantelle....Moszkowski
Fannie McCoy

Le Papillon....Dennee
Mildred Fischer

Idillio....Lack
Mildred Kibby

Gigue....Godard
Margaret Williams

Toccata....Chaminade
Donald Bean

Concerto (first movement)....Beethoven
Cecile Ayers

Violin—Prelude and Allegro....Pugnani-Kreisler
Mr. Alexander Levy

Prelude....Chopin
Valse....Chopin
Lillian Birr

Du Bist De Ruh....Schubert-Liszt
Olive Morse

By the Fountain....Aus der Ohe
Jeane Haskins

Rondo Brilliant....Mendelssohn
Clara Jennings

Prelude in G Minor....Rachmaninoff
Donna Parker

Capriccio Brilliant....Mendelssohn
Hans Levy

MARY LINDSAY OLIVER

Miss Oliver presented her pupils in the following recitals at Moline, Ill., recently.

PROGRAM NO. 1

Liquid Stream....Burgmuller
Dorothy Merriman

Elfentanz....Grieg
Edna Edlund

Caro Mio Ben....Giordani
Ruben Nordquist

Etuden
Andante
Allegro Vivace....Heller
Dorothy Wood

Sonata in A Major....Handel
Mabel Bohman

Venetian Boat Song....Mendelssohn
Minnie Stuhr

The Maiden's Wish....Chopin
Lithunian's Song....Chopin
Margaret Kuehl

Funeral March....Mendelssohn
Stephen Hepburn

Simple Aveu (for two pianos)....Thome
Stephen and Geraldine Hepburn

Rustle of Spring....Sinding
Mildred Chinlund

The First Violet....Mendelssohn
On Wings of Music....Mendelssohn
Madge McGuines

Spring Song....Mendelssohn
Berceuse....Grieg
Lucille Hastings

Rondo (for two pianos)....Gurlitt
Gladys Anderson, Mamie Whittick

PROGRAM NO. 2

Sonatina
Allegro
Andante....Kuhlau
Alice Journey

My Sweet Repose....Schubert
It Was a Dream....Lassen
Mrs. McCarthy

Song Without Words, No. 19....Mendelssohn
Berdina Anderson

Etuden, Nos. 22 and 15....Heller
Ruth Minks

Selected....Reading
Cora Ford

He Came....Franz
Mrs. Kelly

Adagio....Mendelssohn
Spring Song....Mendelssohn
Geraldine Hepburn

Minuet....Beethoven
Serenade....Pierne
Irene Gilbert

Adagio and Allegro (from Moonlight Sonata)....Beethoven
Edith Peterson

Songs My Mother Taught Me....Dvorak
Rose Softly Blooming....Spohr
Gertrude Jensen

Two Intermezzi....Brahms
Violet Nordquist

Fantasie (for two pianos)....Gurlitt
Bessie Baker, Mildred Chinlund

PROGRAM NO. 3

Duets....Adams
Helen McIntyre

Andante from Sonata in C Minor....Beethoven
Melody....Gurlitt
Allegro Vivace....Heller
Mamie Whittick

Cradle Song....Brahms
Remembrance....Beethoven
Rose Goldman

Invention....Bach
The Swan....Saint-Saens
Lois Tew

Air from Joseph....Handel
Florian's Song....Godard
Effie Lamb

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PROGRAM FOR JULY 24

HAZEL DELL NEFF, Soprano — *GERALD HUNT, Basso-Cantante*
EDITH SHAW BROWN, Piano — *ROBERT L. BARRON, Violin*
RALPH GERBER, Accompanist

Mary of Allendale	*Old English*
By the Sea	*Schubert*
Dreams in the Twilight	*Strauss*
The Eagle	*Busch*
MR. HUNT	
Nocturne, C sharp minor Fantasie Impromptu	*Chopin*
MRS. BROWN	
Melody	*Charles G. Dawes*
Humorske	*Felix Borowski*
Polish Dance	*Earl R. Drake*
MR. BARRON	
Yesterday and Today	*Spross*
Aria "Caro Nome" (Rigoletto)	*Verdi*
MISS NEFF	
At the Brookside	*Grieg*
The Perfect Hour	*Max Wald*
Rhine Wine Song	*Ries*
MR. HUNT	
Caprice, No. 2	*Paganini-Schumann*
Etude, "Dors tu ma vie"	*Henselt*
Prelude, G minor	*Rachmaninoff*
MRS. BROWN	
Ballade et Polonaise	*Vieuxtemps*
MR. BARRON	
Cuckoo	*Abt*
The Dawn	*Ashford*
Sunset	*Russell*
MISS NEFF	

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The Concert of Thursday evening, July 31, will be given by Mr. and Mrs. Harry Murrison, of Alliance, Ohio, and Miss Gertrude Consuela Bates, Violinist, of Chicago. Tickets may be bought in advance at 522 Kimball Hall.

Chaconne with Eight Variations.....Handel
Scherzo .....McDowell
Gladys Anderson

Il Trovatore, Fantasie.....Singelee-Verdi
Linda Sool

Aria from Messiah.....Handel
Orpheus with His Lute.....Sullivan
Walter Taylor

Allegro Assai, from Sonata, Op. 2.....Beethoven
Barcarolle .....Offenbach
Bessie Baker

Aria from Jewels of the Madonna.....Ferrari
Marguerite Merriman

Concerto in E flat.....Mozart
Cadenza by Hummel from First Movement
Andante
Violet Nordquist
Orchestral part on Second Piano
Miss Oliver

MILDRED POTTER BOOKED WITH CHICAGO APOLLO CLUB

The old adage that "nothing succeeds like success" was never more thoroughly substantiated than by Miss Mildred Potter, contralto, who by her wonderful voice, thorough musicianship and pleasing personality confirms the opinion expressed last season by Mr. Finck in the New York Evening Post "that Miss Potter can be hailed as the leading oratorio contralto for next season."

Her real worth as an oratorio artist may be measured by the fact that her manager, Walter Anderson, has already booked her with several of the big organizations for next year, including the New York Oratorio Society in "Ruth;" Toronto Mendelssohn Choir for two appearances (works not yet announced); Boston Cecilia Society in "St. Matthew," and the Chicago Apollo Club in the "Music Makers" and Dvorak's "Stabat Mater." Many festivals have practically been booked but are not ready to be announced.

GAYLORD YOST PLAYS AT CANTON, OHIO

Mr. Gaylord Yost, the violinist, played at Canton, Ohio, on July 1. His program included "Introduction and Rondo Capriccioso" (Saint-Saens), "Hebrew Song and Dance" (Zimbalist), "Pierrot-Serenade" (Randegger), "Muckentanz" (Henriques), "Humoresque" (Yost) and "Gypsy Dance" (Nachez). The Canton News of July 2 had the following to say of Mr. Yost's recital:

Gaylord Yost, the well known violinist of Indianapolis, was given a wonderful ovation when he appeared in concert Tuesday evening. Mr. Yost's playing, which had been heralded as artistic, delighted the large audience, composed largely of musical people. A master of the instrument and possessing an artistic soul and unusual interpretative ability, Mr. Yost was given enthusiastic bursts of applause following some of the brilliant passages of his numbers, the audience being unable to restrain itself until the end of his number. (Advertisement.)

OOLIATA ZIMMERMANN

Ooliata Zimmermann left the last of June for a two months' rest in the spacious country home of her uncle, Hon. Hobart Krum, Schoharie, N. Y. Her going now was made because Alice Gill, her assistant and artist pupil, takes the work on through July, many desiring to work until August.

FREDERICK PRESTON SEARCH

Frederick Preston Search, the American 'cellist, has been spending the summer at his old home, Wyoming, Ohio, in his wonted fiery technical drill and in composition. No musician's procedure can better illustrate the tremendous activities by which a great artist keeps himself in perfect tune and at concert pitch. With him it is work, work, work, as the only condition by which the marvelous efficiency of today is lost in the greater perfection of tomorrow. His mornings are given almost entire to the most terrific practice; his afternoons to composition; the evenings to what he calls his "let-go playing." His summer workplace is at his cottage home in one of the suburbs of Cincinnati. Two or three acres of delightful grounds, hemmed in by great trees and shrubbery, surround the place. In the evenings special friends are wont to gather and esconce themselves in the numerous surrounding hammocks. Then it is that the young 'cellist loves to play, providing the spell is on him. The glass has been removed from the screen-covered windows, and the glorious music rolls out, hour after hour, as enchantingly as from a Venetian float.

To other people the summer has seemed hot, but Frederick Preston Search has not thought of that. The between-seasons times are when an artist does his serious study. During the hot weeks of this summer Frederick Preston Search, in composition, has rolled out over 200 pages of the completed orchestral score of his "Symphony in D Major," besides numerous 'cello

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concert pieces, songs, etc. He is an untiring worker, and musical composition flows from his facile pen as readily as that of the masters in America is drawn by his bow. A great composer has arrived in America, as well as a wonderful soloist, and also a most remarkable conductor whenever he cares to permit the baton to share with the bow in the honors of the future. Frederick Preston Search is twenty-three years old. He has done a marvelous work for one so young.

EFFA ELLIS

The following is an appreciation of Miss Effa Ellis, printed recently in the Pacific Coast Musician:

Advancement in teaching methods within the past few years has been quite as wonderful—quite as productive of astonishing results as has the development in other lines of science. This is particularly true of the training of the young mind, and probably in no other branch of pedagogical work with children is this more true than in music.

Los Angeles is at present entertaining a woman whose reputation as a lecturer and teacher of music teachers of children, is nation-wide; this is Effa Ellis of the Effa Ellis Music School, Omaha, Neb., and the author of the "Effa Ellis Teaching System and Keyboard Harmony."

Miss Ellis believes in keeping the charm and beauty of music foremost in the child mind, and to do away with the idea of drudgery; she believes in interesting the child so that he will be eager to bring out these beauties. We are interested in what we read; we find no enjoyment in analyzing the letters that compose the words and the words that compose the sentences—they are merely the mechanical means that convey the thought; we forget them. Miss Ellis believes in holding up the "reading idea;" that is, to have the young pupil see the musical idea that is represented by the "letters" and "words"—the mechanical means of its expression—and unconsciously, as it were, learn the latter through the delightful incentive of the former.

Here is a logical as well as a psychological way of upbuilding the child mind. The child is interested in what he already knows about the simpler things of the child world. Miss Ellis takes these familiar, interest-catching things and builds with them, until little by little, withal with relative swiftness, she has erected a substantial foundation, or even a consequential superstructure of musical knowledge within the child mind—all this without the tiresome routine study usually considered essential to a like accomplishment.

Miss Ellis' demonstrative work in private and in schools, also her own teaching, has attracted much attention since her arrival in this city a few weeks ago, and her apartments at the Auditorium Hotel are the mecca for many an interested teacher and pupil bent on acquiring progressive pedagogical ideas. Her method of harmony teaching—associating ideas of a story in harmony building—is as interesting as it is original. It catches the youthful mind—yes and the older mind too—and the wonderful results of the application of Miss Ellis' teaching ideas is attested to by music teachers and critics the length and breadth of the country.

Miss Ellis, since her arrival in California, has addressed a number of educational gatherings, including the M. T. A., has demonstrated her system of keyboard in public and privately, and is making many warm converts to her method of work. In addition to her headquarters at the Auditorium Hotel, she is establishing her work in San Francisco and San Diego. She is a woman of intellectuality as well as originality—enthusiastic, progressive, thoroughly believing in herself. It is such people as Miss Ellis that make the world move, be it in art, business or science. (Advertisement.)

CAMPANINI

Cleofonte Campanini has agreed to conduct the performances of "Madame Butterfly" in English, which will be one of the Saturday night series in the vernacular, advanced by the Chicago Opera Company during the coming season.

Among the operas to be given in English on Saturday nights during the coming season will be "Martha," "Gioconda," "Faust," "Cinderella," "Madame Butterfly," "Tales of Hofmann," "Cricket on the Hearth," and a triple bill embracing "The Lovers' Quarrel," "The Secret of Susanne" and "Cavalleria Rusticana." Among the leading artists for these performances will be Carolina White, Glenn Hall, Maggie Teyte, Amadeo Bassi, Aliee Zeppilli and Ruby Heyl.

BRAZELTON TO LEAVE APPLETON

The following is taken from the Appleton (Wis.) Daily Post:

Edgar A. Brazelton, director of the school of pianoforte and theory of music at the Lawrence Conservatory of Music has presented his resignation to the trustees of Lawrence College. Mr. Brazelton, who has been connected with the conservatory for the past four years will establish a private school in Milwaukee and teach regular courses in piano and theory and will also offer special courses for teachers of piano.

Mr. Brazelton has been closely identified with the growth and progress of the Lawrence Conservatory of Music, his work in the piano department having contributed materially to the enviable reputation that the local institution enjoys in the field of music, throughout this section of the country. It was Mr. Brazelton who organized the Appleton Choral Society and for the past four years has given two concerts each year, during which period the singers have presented eight or ten splendidly prepared standard cantatas and oratorios. In fact the musical festivals in which the Appleton Choral Club participated drew interested persons from as far north as Marinette, and south as far as Fort Atkinson, evidencing the widespread reputation that the local organization had earned for itself. Mr. Brazelton says his object in resigning is to take advantage of some very flattering patronage that has been offered him providing he would consent to open a private school in Milwaukee and he feels that the opening suggested to him is so much better than he can do here that he should accept it at once. The departure of Mr. Brazelton from Appleton will be sincerely regretted by all those with whom he has been in contact, but his many friends will unite in wishing him unlimited success in his new field.

CECIL FANNING

Following are a few comments taken from the very remarkable press notices given the work of Mr. Fanning in London:

Daily Telegraph, London, England, April 9, 1913: Of recent years it has become something of a habit to regard singers very much from the interpretative side of their art, and rather to discount beauty of voice. It is not difficult really to see the reason for this. Interpretative skill, as part of modern technic, is now generally looked for, and too generally accepted as the "real art;" whereas in reality the moment the skill—an acquired virtue—is observable it has little to do with spontaneous art. Yesterday afternoon Mr. Cecil Fanning gave a vocal recital in Bechstein Hall, during which he showed both sides of the matter. At first when he sang arias from operas by Monteverde and Gretry, fine arias finely sung, his interpretative art was almost mechanical; but as he warmed to his work it melted into the spontaneous, or the apparently spontaneous, and for ourselves we do not ask to hear a lovelier interpretation than that of "Lass O Welt," given as an encore, or of Wolf's "Zur Ruh'," or of "Der Wanderer." "Wohin?" was delightful in its flexibility and fresh naturalness, and Eugen Haile's "Teufelslied" capital in its cynical humor. Mr. Fanning however, is not merely an interpretative singer of the "acquired" or even the spontaneous type; he is more, namely, the happy owner of a very beautiful and even baritone voice, great purity of diction, and a perfectly clear enunciation and sense of style; while, as with so many of his American compatriots, his pronunciation of foreign tongues seems to show that he has a real speaking knowledge of the languages, and not merely a coldly nodding acquaintance with them. He was very earnestly accompanied by Mr. H. B. Turpin, and his singing was clearly appreciated.

Daily Telegraph, London, England, April 16, 1913: Mr. Cecil Fanning, who created so excellent an impression by the quality of his singing, the beauty of his diction, and the sense of distinction in his style at his first recital a week ago, more than confirmed it at his second given yesterday afternoon in Bechstein Hall, for now his command over his voice was far better than before, and his art more sincere and less obvious. His interpretation of Loewe's ballad,

"Sir Oluf," was finely dramatic, and his singing of "Der Heilige Joseph," and "Der Musikant," both by Hugo Wolf, was in a high degree praiseworthy. More should certainly be heard of so accomplished and so gifted a singer.

Daily Graphic, London, England, April 9, 1913: Mr. Cecil Fanning gave the first of two vocal recitals at the Bechstein Hall yesterday afternoon. It is not often that one is fortunate enough to listen to a voice so entirely sympathetic in every respect. In no part of his register is there a trace of hardness or wrong production, and a baritone of this quality is as rare as it is welcome. Such songs as Eugen Haile's "Teufelslied," and "The Smuggler's Song," a setting by Marshall Kernochan of a characteristic Kipling poem, demanded a considerable amount of dramatic emphasis, and many singers who are able to furnish this sacrifice at the same time the purity of their tone. Mr. Fanning, however, never once fell into this error, although, quite apart from its musical value, his rendering of the former song was a brilliant effort. Other less disturbing songs in the program, the choice of which in itself deserves congratulation for its originality, were Hugo Wolf's "Zur Ruh'," "The Lute Player's House" (Winthrop Rogers) and "The Last Leaf" (Sidney Homer).

(Advertisement.)

WILLIAM AP MADOC

The Pittsburgh Post at the close of the recent Eisteddfod in that city contained the following:

The happiest Welshman in America today, and one who is always creating enough merriment to cause others happiness, is Professor William ApMadoc of Chicago, one of the conductors of the Eisteddfod. He has a ready store of Welsh repartee, and those who do not know what that is are finding out quickly. When he is active on the stage there is always a war of Welsh words.

Opening night Ap Madoc was announcing the choirs. From about a quarter of a mile away came a shout in Welsh demanding the name of one about to sing. Ap Madoc had just announced the name. "It's the choir from Carnegie, Pennsylvania, United States of America, Western Hemisphere, Byd Hwn!" he shouted. There was a roar of laughter. "Byd Hwn" means "this world."

CARL E. CRAVEN

Mr. Carl E. Craven has been appointed studio assistant to Mr. William Clare Hall and will begin his duties in August at 428 Fine Arts Building.

Mr. Craven recently sang with great success at a garden fete at the residence of Mrs. F. N. Matthews, and of his appearance in "Elijah" at Alma, Mich., the Alma "Record" said: "The work of Carl E. Craven was especially commendable. He has an excellent voice and his dramatic interpretation is splendid." (Advertisement.)

KATHERINE HILLEBRAND

In a private musicale recently the young soprano, Miss Katherine Hillebrand was heard to exceptional advantage in "Vilanelle" by Del Aqua, and the famous aria, "Vissi d' Arte" from Puccini's "La Tosca."

Miss Hillebrand has a good stage presence and a very pleasing manner, and as these graces are combined with perfect repose and an evidently extensive concert experience, it follows that her work before the public is filled with authority and is consequently very effective.

Her voice is a coloratura soprano, reaching easily to E in Alt and the purely technical aspects of her art have been studied so carefully and developed in such abundance that she is able to sing with entire ease all the fiature with which such songs as that by Del Aqua is filled, and at the same time she has all the passion and the depth of feeling required for the splendid vocal study of Puccini.

Her voice is crystal clear—she is absolutely impeccable as to pitch and her breath control is such that she manipulates the shading with remarkable effectiveness.

Her command of languages is a fine one and the two songs were given in their original texts with much care and corresponding effect. With such a fine voice and such evidently good method as that possessed by Miss Hillebrand, and with her stage experience already so advanced there should be no question whatever about her permanent and great success.

CLARENCE EIDAM

Some comment on the work of Mr. Eidam before the Indiana State Music Teachers' Association at Marion, Ind.:

One of the really big men of the program was the pianist Eidam. His work on the piano was a marvel to every one and it is a safe assertion that his superior has never been heard in this city. Mr. Eidam is a success as a pianist for the simple reason that his ability is natural, not acquired. He proved this time and again, and throughout the evening he appeared at perfect ease. The Rhapsodie (Dohnanyi) was beautiful, but did not serve to show the artist to the best advantage, so that it remained for him to execute the Octave Etude (Sauer), which showed him to be the artist he really is. For his second group Mr. Eidam played a Valse, Nocturne, and the Polonaise (A flat), by Chopin.

Mr. Eidam displayed rare execution and technique and played with the temperament of the true artist.—The Marion Daily Chronicle.

Clarece Eidam in two groups of solos displayed a brilliant technique, and a style of playing which aroused the enthusiasm of his hearers. His numbers were given in a most musicianly manner.—Marion Leader Tribune. (Advertisement.)

GEORGIA KOBER

The Buffalo Courier comments as follows:

A splendid program was presented at the benefit concert at Elmwood Music Hall last evening for the benefit of the ambulance fund of the German Deaconess Hospital.

Miss Georgia Kober, the distinguished pianist, of Chicago, played three groups of numbers of classic and modern composers. Miss Kober is an artist of brilliant equipment and technical facilities, as well as being a tone colorist, all her interpretations being marked by delicacy and poetic feeling and sufficient dramatic intensity to enable her to deliver the message of each composition.

The "Prelude in E Minor" by Mendelssohn was delightfully played, and she gave an interesting and unusual interpretation of the Chopin Waltz, Op. 64. The "Scherzo in B Minor" by Chopin was a most brilliant offering. In a second group, "Preludium" by MacDowell, "Exhilaration" by Sherwood, and three charming numbers by American women, "Nocturne" by Downing, and "Lyric Studies," Nos. 2 and 9, by Freer, were notable for genuine musical achievement and won much applause. "En Bateau" by Debussy was a colorful mosaic, and the "Melodie" by Rachmaninow was superb for its dramatic feeling. Madame Kober was repeatedly recalled for an encore. (Advertisement.)

AN INTERVIEW WITH STEPHALI

The following is from the Worcester Daily Telegram:

Sofia Stephali believes that woman should have a choice in making the laws if she has any property. She quotes "Taxation without representation is tyranny." Further than that, she does not yet go, in her opinion as to votes for women. She said, yesterday, at Hotel Warren, where she is registered for her concert lectures in Association Hall, that she is a suffragist, and then explained to what extent.

Stephali is not her real name but an Italian stage name. She said: "I have been before the public since I was two and a half years old. I chose this form of concert work because it is helpful to the public, I believe. I do not sing for money or fame. I look at this in an entirely different way. I wish to help.

"There is so much in music that can be enjoyed if one understands. So much goes over the heads of an audience. So many sing to the cultivated few instead of to the ordinary concert-goer. I wish to reach the average or the untutored lover of music as well as those who understand it thoroughly. I

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wish to have all see what delight there is in music and get the most possible for them out of hearing it.

"I studied in Berlin and elsewhere abroad and was a pianist till a teacher told me that I could not succeed both as pianist and singer so well as if I should give up the piano and devote myself to song, which I did. My voice is a mezzo-soprano.

"I have been said to be everything, including Dutch, when I was in Amsterdam, N. Y., but I was born in Iowa. I take great joy in appearing before an audience with my concert work. I have no stage fright but am enthusiastic about the singing and lecturing so that I am never tired from it. One of the greatest compliments paid me was that by a woman who said she was tired when she came to my lecture but that it rested her." (Advertisement.)

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SOL ALBERTI

The following program was given by pupils of Sol Alberti at the Chicago Musical College on Wednesday evening:

Papillon
Little Bird
Butterfly

Mr. Eitel Brosseit

Au Matin ..... Godard
Second Valse ..... Godard

Miss Gertrude Manske

Prelude D Flat Major ..... Chopin
Waltz C Sharp Minor ..... Chopin

Miss Mildred Samp

Nocturne B Major ..... Chopin
Cappriccio B Minor ..... Brahms

Miss Lydia Felber

Andante F Major ..... Beethoven

Miss Helen Krause

Waltz E Major ..... Moszkowski

Mrs. Dora Ewart

Venezia
Cantique d'amour } ..... Liszt
Rigoletto Fantasie

Mr. Herbert Lepthien

A LETTER FROM WALTER DELLERS

Music News is in receipt of the following interesting letter from Walter Dellers, who is spending the summer in Europe:

Even on vacation wanderings true musicians are brought together by the patron saint, Cecilia. Our steamer, the good ship "Noordam" of the Holland-America line, had left the Ambrose Channel light ship but a few hours behind, and I had already discovered a number of Cecilia's disciples on board. The first was Professor M. Leefson, the well-known pianist-pedagogue of Philadelphia, going to Holland for his annual vacation on the continent. Several hours more and we found Miss Margaret Cameron, of the piano department of Northwestern University School of Music, Evanston, and soon afterward Mr. Jacob Bloom, violinist and director of the Southern Conservatory, Memphis, Tenn. Each day added a new follower of our patron saint and in less than a week the Noordam passengers were invited to a midocean concert, the program of which follows:

Selections (piano) ..... Schumann.

Miss Anna Wells

For Thine Own Sake (song) ..... Bernard

Mr. Charles Oram

To Spring (piano) ..... Grieg

Miss Cameron

Preludium (piano) ..... Grieg
Canzonetta (piano) ..... Leefson
Alh. Antico ..... Leefson

Professor M. Leefson

Meditation de Thais (violin) ..... Massenet

Mr. Dellers

Gebet (recitation) ..... Marie Madeleine
Consolatrice (recitation) ..... Paul Verlaine
La Lune Blanche (recitation)

Mr. Heinessen

March of the Dwarfs (piano) ..... Grieg

Miss Cameron

Romance (piano) ..... Rubinstein
Carillon ..... Leefson
Valse ..... Leefson

Professor Leefson

Serenade (violin) ..... Drdla

Mr. Dellers

Best of All (song) ..... Frank Moir

Mr. Oram

Wiegenlied (recitation) ..... Friedl Lohry
Nachtliedje nit "Ellen" ..... Fr. v. Eeden
Pus d' Patrons ..... A. Bruant

Mr. Heinessen

We landed at Rotterdam June 27, parted, each going our several ways, we going on to The Hague, capital of the well-beloved Wilhelmina's little kingdom, and called the largest and prettiest "village" of the continent. And so it is in spite of its two hundred and sixty thousand population.

Scheveningen, the North Sea bathing resort, interested us more than the Hague,

AAGE FREDERICKS

Some recent press comment is as follows:

Bonham, Texas, Press.—The violin recital last Friday by Mr. Fredericks, the Danish violinist, drew a most appreciative audience. Mr. Fredericks is an artist of elegant and distinguished manners, and held his audience from the beginning.

His whole life is centered in his art and he has conquered the technic of the violin as his difficult selections plainly show. The first number, "Le Trille du Diable" by Tartini, was a work of much interest. The slow movement showed strength and directness.

"Concertstuck" by Saint-Saens was charming in its brilliancy and quite captivating to the appreciative listeners. "The Reverie" by Renard dedicated to Mr. Fredericks, deserves special comment. It is not often we have the pleasure of discussing new compositions and it is therefore uncommonly pleasurable to dwell upon "The Reveric." Mr. Renard has been known to the public a number of years as a sterling musician, and an exceptionally gifted composer. This composition is a serious, well wrought work, and while there is a grave significance in it, yet the tenderest, purest sentiments find expression in this splendid tone investiture. Thematically, it is good and wholesome and its treatment throughout is obviously the work of the composer skilled in the art of developing his ideas.

MacDowell-Kuester's "Midsummer" and Gossec's "Govotte" were delightful numbers, like the rest brought repeated encores from the audience. The last piece, "Airs Russe" by Wieniawski, was beautiful in the extreme. The themes and expositions were clear and attractive and their development while difficult and complex was pleasingly comprehensible.

Saint John's Church News, New Rochelle, N. Y.—Mr. Fredericks is a brilliant young Danish violinist and plays in such masterly fashion as to challenge comparison with the best artists.

New Haven Press.—Mr. Aage Fredericks appeared with great success at the New Haven May Festival, playing the Corelli "La Folia" and Vieuxtemps' "Ballade et Polonaise."

FREDERICKS PROVES GREAT VIOLINIST

Has Tone, Technic and Delights Audience—Large Crowd Braves Weather for Concert

Despite the nasty weather a large audience heard the concert Tuesday night in James Millikin University Auditorium. Those who braved the weather were amply repaid. The program was one of the best of the kind ever heard here.

Mr. Fredericks bowing is superb. He has strength and power and delicacy, and there seemed to be no limit to the volume, brilliance and surety of his tone. He is indeed a great violinist.

Second Group Makes Hit

Although his entire program was a delight, Mr. Fredericks' second group of shorter compositions made the special hit for him. It was calculated to be more popular in its appeal and to woo the hearers with lovely harmonics and haunting melodies.

Of the three presented the first was the most pleasing, it was a familiar Chopin "Nocturne," arranged for violin by Sarasate, and Mr. Fredericks played it delightfully. The other two were "Intermezzo" (Tolhurst-Fredericks), and "Gavotte" (Gossec-Elman), and each gave new delight.

Lengthy Concert Enjoyed

It was rather a daring thing to do to make a debut in Decatur with a lengthy and involved Beethoven "Concerto," for the stigma has long been on us that as a community we are not musical. In spite of the heaviness of this composition it seemed to be thoroughly enjoyed. It was certainly beautifully rendered.

Audience Enthusiastic

Each number was enthusiastically received. Even the Beethoven "Concerto," Opus 61, with which Mr. Fredericks began his interesting and varied program, pleased. This concerto is calculated to tax the ahility of the performer as well as the understanding of the auditors.

Master of the Violin

In this first number Mr. Fredericks demonstrated that he has technical proficiency of the highest virtuoso type, and a musical memory that is really stupendous, a "bull dog" memory, as another musician called it. When we are told that this young Danish musician can play without note most of the great concertos written for his instrument, admiration increases.—Decatur Press.

(Advertisement.)

however. Here are immense hotels, one of the very finest beaches, and attractions which make Holland's Atlantic City a leading summer resort of the continent.

The concerts in the Kurhaussaal are of especial interest to musicians. These are given twice each day, either in the Kursaal itself, or in fine weather on the Terrasse. The Philharmonic Orchestra of Berlin played these concerts until a few years ago, when the German emperor changed their summer work, and now the famous Lamoreux Orchestra of Paris is here. Lighter concerts are given in the afternoon under the direction of one of its assistant conductors, but in the evening there are symphony concerts comparable with the best of the regular winter season, and under the direction of the first conductor, M. Catherine. We were fortunate enought to hear the following fine program:

Overture "Tragic".....Brahms
Concerto for Violoncello.....Dvorak
M. Maurice Mareschal
INTERMISSION
Symphony in C major (No. 3).....Paul Dukas

Without doubt one of the finest orchestras, if not the finest I have ever heard, the Lamoreaux organization impressed me especially with the general beauty of tone, the exceptionally fine wood winds and brass, the purity of intonation of the strings, and the splendid ensemble. The interpretations of M. Catherine were distinctly sane, unsensational, yet always brilliant and highly interesting. Accompaniments such as were played for the violoncello concerto I have never before heard. There was a delicacy and yet a fullness that gave just the right sort of background for the proper display of the solo part. M. Maurice Mareschal, a young artist with the exuberance of youth, a fine virile tone, splendid technical equipment, and high ideals played the solo part as well as I have ever heard it.

WALTER DELLERS.

TEACHERS' NORMAL INSTITUTE

Several hundred teachers of public school music, representing almost every state in the country, are attending the normal summer sessions at Northwestern university. Mr. Farr, manager, reports that this is proving to be but another successful western season, and that the management is even pressed to accommodate all students applying for entrance.

In addition to the regular class work, numerous recitals are being featured for the benefit of the students, with Friday evenings invariably reserved for attendance at the Chicago Symphony Orchestra concerts at Ravinia.

Snow.—Miss Mathilde Heuchling, contralto, and Mr. William Beard, baritone, who appeared at the University of Chicago concert of Monday evening, are both under the management of Mrs. Harriet Martin Snow.

White.—Dorothy Mayne, an eight-year-old pianist, pupil of Mrs. Lida White of Gary, made a successful initial appearance in a recent class program.

Fallon.—Miss Rose Fallon, contralto, sang at the Homewood Country Club on July 4, and before the Oriental Consistory on July 7.

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HANNA BUTLER

Mrs. Butler will spend several weeks at the summer home of Mrs. Samuel Insul in New Hampshire, going first, however, to sing with orchestra in Minneapolis.

Mrs. Butler has been very busy during her normal term and her pupils have been singing in numerous places. Mrs. W. A. Alexander, one of the singers studying with Mrs. Butler, appeared at Ravinia Park yesterday and Miss Genevieve Barry recently appeared in Wheeling, W. Va., the "Register" of that city speaking of her work as follows:

Miss Barry has much in her favor besides a good vocal equipment, vivacity, and personal attractiveness. She has also an exceptionally pure coloratura soprano which she uses with excellent effect, and she showed her splendid sense of contrast, her voice being at one moment tender, and then filled with color and emotion. Her pianissimo tones being of indescribable sweetness and expressiveness and her style is noticeably refined.

Oft repeated applause was given her during the evening which testified the deep appreciation of her auditors.

———♯♯♯———

American Conservatory—Miss Marie Kryl and Miss Ruth Ray will give a piano and violin program on Saturday morning at 10:45 at Kimball Hall.

Fellers.—Mr. Foss L. Fellers of the Moody Bible Institute in Chicago gave a very successful piano recital at the Findlay (Ohio) College late in June, being assisted by Mr. and Mrs. Guy C. Latchaw, baritone and soprano.

———♯♯♯———

Edwards.—Marie Edwards left Chicago on Monday to remain in the west until October. She will play in Los Angeles, Pasadena, San Diego and other cities of the coast.

———♯♯♯———

Bryant.—Miss Nelle Bryant, dramatic soprano, who has been abroad studying and singing in opera for the last six years, is spending the summer in Chicago.

———♯♯♯———

Keller.—Mr. Walter Keller gave an inaugural organ recital on last Wednesday on the new organ in the Congregational Church of Plymouth, Wis.

———♯♯♯———

Wilmette.—Members of the Garfield Park M. E. Choir gave a music service at the Wilmette Congregational Church on last Sunday afternoon.

———♯♯♯———

Hunter.—Jane Ogden Hunter, Chicago composer, is visiting at Paw Paw Lake.

Music in America

BOSTON, MASS.

Six concerts will be given by the Boston Symphony Orchestra in Providence next season. It has been the custom for the past seven years to have five concerts in this city, and increasing patronage warrants another appearance of the orchestra there.

Business manager, W. H. Brennan, includes with his list of soloists, Fritz Kreisler, Paderewski, their only appearance in Providence being with the orchestra; Miss Florence Hinkle, Mme. Teresa Carreno, and Max Pauer.

♮ ♮ ♮

Park Street Church Organist Resigns

Secretary of the A. O. G., J. Willis Conant, for the past three years, choirmaster and organist of Park Street Church, has resigned his position to become director of music in the National Cathedral school at Washington, D. C., where he goes late in September. Mr. Conant became an associate of the A. O. G., in 1912, and has just obtained his fellowship degree from this guild.

♮ ♮ ♮

Mac Dowell Association, Peterboro, N. H., Increases Its Real Estate Holdings

The Mac Dowell Association has purchased the Tenney farm, consisting of over a hundred acres, which adjoins the property purchased by Edward Mac Dowell, the composer, sometime previous to his death, in Peterboro, N. H. It is said that studios are to be erected where earnest students can go during vacation, and study music and art, amid the inspiring surroundings which proved so potent to Mac Dowell himself.

The writer noticed at his visit this summer that the ornamental fence formerly enclosing the composers' grave, has been replaced by a splendid double wall of dark grey field-stone granite. This, with the great boulder of like character and color, that serves as a monument, imbedded on which is the name, age, and other data of the eminent musician, in imperishable bronze, make a mausoleum worthy an American who loved his country and expressed his devotion in music that is filled with the aroma of woods, of meadow and hill, and of the grandeur of the silent Monadnock, the moveless sentinel, ever

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"The Courtin'" Is Coming

James Russell Lowell's famous poem, "The Courtin'" and the rural drama "Quincy Adams Sawyer," furnished the material for the libretto and lyrics of "The Courtin'" by Charles Felton Pidgin, who wrote "Quincy Adams Sawyer," and by Justin Adams, the dramatist of the play made from the novel, will be produced at the Boston Theater, Monday, September 15; by Charles F. Atkinson.

George Lowell Tracy, composer of Boston, has written the music expressly for this production, which will have unusual scenic features and a strong company of artists.

♮ ♮ ♮

Boston Common Municipal Concerts

Sunday, July 13, Theron D. Perkins and his concert band gave a program in honor of the G. A. R. veterans, recently in reunion at Gettysburg, on Boston Common.

The grand American fantasy, "Star Spangled Banner," Herbert, was the closing number.

Sunday, July 20, German Sunday, and the Wagner centennial, will be observed and German singing societies of the city will assist, singing their German folk songs.

The Swedish singing societies follow Juy 27, and organizations of other nationalities will be heard on the Sundays to follow.

It is proposed to have a French Sunday, Norwegian Sunday, etc.

LESTER S. BUTLER.

WORCESTER, MASS.

Artists and works of the Worcester festival.

All of the artists for the fifty-sixth annual musical festival have not been engaged, but the soloists for Verdi's "Manzoni Requiem," which opens the festival Wednesday night, October 1, will be Mme. Ernestine Schumann-Heink, contralto; Miss Florence Hinkle, soprano; Lambert Murphy, tenor; Herbert Witherspoon, bass.

Mme. Schumann-Heink was soloist at these concerts in 1900, and 1907. Miss Hinkle came in 1910 and 1911; Mr. Murphy sang here in 1911; Mr. Witherspoon appeared in 1902, 1903, 1905, and 1910.

Thursday night, October 2, Evan H. Williams, who has sung at the festivals of 1896, 1897, 1898, 1899, 1900, 1901, 1907, 1911, and is a welcome tenor in Worcester, will create the role of "St. Francis of Assisi," a new and novel work by Pierne, which will be given its festival premier this year, and Reinhold Werrenrath, baritone, who was heard at these concerts in 1907 and 1908, will sing the part of Friar Leon in the same work.

Miss Alice Eldridge, from Boston, will make her first appearance as piano soloist at the Worcester festival Friday afternoon, October 3.

The Boston Symphony Orchestra, and the Festival Chorus of 400 voices, conducted by Dr. Arthur Mees, will be in attendance.

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Public rehearsals will, as usual, be an instructive and attractive feature, during festival week, which begins September 29 and ends October 3.

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Local Composers Heard

At the services in the Plymouth Church, Sunday, July 6, the choir sang music composed by local writers. The quartet, "Let All Creation Praise," from the pen of Nathan H. Allen, long-time organist and director at Piedmont Church, and a charter member of A. O. G., was given at the morning session, and a semi-chorus, "Onward, Christian Soldiers," by E. W. Cummins, a singer of prominence in local circles; a quartet, "Tarry with Me," by William C. Steere, a local composer whose song "Allah," has received much favorable criticism, and a semi-chorus, "Woe Unto Them," was written by W. Gray Harris, the organist of the church.

Miss Anna C. Cambridge, soprano; Mrs. James Warden, contralto; Harold E. Barr, tenor; Dr. A. J. Harpin, basso and director; W. Gray Harris, organist with a chorus of fifty voices, furnish the music at this church.

Changes in the seating capacity of Mechanics' Hall have been directed by the Mechanics' Association committee, which will make a broader aisle in the galleries, and thus an easier entrance and exit.

LESTER S. BUTLER.

♯ ♯ ♯

MISSOURI MUSIC TEACHERS' CONVENTION

(Delayed Report)

The eighteenth annual convention of the Missouri Music Teachers' Association was held at Joplin, Mo., June 17, 18, 19 and 20. It was attended by over a hundred delegates from all parts of the state, all of whom reported a very delightful and beneficial time. The business meetings, round table talks and nine concerts were held at the First Methodist Episcopal Church.

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Tuesday

The formal opening meeting was postponed from Tuesday afternoon to Wednesday on account of the late arrival of the president of the association, James T. Quarles, the well-known St. Louis organist.

At 2 o'clock the following program was given as the opening concert by artists of the district:

Bouree, B minor ..... Bach-Saint-Saens
Nocturne, E major ..... Chopin
En Route ..... Godard
Miss Hildred Curry, Webb City
At Love's Call ..... Leoni
The Gray Dove ..... Louis Saar
At Dawning ..... Cadman
Miss Ruth Stemmons, Carthage
Barcarolle ..... Rubinstein
Evening Song ..... Gidor Seiss
By the Brook ..... E. Shuett
Arabesque ..... Leschetizky
Miss Helen Scoville, Joplin
"In Gedanken" ..... Henry K. Hadley
"Call Me No More" ..... C. W. Cadman
Miss Ida Hunt, Carthage
Praeludium from Suite Op. 10 ..... MacDowell
Nocturne, B flat ..... Paderewski
Waltz, D major ..... Stojowsky
Humoresque ..... Tchaikowsky
Miss Ruth Johnson, Carterville

This program was excellently given. Hildred Currey of Webb City displayed clear reliable technic and a refined musical style in her numbers. Ruth Stemmons of Carthage is a lyric soprano of pleasing quality and has considerable range. She sang with intelligent attention to the details of vocalization and interpretation. Miss Johnson is a player of pronounced individuality. Her first number, a MacDowell prelude, was given with much breadth and power, while everything she did was marked by excellent judgment and sure technical grasp. Miss Scoville possesses pellucid technic and genuine musical feeling. Her tone was beautifully modulated. The last number of her group, in particular, was delivered with great spirit and brilliancy. Miss Hunt of Carthage has a voice of unusual volume and carrying power. The delivery of her songs was characterized by a pronounced musical intelligence. The accompaniments were excellently given by Mary Hunt Walker and Harold Leake.

On Tuesday night a concert was given by Joplin musicians exclusively. The program was opened by two numbers by the Apollo Club, Franklin B. Rogers conducting. "Sunset" by Van de Water, and "Winter Song" by Bullard, were sung with heartiness and generally with rythmical precision and good tone quality. Miss Blanche Bell played Chopin's difficult "Ballade in G Minor" with musical distinction and adequate technical power. It is a test piece, and the player met its requirements with assured ease. Rolleigh Montague was then heard in a group of songs: "I Send My Heart to Thee," Gena Branscomb; "Her Rose," Whitney Coombs; "The Veil of Night Has Fallen," Tchaikowsky and "Unfearing" by Bruno Huhn. He has a light tenor voice of beautiful quality, which he used with skill and effect. His legato is particularly good.

Oscar Wagner played Saint-Saens' "Allegro Appassionato" with much brilliancy and clarity of technic and rhythmical precision. The Schubert Ladies' Quartet, composed of four excellent voices, gave "In May" by Horatio Parker, "Indian Mountain Song" by Charles Cadman, and "Margareta" by C. B. Hawley. They have fine tone quality, very tasteful interpretations and were a pronounced success with the audience.

Mrs. Nora Molloy Cameron played Liszt's "Concert Study in F Minor" very beautifully and effectively.

Mr. Rogers sang "Fleeting Vision" (Herodiade), Massenet, "Bois Epais," Amadis 1684 by Sully and "Hear Me, Ye Winds and Waves" (Scipio), Handel, with great dignity and pathos. The Handel number was particularly well given with all requisite breadth of style and with great volume of tone.

Miss Scoville again proved herself a true artist in "Concert Study," "Les Vagues" by Moszkowski.

Mr. George Winter's ringing tenor was never heard to better advantage than in his group, "A June Morning," Willeby, "Noon and Night," C. B. Hawley, "Homeward," Campbell-Tipton. His interpretations, although carefully studied, were always sustained by an enthusiasm that communicated itself to his audience in emphatic fashion.

The program was closed by two numbers by the Apollo Club, "Forget Me Not," Van Suppe, and "Ashes of Roses," Wolfe.

Following this a reception was tendered to the officers and members at the Connor Hotel.

Wednesday

A short business meeting was held at 9 o'clock at which it was decided that the association would issue teachers' certificates in violin, piano and voice, heretofore only certificates for piano having been issued. This was followed at 9:30 by the opening of the Round Table with F. B. Rogers as chairman of the vocal work, Lawrence W. Robbins, Kansas City chairman of organ, and Wort S. Morse, Kansas City, chairman of violin. A paper was read by W. L. Calhoun of Joplin, "The Rationale of Bach Study."

The formal opening, postponed from Tuesday, was held Wednesday morning. Burt W. Lyon made an address of welcome on behalf of the city of Joplin, and the executive committee, followed by a response from President Quarles.

At 2 o'clock the Missouri Composers' Concert was given. A group of piano pieces by Nannie Louise Wright of Fayette was skillfully played by Opal Hayes, also of Fayette. "The Juggler" proved to be a very effective concert number. Three pieces for organ by Edward Kreiser of Kansas City were played by James T. Quarles of St. Louis, whose masterly performance imparted interest to "A Processional March," "Cradle Song" and "Concert Caprice," the latter a clever piece written in idiom of the piano rather than the organ.

Two songs by Mrs. Laura Dye Carpenter of Joplin were well sung by George Winter, accompanied by Mrs. Winter. These songs, "Last Night and This" and "If You Were Mine," lie well for the voice and were interesting from their consistent handling of material.

An "Indian Legende" by Carl Busch, played by Vera Le Quay, is an effective violin piece and displays the easy craftsmanship of Missouri's most famous composer and his accomplished knowledge of the violin.

At 4:30 an ideal church service, open to the public, was given by the Missouri Chapter of the American Guild of Organists. The aim was to elevate the standing of church music. Examples of the ideal prelude, postlude. anthem and voluntary were given, and an address on "Church Music," was given by Rev. W. M. Cleaveland. The anthems were sung by the choir of St. Phillips Episcopal Church. At 6 o'clock the organists banqueted at the Connor Hotel.

The concert Wednesday night was to have been given exclusively by Kansas City artists. However, several substitutions were made on account of the absence of those scheduled to appear.

"Scherzo Symphonique," for organ by George Debat-Ponson, was finely played by Alfred G. Hubach, whose versatile musicianship as pianist, organist and ensemble player was strikingly evident throughout the day's program.

In the absence of George Deane four songs were given by George Winter of Joplin, a very acceptable substitute: "The Hills of Skye," V. Harris; "Uncle Rome," Sidney Homer; "Beneath the Apple Tree," Huhn; "If I Were You," Wells. These were beautifully accompanied by Mrs. Winter. Bach's "Concerto" for two violins and piano was played by Vera Le Quay and Wort L. Morse, violinists, Alfred G. Hubach, pianist, with all the repose and dignity required by this famous old piece, which in spite of its austerity was enthusiastically applauded.

Herbert Krumme of St. Joseph played Valse, Op. 42, Chopin; Fantasie Impromptu, Chopin, and Liszt's Concert Etude in D Flat with brilliant effect.

Mr. Morse reappeared as a soloist in Gartin's D Minor Concerto, with Cesar Thomson's Cadenza. He is a violinist of distinction, possessing an excellent left hand and a tone both powerful and brilliant. The double stopping in the long cadenza was invariably accurate.

Miss Nannie Louise Wright of Fayette closed the program with four pieces: Gavotte (from Suite, Op. 1) d'Albert; "On the Wings of Song," Mendelssohn-Liszt; "Sparks," Moszkowski; "Badinage," Chopin-Godowsky. Miss Wright's most striking quality is an extremely fine wrist technic. She played with fine effect and showed true musicianship.

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Thursday

At 9:30 o'clock the following round table discussion was held: Piano, Miss Nannie Louise Wright, Fayette, chairman; subject, "The Value of Memorizing."

"Public School Music," P. O. Landon, Maryville, chairman.

"Harmony," John L. Biggerstaff, Kirksville, chairman.

Paper, "Keyboard Harmony," Effa Ellis, Kansas City.

Paul Wells, the distinguished Webb City pianist, who has been in Europe for a number of years, did not arrive in Joplin in time for his recital scheduled at 10:30 o'clock. The morning's program, therefore, was changed to an excursion to Lakeside Park, and the visitors enjoyed all the attractions of the summer resort.

At 3:00 o'clock a special train conveyed the visitors to the Country Club, where the remainder of the afternoon was spent in bathing, boating and tennis. A buffet supper was served at the club house, and an informal musicale and dance were enjoyed in the evening.

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Friday

The annual election of officers was held at 9:00 o'clock, resulting in the re-election of the past officers for the ensuing year: James T. Quarles of St. Louis, president; Wort S. Morse, Kansas City, vice president, and Alfred G. Hubach, Kansas City, secretary-treasurer.

It was voted to hold the 1914 convention in February instead of June, the place to be decided by the committee of officers in September. A resolution was adopted by the association recommending that the teaching of music be compulsory in the public schools of the state. The president was instructed to prepare a petition signed by the musicians of the state to be presented to the state legislature. A standard for the violin was adopted which must be passed by all candidates for teachers' certificates. Standards for voice and organ will probably be adopted next year.

An amendment to the constitution, adding one dollar as an initiation fee for new members, raises the total membership fee to two dollars yearly.

At 2:00 o'clock a concert was given by Miss Rhetia Hesselberg, Joplin, violinist, James T. Quarles, pianist, and Miss Alma Putnam, accompanist. Mr. Quarles took the place of Basil D. Gauntlett, who was unable to be present.

At 4 o'clock the following program was given:

Piano, Sonata in D Minor.....Greig
Herbert Krumme, St. Joseph

Voice—
"Care Salve".....Handel
"Non connosci bel suol" ("Mignon").....Thomas
"Varnka's Song".....Stutzman
Miss Nira Wright, Carthage

Piano—
"Soirees de Vienne, No. 6".....Schubert-Liszt

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"Scherzo" .....Mendelssohn
"Badinage" .....Chopin-Godowsky
Miss Wright, Fayette

Vocal .....Selected
Mrs. Marian Wright Powers, Carthage

Piano, Faschinagschwank (Carnival Pranks in Vienna) .....Schumann
Miss Vera Schlueter, St. Louis

At 8 o'clock one of the best programs of the convention was given by the Student Concert Company of the Normal School at Kirksville.

First quartet—Ada Cochran, Alethea Norfolk, Barrett Stout, Rowland Marston, David R. Gebhart, director.

Second quartet—Rena Garriot, Bess Powell, L. Farrar Reynolds, B. C. Jones, J. F. Biggerstaff, accompanist.

PROGRAM

"Hosanna to the Son of David".....Gibbons
Octet

"Down in a Flowery Vale (1541).....Festa
Male voices

From "Do Thou Defend Me" ("St. Matthew Passion") .....Bach
Octet

Finale, Act II., "Marriage of Figaro".....Mozart
Octet

"Calm Sea and Prosperous Voyage".....Beethoven
Octet

Sextet from "Lucia".....Donizetti
First quaret and Messrs. Reynolds and Jones

Quartet from "Rigoletto".....Verdi
First quartet

"Earth and Heaven".....Mercadante
Second quartet

Spinning Quartet from "Martha".....Von Flotow
First quartet

"Good Night" Quartet, "Martha".....Von Flotow
Second quartet

Italian Street Song from "Naughty Marietta"....
..... Herbert

Choral from "Die Meistersinger".....Wagner
Octet.

Choral from "Die Meistersinger".....Wagner
Octet

Prayer and Final from First Act of "Lohengrin"
..... Wagner
Octet
(Prayer by Mr. Marston)

MARY BINGHAM.

WOOSTER, OHIO

The commencement concert of the Wooster University School of Music, under direction of J. Lawrence Erb, had the following program:

Preludio (Third Sonata).....Guilmant
Miss Edna B. Riggs

Venezia e Napoli: Gondoliera.....Liszt
Allegro Scherzando, Op. 29.....Pierne
Miss Helen Ewing

Meditation in D flat.....Kinder
Menuet from Suite Gothique.....Boellmann
Miss Orra M. Redett

A Rose Fable.....Hawley
Sweetheart, Thy Lips Are Touched with Flame
..... Chadwick
Mr. Harry C. Thorpe

Ave Maria.....Shelley
Madrigal .....Rogers
Miss Mary Erwin

Andante from Sonata in F, No. 17 (with second part by Grieg) .....Mozart
(Piano and Organ)
Misses Riggs and Redett

Intermezzo .....Callaerts
Fugue in C.....Buxtehude
Miss Riggs

Valse de Concert Op. 3 in D flat.....Wieniawski
Miss Ewing

Hosannah .....Dubois
Miss Erwin

Vision Fugitive (Herodiade).....Massenet
Mr. Thorpe

Finale, Fourth Sonata.....Guilmant
Miss Redett

INDIANAPOLIS

Mme. Lillian Adam Wiesike of Berlin gave a song recital at All Souls' Unitarian Church May 28. Her program included a number of the big operatic arias as well as lieder. Her voice is of a lyric quality but of unusual range for a soprano and excellent diction and remarkable purity of tone are marked characteristics of her singing. A large and enthusiastic audience was present.

The Indianapolis Conservatory Orchestra, Gaylord Yost, conductor, gave a concert at the Masonic Temple, June 13. The soloists were: Miss Mae Engle, pianist; Miss Cyrilla Humes, pianist; Miss May Dorsey, soprano, (all artist graduates of the Conservatory), Alfred Troemel and Harold Jaffe, violinists, pupils of Mr. Yost.

The program follows:

Overture, "Oberon" .....Weber
Orchestra

Concerto, Op. 64.....Mendelssohn
Mr. Jaffe

Concerto, A minor.....Grieg
Miss Humes

Jewel Song from "Faust".....Gounod
Miss Dorsey

Concerto, Op. 35.....Tschaikowsky
Mr. Troemel

Concerto, G minor.....Ed. Schuett
Miss Engle

Ase's Death from "Perr Gynt Suite".....Grieg
Anitra's Dance, from "Peer Gynt Suite".....Grieg
Orchestra

The soloists all acquitted themselves with great credit and their work shows that it is not necessary to go Europe for study. The orchestra supplied excellent accompaniments in all of the concertos and played with a rhythmical precision and artistic finish which was extremely pleasing to hear from a student orchestra.

The Indianapolis Conservatory of Music announces the engagement of three new artist teachers for its faculty, beginning September 1. Mr. Daniel Jones, American pianist, will take the place of Mr. Carl Beutel, who goes to Fort Worth, Tex., to assume directorship of the Texas Christian University Conservatory of Fine Arts. Mr. Charles H. Gabriel and Edith Howell Jones, pianist, have also been added to the faculty as well as Johann Berthelsen, baritone, who will have charge of the voice and operatic department. Mr. Gaylord Yost, who has made such a splendid name for himself as violinist, composer and teacher, will continue at the head of the violin department.

G. M.

NASHVILLE, TENNESSEE

The closing concerts of the Schubert Conservatory were four in number—a piano program on July 2, a song and piano recital July 3 (afternoon), a piano, voice and violin concert on July 3 (evening), and commencement proper on July 5. The last two programs follow:

JULY 3

Piano and Violin—
Prelude Andante Sostenuto—(Sonata No. 8)
..... Mozart
Miss Janet Battle
Miss Cecilia Schubert

Violin—
Concerto G Minor.....Bruch
Prelude
Adagio
Miss Cecilia Schubert

Voice—
All Souls' Day.....Lassen
The Dove .....Arditi
Catherine Elizabeth Clark

Piano Duet—
Marcia .....Weber
Alphonse Schubert
Mr. C. J. Schubert

Violin—
Feen Traum (MS.) .....C. J. Schubert
Momens Hongroise (MS.).....C. J. Schubert
Miss Cecilia Schubert

Voice—
Come Thou O Spring (MS.).....C. J. Schubert
Ah Fors e Lui (Traviata).....Verdi
Catherine Elizabeth Clark

Two Pianos (eight hands)—
Poet and Peasant—Overture.....Suppe
Piano 1—Mr. C. J. Schubert
Miss Macon Gothard
Piano 2—Miss Ruth Williams
Miss Chloe Morris

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JULY 5

Piano (six hands)—
Overture—Hebriden ..... Mendelssohn
Miss Ruth Williams
Miss Macon Gothard
Miss Gertrude Freese

Voice—
Rose-Tide ..... Cantor
Carmena ..... Wilson
Clara Reynolds Taylor

Piano—
Rigoletto Paraphrase ..... Verdi-Liszt
Miss Janet Battle

Voice—
Il Guarany Gentile di cuore ..... Gomes
Catherine Elizabeth Clark

Violin—
Zigeunerweisen ..... Sarasate
Miss Cecilia Schubert

Comment of the local press was as follows:

A piano, voice and violin recital, the third number of the Schubert Conservatory of Music commencement series, was presented at Houck's Music Hall last night. Mozart's beautiful "Andante Sostenuto" was played with fine effect and perfect ensemble by Miss Schubert, violin, and Miss Battle, piano. In Bruch's violin concerto in G minor, as well as two manuscripts from the pen of Director Schubert, Miss Schubert again won her hearers by her artistic violin playing. She plays as only an artist can, mastery of the bow and extraordinary technic meeting all the demands set forth by the composers.

Director Schubert has written two beautiful violin novelties, "Feen Traum" (Fairy Dreams) and "Momens Hongroise" (Hungarian Moments). A local violinist of repute, commenting on these compositions, makes mention of these two works as "gems of real musical worth." Catherine Elizabeth Clark is a singer, who by sincerity of purpose and hard work has risen to such a degree as to be classed with the best, her singing of Lassen's "All Souls' Day," Arditi's "The Dove," Director Schubert's manuscript, "Come Thou, O Spring," and the very difficult Verdi aria, "Ah fors e lui" were great at all times. Her breathing, vocal technic and compass of voice in all stages were all that could be desired from any great artist.

Director Schubert can well feel proud of this pupil. Little Alphonse Schubert is rapidly ripening into a pianist that will make his mark. He has a fine sense of rhythm and plays with ease, showing control. Together with his father he gave a good accounting of Weber's "Marcia" in duet form. Misses Gothard, Williams and Morris, together with Director Schubert, gave an exceptional performance of Suppe's "Poet and Peasant" overture for two pianos. It was orchestral throughout. The audience was liberal with applause, showing their appreciation of all the performers. . . . . .

At the Warner Auditorium last night the closing exercises of the Schubert Conservatory of Music were held, the program befitting the occasion in a most brilliant manner. The opening number, Mendelssohn's "Hebriden Overture," was performed by the Misses Williams, Gothard and Freese with great eclat. The least detail of the composition, with its many intricate melodies, was given strict attention. Splendid shading of the dynamics was always in evidence. Miss Battle has developed into a pianist with fleet fingers, showing highly developed technic and a magnetic touch capable of producing beautiful tone effects. Verdi-Liszt's "Rigoletto" paraphrase was given an exceptional reading by her.

Catherine Elizabeth Clarke again showed her vocal virtuosity to even greater extent than ever before. Noteworthy was the ease and accuracy with which she sings the high C's. Such singing is a rarity and undoubtedly shows the success of the untiring efforts of both the possessor and instructor. Gomes' aria from "Il Guarany" is a test for the best in the art. This singer found no trouble in presenting the many difficulties to be mastered. Sarasate's "Zigeunerweisen," probably one of the most difficult violin selections, was played with a large tone and a dash that was brilliant in the extreme by Miss Schubert. Her success was spontaneous.

———♯♯♯———

Raynor.—Abigail Rayner, daughter of Alderman Walter J. Rayner, has just returned to America after a year spent in study with Charles W. Clark in Paris. After a month of visiting in the east, Miss Rayner will come to Chicago.

MUSIC IN CHICAGO

(Continued from page 7)

Absolutely deserving of particular mention, is the soubrette, Miss Doro Mavor, a young English girl of marked talent, unusually pretty, and the possessor of real charm. Mrs. Scott-Raff, Miss Mavor's instructor, has added to her list of successful pupils, another in the person of this member of "How Much Is a Million?" company. The work of Miss Mavor possesses that ease and finish which is the stamp of the artist.

———♯♯♯———

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Not for one minute does the Majestic have even a slight lapse in the excellence of the bill, during the summer. Down there one's sight is met with a full house at all times.

Gus Edwards, the prolific popular song writer, and his numerous "kiddies" are one of the few real vaudeville delights of the present day, and the audiences were quick to demonstrate their appreciation last week.

Cecil Lean & Co., are the headliners at the Majestic this week.

———♯♯♯———

MAC BURNEY STUDIOS

The next "Evening" given under the auspices of the MacBurney Studios will be given next Monday night, July 21, by Elsa Fern Smith-MacBurney, with William Lester as the accompanist, and will consist of songs by Harriet Ware. The program in detail follws:

Moonlight
Hindu Slumber Song
The Last Dance
Joy of the Morning
Rose Moral, No. I.
Rose Moral, No. II.
Music Is Love
Song of the Future
April
Mammy's Song
The Boat Song
The Call of Radha

———♯♯♯———

Slade.—After spending this week and next at Portage Lake with the boys of the Christ Church Choir Mr. Mason Slade, the organist and director, will go to Colorado to remain a month.

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The Elderly Person

The Veteran looked quite spruce in his light gray suit and wide-brimmed Panama hat. "Why all this exceeding newness and freshness?" inquired the Elderly Person. "I'm really going," was the reply. "I've been debating it a long time. There were many pros and cons for me to turn about before I even submitted the idea to the youngsters who I then found had even more views about advisability than I had. Perhaps because they insisted that I was too old to take the jaunt, aided me in deciding that I wasn't. And so I shall put my badges and medals in my satchel and go off to Gettysburg and wear them at the celebration of the fiftieth anniversary of the battle and the reunion of such of the blue and gray as are left of the original corps. We'll fight our battles over again, peaceably, this time I trust." "Good luck go with you," said the Elderly Person. "Be cautious about these word battles, however, and don't let them grow into something stronger."

A few days later it looked as if some men had not been as well advised, or at least remembered caution as well as the Veteran, for the Blues and the Grays got into a real scrimmage at the battlefield. And they used knives to support their arguments. Quite in the atmosphere of the sixties was that, for the day of the Bowie knife was not then gone by. An ugly looking dirk was that weapon devised by Brother Bowie, and not infrequently found in the belt of the "unterrified," as certain rabid supporters of the slavery tenets were often called. The flareup should not have been a surprise. The bitterness has been handed down in the south among certain people whose personal loss and suffering is not to be measured by the larger benefit resulting. And not many conquerors wear their victorious trophies unobtrusively.

The boy who afterwards became a man was not twelve years old when he felt the influences of one Fourth of July and knew that something special was brewing somewhere. There was expectancy in the air. The customary celebrations of antebellum days of Independence day itself, when there were barbecues and community picnics, had been pushed aside by more serious matters. On such occasions the rising young lawyer tried his oratorical wings and made the eagle scream in a patriotic speech, and a nervous young woman read a poem. To the clergyman fell the privilege of reading the document beginning "When in the course of human events." Sometimes he was so sincere that he cleared his throat often as he thought of the heroism which went into the utterance of these doughty but well weighed words. Small wonder that one nervous man perspired freely when they were first spoken, and said anxiously, as he mopped his forehead, "Gentleman, we must all hang together in this," to be met by the grim humor of the reply, "If we don't all hang together we'll probably hang separately." Was it Ben Franklin who thus spoke? In 1863 things were being tried out cruelly and the full import of a man's right to be born free, if not equal, was being in the most complete sense threshed out.

The boy was doubtless barefooted with an accompanying rag tied about a "stumped" toe. Late in a July afternoon he felt that he and the other fellows must find out what had happened on the Fourth to so stir matters. In and out among the tents of the soldiers and on the parade ground, near the hospitals, the railroad station, the officers' quarters and the quartermaster's departments they nosed and lounged. But it was not until after the late summer night's darkness had fallen that they or anyone learned fully the results of that momentous day's work. The long siege of Vicksburg was over and the attempted military invasion of the northern states had been so completely checked that it was never tried again. The very flower of General Lee's army had been mowed down at Gettysburg in that memorable event now historically known as "Pickett's charge." The battle had lasted two days and ceaseless cannonading by an array of artillery so great that there is no chronicle of its equal, had punctuated the long hours of the third day and ceased only because the guns were so heated that it was dangerous to reload them. Mistaking the silence of the federal batteries, Lee supposed them to be quieted because of lack of ammunition, and eagerly hurried to cap his sheaf of imagined victory with a sharp assault by infantry that should make of the defeat a veritable rout. How disastrous was the result of this action, and how these splendid soldiers were cut down by the renewed fire from the batteries, which substituted the small shot of grape and shrapnel for the larger shells and making wide swaths in the ranks, soon supplemented by the infantry fusillade which rained bullets into the refilled gaps—is it not all written and rewritten in the books of record? The group of northern states which had been threatened and would have had to turn into defenders, instead of assailants, breathed a great sigh of relief at the retirement of the threatening army. Thereafter Lee was largely on the defensive and had plenty to do in looking after the activities of that quiet man who, like a tenacious bulldog, had been determinedly watching the Mississippi city on a hill, which had finally capitulated to his will. General Grant learned early in the war a truth which had much to do with his invincibility. He found out that the other man was just as much afraid of him and his forces as he was afraid of the other man and his armament. This put personal conditions on an equality, and then he followed up this truism with another one which traditionally descends from battlefield to battlefield—namely, that God is on the side of the strong battalions. Lee's reminiscences and letters tell of Grant's amazement at the small number of men with which Lee gave the impression

that he had great strength in the final skirmishes of the war. Grant met these sallies and engagements by piling up more and more reserves, so that there was simply no conceivable resistance to what was overpowering. So had he sieged Vicksburg.

The impromptu celebration of these two events when they were but a day or two old brought to the children in those parts where the Elderly Person was a boy the first signal vision of what are usually called Japanese lanterns. Those swinging, folding, red, white and blue and starry collapsibles seem to date from the civil war period. The colors certainly are not Japanese and it is to be inferred that the construction is indicated rather than the patriotic candle bearer itself. The center of the celebration was not on the business street of the town, but on a side residence street in front of the home of two maiden ladies of well known and drastic abolition principles. In the settlement where the sentiments were much divided and neighbors entertained opposing points of view these women had endured much odium in the opening days of the unpleasantness when the state itself was in a wavering attitude as to whether it should secede or not. They had, figuratively, "laid low" all during the uncertainties and kept their houses loyally dark while the confederates celebrated loudly their early victories. They had not hidden their staunch loyalty and were ready with sturdy arguments to uphold what they stood for. But they were not quarrelsome, and so were not molested. Other women were not so wise. There were tales in plenty of harshnesses practiced upon those who boasted that they carried a prohibited flag next their person.

In the long one-story cottage—on a true southern terrace, with wide entrance holding glass panels either side the door and a flaring fan-shaped transom, and a portico in front with a trellis covered with honeysuckle—every window had a row of candles at its base and where the sashes divided. On the lower branches of the tall cedar trees hung the new magical lanterns. And from the trellises of the porch were the hastily made transparencies of red, white and blue tissue paper, built up from bits of lath nailed together in squares and the paper pasted on with the paste made of flour and water. Muscilage was not so plentiful and the local efforts with sticky substances still left the old fashioned paste the reliable adherent. Of course the stars and stripes were there, very still in the hot summer evening air. The song the soldiers sang of the "Bonnie Blue Flag" referred to it as carrying thirty-four stars. The opposing "Stars and Bars" used the same melody but sang of the flag with the thirteen stars. The little grandchild of today counts forty-eight on the bunting floating from the cottage porch.

Memory does not preserve any definite details of the doings. The man just recalls the figures of the prim ladies with long curls on either side their faces fanning themselves, and moving among the people who found themselves drawn together in that brotherhood of interests now wondrously forwarded. The boy was in every corner of the yard hearing, seeing, absorbing, and the memory cells have been loyal. The vision is perfect even if it is dim—and the sense of the greatness of the moment is unforgetable. But if there were spoken words they did not live. Perhaps like all really vital moments of life or experience, the words are the smallest part and being ephemeral and quite fitly float away.

THE ELDERLY PERSON.

———♯♯♯———

Emanuel.—Harrison Emanuel, a young violinist of Chicago, made a very successful appearance in Louisville last week. Mrs. Speed, a wealthy patron of art of that city, bought fifty tickets for the use of her friends and the comment of the press was very flattering. In a recent recital at Waukegan, Ill., Mr. Emanuel also made great success, the Waukegan Sun the next day predicting that he would become one of the most famous of players.

———♯♯♯———

Boydston.—Miss Florence G. Boydston, who was to have played organ solos at the closing concert of the summer series at the New First Congregational Church, was unable to do so because of the fact that the organ had already been dismantled, preparatory to the complete overhauling it will be given. She, however, was accompanist (piano) throughout the program and again proved her fine musicianship and her versatility.

———♯♯♯———

Robinson.—Miss Carol Robinson, an assistant to Mme. Zeisler, has closed a most sucessful season, and leaves this week for her home in Springfield to pass her summer vacation.

———♯♯♯———

Wycoff.—Miss Eva Emmet Wycoff is the soprano soloist for July at Chautauqua, N. Y. During the month she will appear in Sullivan's "Golden Legend," Verdi's "Il Trovatore" and the Handel "Messiah."

———♯♯♯———

Newman.—Mr. Alfred Newman, baritone, sang at a musicale given by the River Forest Tennis Club on Saturday, July 12.

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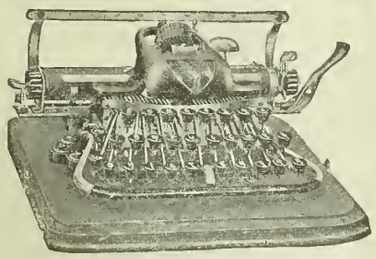

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Books and Music

OCTAVOS FROM DITSON

"America the Beautiful" set to music by Clarence G. Hamilton, William Armes Fisher, John C. Randolph and William Sleeper, a most interesting compilation. A splendid list of three and four part songs for women by Howell, Harris, Sullivan, Gaul, etc. Anthems, "The Earth Is the Lord's" Rogers. "Whate'er Betides Thy Love Abides" Brackett; "Give Ear to My Words, O Lord" Rogers; "Oh, How Amiable Are Thy Dwellings," King; "Almighty God" Bergh; "In that Day this Song Be Sung" Hosmer; "He Leads Us On" Hosmer.

Songs by William Dichmont, "The Heart o' Ye" (medium and low voices); "Such a Li'l Fellow" (high, medium and low); "Thinking of You," (high, medium and low) and "Together" (high voice.

"If That Angel of Shiraz" a song for baritone from the "Divan of Hafiz" set to characteristic music by Granville Bantock.

Songs by John M. Steinfeldt, "Furl Your Sail" (high voice), and "My Little Boatie" (medium voice).

Bible songs by William Arms Fisher, "He that Dwelleth in the Secret Place" (high and medium voices), and "Seek Ye First the Kingdom of God" (high, medium and low voices).

"For You," a song for high, medium or low voice, by Lawrence H. Montague.

Songs by Clarence C. Robinson, "A Sweetheart at Every Port" (bass voice), "A Token" (high voice), "Elusive Love" (high or medium); "Entreaty" (high, medium); "Love Dreams" (high or medium).

"Petite Valse de Ballet," a salon waltz movement by Fay Foster.

"Zarzycki," Mazurka in G Minor for piano.

Godard, "Jugglery" (etude artistique) piano.

Grunfeld, "Romance in F Sharp" (piano).

Homer Grunn, "Toualouwa" (Hopi Indian Dance) (piano).

Ravina, "Chanson Joyeuse" (piano).

Herman Wenzel, "Shepherds' Morning Greeting" (piano).

Sacred songs, "At Rest," Alice P. Wesley; "Lord, Thy Glory Fills the Heavens," Burdett; "Guide Me, O Thou Great Jehovah," Bradford Campbell; "Heavenly Things Revealed," Clarence G. Hamilton; "O Lord Divine," Haydn; "The Homeland," Wooler.

NEW MUSIC FROM DITSON

The Oliver Ditson Company sends a most interesting list of books and music this month, some of the items being as follows: "Method for Guitar" (Carcassi), revised by G. C. Santisteban. The preface reads as follows:

In revising the well known work of Carcassi, I am answering the imperative need heretofore felt for a modern method that will elevate the guitar to the place it justly deserves, among the notable advancements of the art of music.

The additions, suppressions, changes of fingerings, and departures from the original order of the exercises, are all innovations that have suggested themselves to me, in my many years experience as teacher and player.

During the course of the exercises I have made numerous annotations, which together with the illustrations found in the text, will tend to facilitate the handling of the work and to make its comprehension extremely easy.

I firmly believe that the present edition, revised with care, will be welcomed by my colleagues and by amateurs, who will find valuable instruction as well as amusement in the exercises it contains.

"Song of the Seraglio." A cycle of four songs for high voice, by Granville Bantock, to lyrics by Helen F. Bantock. The titles of the songs are: "The Odalisque," "A Persian Love Song," "Lament of the Bedouin Slave Girl" and "The Demon of Mazinderan."

Sabbath Morning Service for the Synagogue (according to the Union Prayer Book), by James H. Rogers.

MUSIC FROM POND

New editions of William A. Pond & Co., of New York include the following: "A Green Hill" (sacred solo); "Because You Love Me," "Say 'Yes,' Marie," by A. L. Powell. "The Love Ship," words by Ella Wheeler Wilcox, music by William M. Hutchinson; "Oh Light of Truth" (sacred); "Place o' Dreams" by Charles W. Cadman; "Sweet Dreams of Paradise;" "God Is Love;" "O Mother Dear, Jerusalem," and "A Fireside Song," H. J. Storer; "Dear, When I Gaze," James H. Rogers; "Where-e'er You Walk" (Semele), Arr. by William H. Callcott; "Waiting" Harrison Millard; "Perfect Peace," William Dressler; "Nearer My God to Thee," Joseph Fletcher, and "Not Ashamed of Christ," Danks.

COMPOSITIONS BY ARMSTRONG

"O Word of God Incarnate," mixed voices, (dedicated to E. M. Bowman), and "Arise, O Lord" for Male Voices, (dedicated to Clarence Dickinson) Octavo editions by Breitkopf and Hartel.

"A Love Song," medium voice; "A Song of Shadows," high voice, and "Divided" for medium voice (Breitkopf and Hartel).

WITMARK & SONS

Good songs sent out by M. Witmark & Sons include the following: "My Days Are in His Hands" (sacred), Ernest R. Ball; "Thou Art My God," Charles B. Blount; "Daphne's Blushing Cheeks," W. Franke-Harling, and "Saviour, Master, Make Me Thine" by Kate Vannah.

STUDIO PUBLISHING COMPANY

The Studio Publishing Company has sent out three more exquisite songs by William Lester, set to texts from the poetic pen of Mary Louise Dawson. These songs are "Rockabye Town" (low voice); "Hushabye, My Baby," (low voice), and "Just as I Am" (sacred) for high voice.

THE SUCCESSFUL MUSIC TEACHER

This is the title of a small, but very interesting paper bound book by Herbert

Antcliffe, which has just been sent out by Augener of London.

———♯♯♯———

IT IS ENOUGH

A well written novel, with original characters and fascinating plot by Harriet Russell Campbell. Published in very attractive form by the Harpers.

———♯♯♯———

DEDICATED TO MR. CLIPPINGER

"My Bonnie Lass She Smileth" (old English text) has been most carefully and characteristically set for mixed chorus by George B. Nevin, dedicated to Mr. D. A Clippinger. The work is to be sung by the Madrigal Club of Chicago during the coming season.

———♯♯♯———

BOSTON MUSIC COMPANY

The Boston Music Company sends out an interesting series of octavo pieces by Oliver King, Fred H. Young, H. Saunders, Philip James, Clough-Leighter, J. L. Gailbraith, W. Francke-Harling, B. Campbell, J. L. Hammond and W. Berwald.

NOTES OF THE OPERA

An operatic feast, or rather a series of feasts, is promised for Chicago during the coming season by the Chicago Grand Opera Company. Operas never before heard in this city are to be brought here. Many of them will be sung in English. Artists who have delighted crowned heads with their musical and dramatic ability will interpret the various roles. Some of the singers will appear here for the first time.

The operas to be given in English on Saturday nights during the coming season will include "Martha," "Giaconda," "Faust," "Cinderella," "Madame Butterfly," "Tales of Hofmann," "Cricket on the Hearth," and a triple bill embracing "The Lovers' Quarrel," "The Secret of Susanne" and "Cavalleria Rusticana."

Carolina White, Maggie Teyte, Alice Zeppilli and Ruby Heyl are among the singers to appear in these operas.

One of the treats that is promised is the production of the new opera, "Don Quixote," and it is possible that Marceaux, the popular baritone, who sang the title role of this opera in Paris, will appear here. The Chicago Grand Opera Company will be the first organization in this country to present this opera.

Some of the most famous artists in high C roles now on the operatic stage will be included in the battery of tenors to be presented. They will include Charles Dalmores, Lucien Muratore, Alessandro Bonci, Amadeo Bassi, the noted lyric tenor who delighted Chicagoans during the season of 1911; Edmund Warnery, Artistedmo Georgini, Leon Campagnola and Glenn Hall.

Giuseppe Sturanni, originally the conductor for the Manhattan Opera Company, has been engaged as conductor for the Chicago Grand Opera Company the coming season. Maestro Campanini, however, has agreed to conduct the performance of "Madame Butterfly" in English when it is given as one of the Saturday night productions.—Chicago Examiner.

EDITORIAL

(Continued from page 2)

ing classes and the evenings with music of fine grade.

The recitals of Day Williams and John Doane Jr., are noted elsewhere in this issue of Music News. On Tuesday a program was given and this (Friday) evening Electa Austin, pianist, and Mr. Charles E. Lutton, baritone, will be heard at Music Hall of the University.

Later programs are to be given by Arne Oldberg, Carl Beecher and Walter Allen Stults, of the Northwestern Faculty, as also a piano and song program by Frances Stults and Claire Livingston.

———♯♯♯———

Here is one conscientious musician at least. We notice in an eastern music paper that George Hamlin has "declined" to sing in opera in Europe next season because he will not break faith with the managers who have booked a concert tour in America for him.

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CARL FAELTEN

Music News

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Editorial

OCEAN GROVE

Unquestionably the one big event for August in the music world will be the organists' convention at Ocean Grove, N. J.

Originally and still primarily a camp meeting ground, Ocean Grove has yet one of the most glorious concert rooms in America in its Auditorium; and its living arrangements are typically vacational in style and effect. The hotels are comfortable and there is a perfect city of tents and cottages, all of them hidden in a maze of trees and shrubbery, while the whole place is delightfully cool and, strange as the statement may appear, absolutely free from mosquitoes.

However, the secker for a summer's vacation who wishes some excitement need not taboo Ocean Grove on that account, for while he may go there and bury himself in the woods and live only for the musical feasts which are provided daily at the Auditorium, he can, if he wishes, simply walk up to the Ocean Shore, where the famous Board Walk will provide all the "life" he may require, and if he wants very real "circus life" he need only cross over the border line into Asbury Park and he will find excitement in as great scope and varicty as though he were at Atlantic City itself.

To the general musician the daily concerts and the big festival events which occur almost continuously throughout the summer constitute the greatest attraction at Ocean Grove, of course, and to the organist the great convention, which is dated for August 4 to August 9, is the supreme attraction.

Elsewhere in Music News is found a detail of this convention, and also several views of Ocean Grove which will prove interesting to those who intend visiting the New Jersey resort in August.

Music News will take great pleasure in reporting this convention in very full detail.

MONUMENT TO NEVIN

A movement is on foot to erect a suitable monument in Pittsburgh to the memory of Ethelbert Nevin, the composer. No more characteristic writer has yet appeared in this country and his music has cheered the hearts of thousands. Certainly every musician of the country will be glad to help in the movement to properly mark his last resting place when opportunity is given them.

The following clipping is taken from the Pittsburgh "Times" of recent date:

By means of funds raised by subscriptions, and through a public concert which will be given some time during the coming winter, a committee of men and women prominent in Sewickley Valley music circles, are planning the erection of a memorial monument over the grave of Ethelbert Woodbridge Nevin, the composer, in the Sewickley Cemetery.

At present no monument marks Nevin's resting place, which overlooks the Sewickley Valley, where he was born. He died in New Haven, Conn., in 1901, and was buried in the family lot, beside the graves of his father, Robert P. Nevin, his mother, Elizabeth Oliphant Nevin, and three brothers and sisters.

(Continued on page 16)

OUR OWN LINE O' SWIPE

The announcement of the Apollo Theater that "Mary Stuart in three parts" is being presented there brings to mind the old query as to whose fate was preferable—that of Mary, Queen of Scots or Joan of Arc? Certainly, no one ought to hesitate as between a Hot Stake and Two Cold Chops.

♮ ♮ ♮

Worst Ever

Two weeks since I reproduced Mr. John Stapleton Cowley-Brown's ecstatic welcome of Samuel Bowman Peck's volume of poems, "Perceptions," as a collection of supremely exquisite chryselephantine verses. Since then I have read the poems. They are Ezra Pound stricken with paresis and locomotor ataxia. They are the worst verse written by anyone, alive or dead. Which shows that my dear friend Mr. John Stapleton Cowley-Brown, of the Chicago Musical Leader, and the Ten-Story Magazine, has fallen into the bad habit of reviewing books before reading them.—The St. Louis Mirror.

♮ ♮ ♮

Full Value Wanted

Mrs. Brown went to buy a new piece for her little daughter.

"Yes, please show me a piece of music for about second grade. How much? Twenty cents? Oh, I want something harder than that, her last piece cost thirty-five cents. Haven't you something for about forty or forty-five?"—Cincinnati Conservatory Sharps and Flats.

This woman was probably some relation to the Chicago woman who went to Summy's and asked for "Mendelssohn's Songs Without Music."

♮ ♮ ♮

Besides being a play which is extremely pretty and artistic, "When Dreams Come True" has a lot of clever repartee, as for instance: When Hercules Strong says "What! a deaf and dumb woman! Why, there ain't no such thing," or when he asks Kean Hedges what he "does for a living" and that precocious boy answers succinctly, "Father." The best quip in the piece, however, is that perpetrated by May Vokes as Mathilda. She is hidden under a table and told to remain there quietly. After a long time she is discovered by Strong, who asks, "What are you doing there?" "Mildewing," says the literal Mathilda. And, by the way, May Vokes is certainly a big hit in the part she plays, pressing Joseph Santley close for first place in the affections of the big audiences going nightly to the Garrick. If she would cut out her one "smut" song she would be absolutely above reproach.

♮ ♮ ♮

His Busy Time

"Doctor, why don't you take a vacation?"

"I can't now; my patients need me. They are beginning to come back from their vacations."—Courier-Journal.

♮ ♮ ♮

Musical America Saw This First

Mary Garden is suffering from a temporary breakdown. Due to exposure, no doubt.—Greenville News.

Music News

SIXTH ANNUAL CONVENTION AT OCEAN GROVE, N. J., AUGUST 4 - 9, 1913

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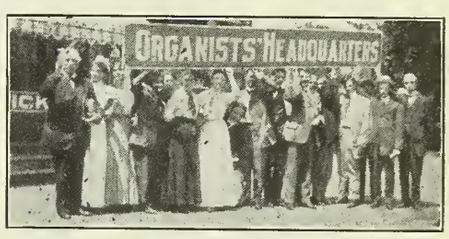
THE CONVENTION PROGRAM

Owing to the good offices of Mrs. B. S. Keator, of Asbury Park, the N. A. O. has been favored with the opportunity of hearing no less than six recitals given on the fine Austin organ in the First Methodist Church at Asbury Park. The Auditorium at Ocean Grove is a "busy" building. Its multitude of engagements has always rendered necessary the confining of the sessions of the convention to rather narrow limits of time, involving quite frequently the abandonment of discussion on a subject just when it was reaching its zenith in point of interest. Mrs. Keator has told us that the First M. E. Church, with its fine organ, is "ours" for the whole of convention week. It is quite needless to say how very much the N. A. O. appreciates this splendid courtesy, and at the right time proper acknowledgment of it will be made.

Organists for the Convention

The most recent name to be added to the list of convention organists is that of Dr. Percy J. Starnes, organist of the Auditorium, Atlanta, Ga. Dr. Starnes will play the recital in the Ocean Grove Auditorium on Thursday evening, August, 7. He is extremely well known in musical affairs in New York state, having been organist and choirmaster of All Saints' Cathedral, Albany, for several years.



GROUPS OF ORGANISTS AT THE LAST OCEAN GROVE CONVENTION

In speaking of the convention organists our thoughts naturally turn first to the gentleman who has so recently come among us, Mr. T. Tertius Noble, organist and choirmaster of St. Thomas' Church, New York, who resigned a corresponding position at York Minster, England, in order to come to New York. Everyone knows the high standard of excellence of Mr. Noble's compositions, and we count ourselves most fortunate in being furnished with this opportunity of hearing his masterful work on the organ.

¤ ¤ ¤

Mr. Arthur H. Turner, the organist and choirmaster of Trinity Methodist Church, at Springfield, Mass., is so well known to those who are frequent attenders at the convention, that comments on his work is almost needless. Mr. Turner has instituted two very important reforms in the organ world of his town, first in the giving of organ recitals to which admission was charged, secondly in establishing the postlude as an integral part of the church service. Mr. Turner says that the postlude at Trinity Church is no longer considered as a mere "filler-in," nor yet, we venture to add, as an "emptier." More power to him for his courage.

¤ ¤ ¤

The writer of these notes was organist-in-charge at Festival Hall, St. Louis, dur-

ing the fair of 1904. Of the seventy-five organists who gave recitals on the great organ, there were a few agreeable "surprises," and Mr. William H. Gage was certainly one of them. His work as an organist is not nearly so well known as it should be. He combines an almost prodigious technic with very original and excellent ideas of interpretation. Mr. Gage, who studied with the famous Frederick Archer, was organist and choirmaster at the First Presbyterian Church, Stamford, Conn., for seven years. He now holds a similar position at the First Methodist Episcopal Church, Montclair, N. J.

Mr. J. J. Miller, of Norfolk, Va., has held positions at First Congregational Church, Springfield, Ill.; Cathedral of St. John, Quincy, Ill., and Grace Church, Middleton, N. Y., where he was also supervisor of music in the public schools. He is now organist and choirmaster at Christ Church, Norfolk, Va., a position he has held for twenty-four years. He conducts Spring Festivals, gives many organ recitals, and has had notable success as a trainer of choir boys.

♮ ♮ ♮

Mr. Clifford Demarest, F. A. G. O., organist and choirmaster of the Church of The Messiah, New York, is almost as well known in the N. A. O. as he is in The American Guild of Organists, which splendid institution he represents in the giving of his recital at the convention. Mr. Demarest has written extensively for the organ, and his compositions are found on many programs. He is the author of a book entitled, "Hints on Organ Accompaniments," and writes for several musical journals. Mr. Demarest was secretary of The American Guild of Organists for four years.

♮ ♮ ♮

Mr. Newton J. Corey, organist and choirmaster of the Fort Street Presbyterian Church, Detroit, Mich., is much sought

Faelten Pianoforte School, Boston, Mass., Programs 1912-1913

Music News has secured the exclusive right to publish the entire set of programs given at the Faelten Pianoforte School during the past season, with interpretation lessons by MR. CARL FAELTEN

SEPTEMBER 18, 1912.

Interpretation Lesson by Mr. Carl Faelten—Fantasia cromatica e Fuga, D minor, Bach; Theme and Variations, Op. 142, No. 3, Schubert; Concerto, Op. 54, Schumann. Second Pianoforte: Malcom W. Sears.

SEPTEMBER 25, 1912.

Interpretation Lesson by Mr. Carl Faelten—Preludes and Fugues, C major and C minor, from Well-tempered Clavichord, Part 1, Bach; Two Minuets, transcribed by Carl Faelten, Handel; Sonata, F major, Mozart; Fantasie, Impromptu, Op. 66, Nocturne, Op. 27, No. 8, Valse, Op. 69, No. 1, Scherzo, Op. 20, Chopin.

OCTOBER 2, 1912.

Interpretation Lesson by Mr. Carl Faelten—Prelude and Fugue, A minor, Bach; Songs Without Words, Nos. 1 and 45, Mendelssohn; Intermezzo, Op. 76, No. 3; Capriccio, Op. 76, No. 2, Brahms; Sonata, Op. 109, Beethoven.

OCTOBER 9, 1912.

Interpretation Lesson by Mr. Carl Faelten—Fughetta, Air and Capriccio, from Instructive Pieces, Handel-Faelten; Prelude and Fugue, C sharp major, Well-tempered Clavichord, Part 1, Bach; Aquarelles, Op. 19, Book 1; "In the Forest," Op. 41, No. 1, Gade; Fantasia, Op. 17, C major, Schumann.

OCTOBER 16, 1912.

Interpretation Lesson by Mr. Carl Faelten—Concerto in the Italian Style, F major, Bach; Songs Without Words, Nos. 16 and 34, Mendelssohn; Sonata, E minor, Op. 90, Beethoven; Song, from Sea Pieces, Witches' Dance, Op. 19, MacDowell.

OCTOBER 19, 1912 (Saturday Class).

Sonata, Op. 49, No. 2, Beethoven; Midsummer Night's Dream, Templeton Strong; Chant d' Avril, Op. 147, Lack; The Butterfly, Op. 81, No. 4, Merkel; La Fileuse, Op. 157, No. 2, Polka de la Reine, Op. 95, Raff.

OCTOBER 23, 1912.

Interpretation Lesson by Mr. Carl Faelten—Prelude and Fugue, C sharp minor, Well-tempered Clavichord, Part 1, Bach; Sonata, Op. 78, Beethoven; Valse Amoureuse, Mrs. H. H. A. Beach; Love Dream, No. 2, Liszt; Dance of the Elves, Op. 3, Sapellnikoff.

OCTOBER 30, 1912.

Interpretation Lesson by Mr. Carl Faelten—Preludes and Fugues, C sharp major, and C sharp minor (review), Well-tempered Clavichord, Part 1, Bach; Impromptu, Op. 90, No. 4, Schubert; From Album for the Young, Op. 68, Nos. 26, 29, 43 and 31, Schumann; Studies, Op. 25, Nos. 1 and 7; Ballade, Op. 47, Chopin.

NOVEMBER 6, 1912.

Interpretation Lesson by Mr. Carl Faelten—Preludes and Fugues, D major, and D minor; Well-tempered Clavichord, Part 1, Bach; Preludes, Op. 28, Nos. 3, 20, 22, 23, Chopin; On Silent Woodland Path; Intermezzo, A major; Revery, B major, Richard Strauss; Sonata, Op. 57, Beethoven.

NOVEMBER 13, 1912.

Interpretation Lesson by Mr. Carl Faelten—Selections from 30 Instructive Pieces, Transcribed by Carl Faelten; Prelude from Violoncello Sonata, No. 4; Largo patetico from Violin Sonata, No. 4; Courante from Violoncello Sonata, No. 3, Bach; Nos. 13, 18, 33, 53, From 50 Studies, Cramer-Buelow; Gavotte, A major; Love Poem, B flat major, Saul; Novelettes, Op. 21, Nos. 1, 4, 7, 2, Schumann.

NOVEMBER 20, 1912.

Interpretation Lesson by Mr. Carl Faelten—Prelude and Fugue, E flat major; Well-tempered Clavichord, Part 1, Bach; Five Arabesques—Romanza, Lento, Prelude, Allegro, Valse, Delafosse; Rustle of Spring, Sinding; Song Transcription, Solvejg, Grieg; Sonata Op. 31, No. 2, Beethoven.

NOVEMBER 27, 1912.

Interpretation Lesson by Mr. Carl Faelten—Prelude, Sarabande and Bourree from First English Suite, A major, Bach; Andante in F major, Beethoven; Gavotte, Op. 14, Sgambati; Eroticon, No. 1, Sjogren; Scherzo, Op. 31, Chopin.

DECEMBER 4, 1912.

Interpretation Lesson by Mr. Carl Faelten—Allegro assai, from Violin Sonata, No. 5, Sarabande, from Violin Sonata, No. 2, Bach-Faelten; Sonata, A major, Mozart; Gavotte Moderne, Severn; Minuetto, B minor, Schubert; Premiere Valse Brillante, Op. 26, Godard; Staccato Study, Op. 23, No. 2, Rubinstein.

DECEMBER 7, 1912 (Saturday Class).

Interpretation Lesson by Mr. Carl Faelten—Variations, Harmonious Blacksmith, Handel; Caprice Mignonne, Op. 17, No. 5, Warren Smith; On Flowering Mead, Merkel; Nocturne, Op. 9, No. 2; First Waltz, E flat major, Chopin; Fantasy, Op. 16, Mendelssohn; Greetings from the Poets, Zilcher; Variations on Quanto e bello, Beethoven; Etudes from Op. 105, Allegro vivo, Allegro vivace, Burgmuller; Sarabande, Rigaudon, from Suite, Op. 204, Raff.

DECEMBER 11, 1912.

Interpretation Lesson by Mr. Carl Faelten—Prelude and Fugue, E flat minor, Well-tempered Clavichord, Part 1, Bach; Sonata, Op. 14, No. 1, Beethoven; Capriccio, Op. 76, No. 1; Intermezzo, Op. 118, No. 2, Brahms; Rigaudon, Op. 204, No. 4, Raff.

DECEMBER 18, 1912.

Interpretation Lesson by Mr. Carl Faelten—In commemoration of the one hundred and forty-second anniversary of Beethoven's birthday—Ludwig van Beethoven, born December 16, 1770, died March 26, 1827.—Rondo, Op. 51, No. 1; Sonata, Op. 14, No. 2; Thirty-two Variations, C minor; Sonata, Op. 101.

JANUARY 1, 1913.

Interpretation Lesson by Mr. Carl Faelten—Preludes and Fugues, E major and E minor; Well-tempered Clavichord, Part 1, Bach; Song Without Words, Op. 67, No. 5; Capriccio, Op. 5, Mendelssohn; Mazurka, Op. 24, Saint-Saens; Am Loreley Fels, Raff; Concert Studies, D flat major and F minor, Liszt.

JANUARY 8, 1913.

Interpretation Lesson by Mr. Carl Faelten—Prelude and Fugue, F major; Well-tempered Clavichord, Part 1, Bach; Sonata, Op. 2, No. 1, Beethoven; Op. 103, In Autumn, The Chase, Wayside Flowers, Autumn Enchantment, By the Mill Stream, Autumn Memories, Wilson G. Smith; Mazurka, Op. 33, No. 1; Valse, Op. 42, Chopin.

JANUARY 15, 1913.

Interpretation Lesson by Mr. Carl Faelten—Prelude and Fugue, F minor; Well-tempered Clavichord, Part 1, Bach; Sonata, F major, Mozart; "Bunte Blaetter," Op. 99, Schumann.

JANUARY 22, 1913.

Interpretation Lesson by Mr. Carl Faelten—Prelude and Fugue, F sharp major; Well-tempered Clavichord, Part 1, Bach; Sonata, A minor, Op. 42, Schubert; Impromptu, Op. 28, No. 2, Reinhold; Study, Op. 10, No. 8, Chopin.

JANUARY 25, 1913 (Saturday Class).

Interpretation Lesson by Mr. Carl Faelten—Tempo di Minuetto, from Sonata, No. 9, Haydn; Sarabande, No. 21, from Thirty Instructive Pieces, Bach-Faelten; Sonata, F major, Mozart; Nocturne, Op. 37, Lynes; En Badinant, Op. 12, Abelle; Suite mignonne, E minor, Gallico; Rondo Brilliant, Op. 62, Weber.

JANUARY 29, 1913.

Interpretation Lesson by Mr. Carl Faelten—Preludes and Fugues, F sharp minor and C minor; Well-tempered Clavichord, Part 1, Bach; Preludes from Op. 28, Nos. 3, 6, 17 and 18, Chopin; Nocturne, Op. 16, No. 2, Burdett; Sonata, Op. 42 (Repeated by request), Schubert.

FEBRUARY 5, 1913.

Interpretation Lesson by Mr. Carl Faelten—Prelude and Fugue, G major; Well-tempered Clavichord, Part 1, Bach; Nocturne, Op. 62, No. 1, Chopin; Valse, D major, from Op. 12, Stojowski; Air de Ballet, Pierrette, Chaminade; Symphonic Studies, Op. 13, Schumann.

FEBRUARY 12, 1913.

Interpretation Lesson by Mr. Carl Faelten—Prelude and Fugue, G minor; Well-tempered Clavichord, Part 1, Bach; Sonata, (Ed. Litolff, No. 10), Haydn; Nocturne, Op. 37, No. 1; Polonaises, Op. 27, Nos. 1 and 2; Valse brillante, Op. 34, No. 1, Chopin.

FEBRUARY 19, 1913.

Interpretation Lesson by Mr. Carl Faelten—Fantasia, C minor, Mozart; Prelude and Fugue, A flat major; Well-tempered Clavichord, Part 1, Bach; Five Studies from Op. 32, Jensen; Nocturne, E minor, Op. Posth.; Concert Study, Op. 25, No. 1, Chopin.

FEBRUARY 26, 1913.

Interpretation Lesson by Mr. Carl Faelten—Sonata, E flat major, Haydn; Prelude and Fugue, G sharp minor, Bach; Arabeske, Op. 18; Paganini Caprice, Op. 3, No. 2; Toccata, Op. 7, Schumann.

MARCH 5, 1913.

Interpretation Lesson by Mr. Carl Faelten—Two Part Studies (selected) Bach; Andante Favori, F major, Beethoven; Faschingsschwank, Op. 26, Schumann.

MARCH 8, 1913 (Saturday Class).

Interpretation Lesson by Mr. Carl Faelten—Kleine Sonate, Op. 53, No. 2, Geehl; Marche de Concert, D flat major, Wollenhaupt; Sonata, Op. 2, No. 2, Beethoven; Impromptu, Op. 142, No. 4; Schubert; Polonaise, E major, No. 2, Liszt.

MARCH 12, 1913.

Interpretation Lesson by Mr. Carl Faelten—Prelude and Fugue, B flat major; Prelude and Fugue, B flat minor; Well-tempered Clavichord, Part 1, Bach; Sonata quasi una fantasia, Op. 27, No. 1, Beethoven; Concert Studies, from Op. 10, Allegretto, A minor, Allegro molto, G major, Allegro (Gnomentanz) E flat major, Seeling; Valse Brilliante, A flat major, Moszkowski; Caprice Hippique, Sternberg.

MARCH 19, 1913.

Interpretation Lesson by Mr. Carl Faelten—Prelude and Fugue, A major; Well-tempered Clavichord, Part 1, Bach; Impromptu, Op. 142, No. 4, Schubert; Six Variations, Op. 34, Beethoven; Intermezzo, Op. 117, No. 2; Scherzo, Op. 4, Brahms.

MARCH 26, 1913.

Interpretation Lesson by Mr. Carl Faelten—Prelude and Fugue, A minor; Well-tempered Clavichord, Part 1, Bach; Sonata, Op. 2, No. 3, Beethoven; Rondo capriccioso, Mendelssohn; Nocturne, Op. 37, No. 2, Chopin; Etude de Concert, No. 3, Liszt.

APRIL 2, 1913.

Interpretation Lesson by Mr. Carl Faelten—Prelude and Fugue, B major; Well-tempered Clavichord, Part 1, Bach; Sonata, D major, Mozart; Impromptu, Op. 90, No. 3, Schubert; Romanzas, Op. 28, Nos. 1, 2 and 3, Schumann.

APRIL 5, 1913 (Saturday Class).

Interpretation Lesson by Mr. Carl Faelten—Andante Favori, Op. 14, No. 1, Mozart-Bendel; Polonaise, Op. 112, Merkel; Rondo, Op. 30, No. 3, Hunten; Elfin Dance, Watchman's Song, Album Leaf, from Op. 12; Papillon, A major, Op. 43, No. 1, Grieg; Nightingale and Minstrel, Harmston; Toccatelle, Dupont; Sonata, No. 10, Haydn.

(To be continued)

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after in matters in which real musical knowledge and erudition count. His capacity as an organist may be judged from the fact that when his first series of recitals at the St. Louis fair was concluded, he was immediately engaged for a return visit. Mr.

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Corey will play a program devoted entirely to organ works of American composers.

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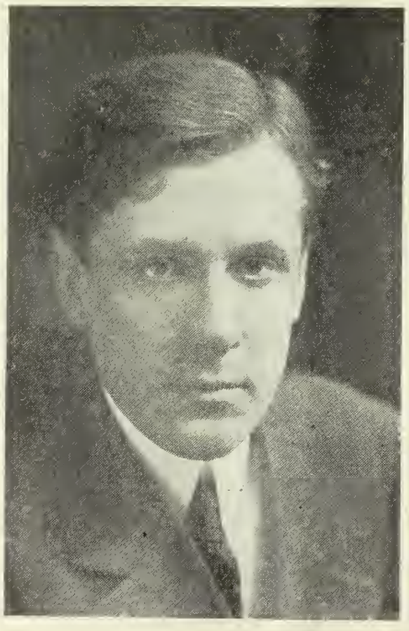
At no previous convention of organists has such a solid phalanx of masters of the organ been gathered together, and what is true of the organists, is also true of those who will read papers on the many phases bearing on the welfare of the profession



CLARENCE REYNOLDS
Official Organist Ocean Grove

generally. In dealing with these latter quite briefly, mention must be made that it is hoped that Rev. Dr. Vance, of Nashville, Tenn., will accept the invitation extended to him to address the convention on the subject, "The Relation of Music to Religious Endeavor."

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Papers to Be Read

A paper of great interest will undoubtedly be the one presented by Dr. A. Madeley Richardson, organist and choirmaster at Southwark Cathedral, London, the services of which church became justly famous for their excellent music during his incumbency. His subject at the convention will be "The Essential Elements of Churchly Music," and every organist in the land should have the opportunity to profit by hearing an address on so important a topic, delivered by so great an authority. In this connection it will be well to state here that arrangements have been made for the publication of the convention papers in Music News, the special Saturday Supplement of The New York Evening Post, and other musical journals, so that all may have the opportunity of reading them.

Mr. William D. Armstrong, of Alton, Ill., is certainly one of the best known musicians of the Middle West. He has been director of music at Shurtleff College, and the Western Military Academy, and was also president of the Illinois State Music Teachers Association. He has also held important organ positions in St. Louis and other western cities. Mr. Armstrong's paper at the convention will deal with "Hymns—Their Use and Abuse."

William A. Wolf, Mus. Doc., for the past twelve years has been organist and choirmaster of the Moravian Church at Lancaster, Pa., and during his incumbency the music of this church has attained a high standard of proficiency. At present he is also director of the Institute of Musical Art of the city of Lancaster. His work as a teacher has brought him much recognition.

His life study and exposition of the church music, the chorale, etc., have helped to reveal their dignity, solidity and beauty in no small degree. For two years he was a member of the executive committee of the National Association of Organists. His subject will be "Music of the Moravian Church."

Special attention is to be given at the convention to a proper consideration of the music of the church from the purely congregational standpoint. The program committee, in its endeavor to have this im-

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portant subject dealt with in a thoroughly satisfactory manner invited Mr. McAll to take entire charge of the session devoted to its consideration. Mr. Reginald Lee McAll has been organist and choirmaster at the Church of the Covenant, New York, since 1902. He took his A. B. degree at the Johns Hopkins University in 1900, and studied organ, voice and harmony at the Peabody Conservatory, in Baltimore. He has been specially interested in the various musical problems of the smaller churches, and also in the music of the Sunday school. In dealing with his subject, which is named "Church Music of the Congregational Type," Mr. McAll has been good enough to furnish an outline of the plan of the session, which is here given in his own words:

"The subject of this session will be the church organist's relation to the congregation, and his responsibility for its share in the services. The main divisions of this topic will be indicated in the first paper, to be read by the chairman (McAll). What qualifications should the organist have to fit him for this part of his work? How can he make the people read well? What should he know about hymns and their tunes? How shall he fit his interpretation of them to the needs of his own congregation? What are its limitations and excellences? How to plan for great congregational singing. How to play hymns so that all people can sing them. The question of breathing places or pauses. This will be illustrated by Mr. L. K. LeJeune, organist of St. Stephen's church. New York, who will show his own method of treating the modern type of tune. Another theory producing the same results will be mentioned by Mr. Fred Schlieder, organist of St. Nicholas' Collegiate Church, New York, also illustrated by the rendering of well-known tunes.

"So much for the present congregation. How about that of the future? What can the organist do to help the future adults? Consider value of proper attention to the Sunday school. Impossibility of securing good results without making use of the tremendous resources of our public schools. Mr. Moritz E. Schwarz, solo organist at Trinity Church, New York, will speak of this latter field. telling what is being done, and also indicating the opportunity of improvement. Mr. Schwarz has had a wide experience as supervisor of music in the public schools of Jersey City, in addition to his noteworthy work as a church organist and composer. In the discussion of this point several other educators are expected to take part.

"When the material which this source will afford has been thoroughly canvassed, how shall the organist give the special training which should refine and develop these young voices? No more important field can be mentioned, and in order to show how this can be done, Dr. Madeley Richardson has promised to make a practical demonstration of the way to train boys' voices. This address will be invaluable to the organist, as choirmaster, as director of the various junior singing organizations, and also when he does practical work in the public schools. Ample opportunity will be given to ask questions of practical interest, and a lively discussion is expected."

THE AUDITORIUM FROM THE BOARDWALK

While on the choir subject, it is pleasant to be able to announce that Dr. J. S. Van Cleve, of New York, the well known musician, critic and writer on musical topics, is to address the convention. His subject will be an eclectic one, dealing chiefly with the incongruities in the selections given by soloists in the church service, the title being "Development of the Spiritual in the Music of the Church."

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having secured the services of Mr. Charles E. Watt, who will read a paper at the convention on "Musical Journalism." Mr. Watt is the editor of "Music News," published in Chicago, a journal that is growing more and more in favor with the organists, and deservedly so. The New York organist, in his "provincial" moments, cannot hear mention of "Musical Journalism" without thinking of Mr. Williamson of the "Evening Post," who has done such splendid work for the A. G. O. and the N. A. O. Mr. Watt will find, however, that the members of the N. A. O. will still have plenty of room for him in their hearts without in the least degree crowding out Mr Williamson.

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A paper of sterling merit is sure to be that of Mr. James W. Hill, who speaks on "The Problem of the Organist in the Smaller Cities." Mr. Hill is organist and choirmaster at the First Universalist Church at Haverhill, Mass., a position he has held since 1879 (thirty-four years). On one of his many visits to Europe Mr. Hill gave a series of organ recitals in London, in 1890. He is a graduate of the New England Conservatory of Music and was on the teaching staff of that institution for eight years. He gives a series of recitals every year on the fine Hutchings organ in his church at Haverhill and spends a goodly portion of his time in teaching in Boston.

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Mr. Robert M. Treadwell, organist of the Temple of Labor, New York, lives at Arlington, N. J., at which place he has been instrumental in forming a local club for organists that has proved to be very successful. Mr. Treadwell is going to tell the convention all about the club, this fitting in very nicely with his ethical subject, "My Brother Organist," and as he enjoys the habit of "thinking strongly," his presentation of this matter is quite sure to be interesting.

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Miss Henrietta Osborne Crane of Baltimore, in addition to making her report as state president of the Maryland Council, will give an address on the subject "The Advantages of Vested Choirs." Miss Crane is a graduate of the Peabody Institute in Baltimore, and until quite recently was organist and choirmaster at the Memorial Episcopal Church in that city.

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Mr. Walter N. Waters, the general secretary of the N. A. O., is organist of the Church of St. Michael's (Passionist Monastery), West Hoboken, N. J. He was organist at the Epiphany R. C. Church, New York, for ten years, and has taught harmony and organ at the National Conservatory in New York for a like period, and sight singing in Jersey City public schools for twelve years. Mr. Waters' paper at the convention will be devoted to the reading of and commenting on "Instruction in Church Music," beginning "Motu Proprio," which the present pope, Pius X., issued in 1903.

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The writer feels that any remarks as to the career of Mr. Homer N. Bartlett would be entirely superfluous. There is not a better musician in the country, nor one regarded with more affection by those who have the privilege of working with him. His subject will be "Orchestration for the Organist."

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Mr. Chester H. Beebe, organist and choirmaster of the Janes Methodist Episcopal Church in Brooklyn, and principal of the School of Music and Public Performance in the same borough, is the national treasurer of the N. A. O. The title of his address will be "The Perfunctory Musician," and Mr. Beebe will impress on the minds of all the necessity for a constant striving after high ideals on the part of the organist.

Mr. James Pearce, Mus. Bac., now of Yonkers, N. Y., may safely be called the dean of the N. A. O. His extremely lengthy and highly learned work in the musical service of the church will be sufficient guarantee that his paper, "Three Defects," will contain some wholesome advice to the organist. Mr. Pearce was at the Quebec Cathedral for three and a half years; at St. Mark's Church, Philadelphia, for seven years, and at Christ Church, Fifth avenue, for fourteen years.

Mr. Newton J. Corey of Detroit, in addition to giving one of the convention recitals, will say a few words relating to what he terms "The Oblong Nuisance," this having reference, of course, to the shape of a good deal of organ music.

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Mrs. E. B. Summers of Keokuk, Ia., is an organist of far more than ordinary ability. She is a pupil of Edwin Lemare. In her address, "The Organ Recital as a Civic Asset," she is to tell the convention of her efforts to interest municipalities in the south and middle west in the concert hall organ scheme. She has also proffered her aid in the discussions on church music. If opportunity presents itself, Mrs. Summers will be invited to give a recital on the Asbury Park organ.

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Mr. Arthur Scott Brook is private organist to Hon. William A. Clark, Fifth avenue, New York; and to Mr. S. Milton Schatzkin of Elliot Manor, Rutherford, N. J. He is also organist at the Church of the Strangers (Deems Memorial), New York. He was the first organist and director of music at the Leland Stanford, Jr., University, California, and was organist in charge at Festival Hall, St. Lonis, during the fair of 1904. He is well known as an organ expert, being chairman of committee on organ construction and improvement in connection with the N. A. O. His paper will be devoted to propaganda work, and is entitled "How Can the Scope of the National Association Be Widened?"

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Of others who will take a promient part in the convention, the name of Mr. Frederick Schlieder at once commands attention. Mr. Schlieder is the chairman of the national executive committee and chairman of the program committee. His work in connection with the N. A. O. has been most faithfully performed and has been of the utmost assistance in guiding the association through its somewhat turbulent journey of the past year. Mr. Schlieder is the organist and choirmaster of the St. Nicholas Collegiate Church, New York.

It surely must be left to the convention itself to give suitable expression of its appreciation of the splendid work done by its worthy president, Dr. J. Christopher Marks, and no program could ever be considered complete that did not make proper provision for recognition of the work accomplished by Dr. Marks and his enthusiastic wife, who has been a tower of strength to every member of the national committee. Furthermore, the N. A. O. would be guilty of even grosser neglect if the prodigious and gratifying achievements of the national superintendent, Mr. Tali Esen Morgan, were not most thankfully recognized by the convention. As standardization has been in the air so much of late, Mr. Morgan

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Most of the papers to be read at the convention are on subjects that invite very considerable discussion. An exchange of views on the various topics is not only permissible but absolutely necessary for the greater success of the convention. Indeed, according to the measure of the exchange of ideas, must the success of the convention be judged. Opportunity will be given for discussion on the different subjects, and it is urged on those present to enter into the proper convention spirit and give of their best, with perfect frankness, in the discussions.

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The old saying, "All work, no play," etc., is known to everybody. The conventions, and indeed all meetings of the N. A. O., have never failed to furnish evidence of the first class that organists have a splendid capacity for the enjoyment of "The Lighter Vein." Even royal courts have had their professional fun-makers. Mr. Raphael Navarro, chairman of the Convention Rumpus Club, is as mum as a monk of medieval memory as to just what is going to happen at his court of fun. He, however, having a reputation for gentleness, combined with a pronounced proclivity for pleasurable pastimes, is sure to provide a "rumpus course" that shall thoroughly satisfy all.

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Other Features

Music News has given a detail of the various organ recitals which are to occur during the week at Ocean Grove and also at the M. E. Church in Asbury Park, just across the border line from Ocean Grove.

A daily organ recital is given on the splendid organ in the Auditorium at Ocean Grove, and this closes invariably with a performance of "The Storm," which has grown to be one of the institutions of the place.

On Saturday night, August 9, "The Messiah" will be given with a gigantic chorus recruited from Ocean Grove and New York, the great organ, a full orchestra and splendid soloists, under the direction of Tali Esen Morgan.

———♯♯♯———

Ballmann.—After a very successful season at Riverview and Forest Park Mr. Martin Ballmann left Chicago on July 22 with his band to fulfill an eleven days' engagement at Galveston, Tex. Mr. Ballmann has courageously, during the past few years, introduced works of the finest caliber into his programs along with the popular numbers which are demanded by a large part of the audiences and the result is that a Ballmann concert has something in it for every one who hears it. The Galveston programs are arranged with especially great skill.

Music in Chicago

SUMMER NIGHT CONCERTS

The second of the summer night concerts at the Warren Avenue Congregational Church introduced the Chicago Concert Trio, an organization which at this time demonstrated in no uncertain terms its ability to please the public in exceptional way.

The personnel of this organization is

MARJORIE DODGE WARNER

Albert E. Fox, pianist; William Hofman, violinist, and Marjorie Dodge Warner, soprano.

Mr. Fox and Mr. Hofman, besides being artists in their solo work have, through long practice, evolved an ensemble which is very remarkable for its surety no less than in the fact that it is marked by artistry of a very pronounced degree also.

Mrs. Warner is a soprano who has been blessed with fine presence and who is charming in her demeanor before an audience. Her voice is rich, full and warm and has also an extended range. She is able to manage the very high tones of a coloratura scale with entire conviction, but her chief charm lies in the fact that in the medium range her voice is of melting beauty and is managed by her in a way to show the most musical qualities of whatever songs she undertakes to present to her public.

She began her work on last Thursday by singing the famous "Ave Maria," from the Bruch "Cross of Fire," with wonderfully fine dramatic touch and also with a very continuous and a very satisfactory musical beauty.

For her second group she sang first with classic simplicity, "My Mother Bids Me Bind My Hair" (Haydn), and Cadman's exquisite "From the Land of the Sky Blue Water," which she invested with even more than its customary charm.

Ware's "Wind and Lyre" next engaged attention and this was followed by a very piquant reading of the excellent "De Sun's Not Los'" by Daniel Protheroe, and the group closed with a charming reading of Kucken's "Heaven Hath Shed a Tear," which was nothing short of delightful in the presentment made by Mrs. Warner, in which she was assisted by both Mr. Fox and Mr. Hofman.

Mr. Fox chose for his solo group a movement from Beethoven and an "Impromptu" by Schubert, which were played with fine musicianship and very beautiful musical qualities, and the eighth "Hungarian Rhapsodie" by Liszt, an opus played in public very seldom but which is much better than some of the rhapsodies which are much more frequently given and which at this time proved Mr. Fox to have a virtuoso

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GAY BUTTERFLY (2 keys) ..... *Annie Andros Hawley*
Sung by GERALDINE FARRAR.

LITTLE DUTCH GARDEN, A (2 keys) ..... *Harvey Worthington Loomis*
Sung by ALICE NIELSEN, GEORGE HAMLIN and JOHN BARNES WELLS.

LOVE LAID HIS SLEEPLESS HEAD ..... *Victor Herbert*
Sung by GEORGE HAMLIN.

MAMMY'S PRAYER ..... *Lily Strickland*
Sung by REED MILLER and FRANK CROXTON.

MOTHER DEAR (4 keys) ..... *Benj. Jefferson*
Sung by ORVILLE HARROLD, ELLISON VAN HOOSE and REED MILLER.

MOTHER MACHREE (4 keys) ..... *Ernest R. Ball*
Sung by JOHN McCORMACK, ORVILLE HARROLD, CHAUNCEY OLCOTT and ELLISON VAN HOOSE.

MY DEAR (4 keys) ..... *Ernest R. Ball*
Sung by BEN DAVIS and JOHN YOUNG.

MY DREAMS SWEETHEART ..... *Fred. W. Vanderpool*
Sung by ANNA CASE.

MY SWEET (3 keys) ..... *Jessie Mae Jewitt*
Sung by ELLISON VAN HOOSE.

PINE TREE STANDS LONELY, A ..... *Lily Strickland*
Sung by FRANK CROXTON and NEVADA VAN DER VEER.

SUN BLEST ARE YOU, O GOLDEN LAND (4 keys) ..... *Joseph Melville*
Sung by DAVID BISPHAM and LEON RAINS.

SWEET THOUGHTS OF HOME (3 keys) ..... *Julian Edwards*
Sung by SCHUMANN-HEINK.

THINKING OF THEE (4 keys) ..... *Caro Roma*
Sung by JOHN McCORMACK and ELLISON VAN HOOSE.

THY LIPS ARE LIKE TWIN ROSES ..... *Caro Roma*

THY TENDER VOICE LULLS ME TO REST ..... *Caro Roma*
Sung by PAUL DUFAULT.

WHEN SUMMER DAYS DEPART ..... *Frank Tours*
Sung by MAGGIE TEYTE and HERBERT WITHERSPOON.

WILL YOU HEAR? (3 keys) ..... *Kate Vannah*
Sung by LILLIAN BLAUVELT and ORVILLE HARROLD.

WHO KNOWS? (4 keys) ..... *Ernest R. Ball*
Sung by ORVILLE HARROLD, ARMAND CRABBE and ELLISON VAN HOOSE.

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technical equipment as well as reaffirming his splendid musicianship and good taste.

Mr. Hofman played for his first solo bit a "Serenade" by Drdla with much of charm, and in the "Gypsy Dance" by Sarasate proved himself the possessor of great fluency of technic also.

The great musical treat of the concert, however, lay in the ensemble numbers provided by Mr. Fox and Mr. Hofman, i. e.,

ALBERT E. FOX

the "Sonata," Op. 13, by Grieg, in its entirety, two movements from the Gade "Sonata, Op. 21" and the "Rondo a la Russe" from the "Suite Op. 44," by Schuett.

Throughout this work each artist proved his entire fitness for such endeavor and the ensemble maintained was such as cannot be heard except as the result of much individual study and an unlimited amount

WILLIAM HOFMAN

of practice together. The audience accepted this work at its face value and expressed its appreciation in no uncertain terms. The brilliance and oddity of the Grieg Opus was sensed to the full, the suave character of the Gade was allowed full play and the brilliance of the Schuett number was powerfully disclosed and was received with a like enthusiasm.

ANNA M. FARDAHL IN RECITAL

Miss Fardahl of Minneapolis gave a program in Kimball Hall in Chicago recently, when she not only played a list of good piano pieces but was heard also in a reading, the splendid "Appreciation of the Organ" by Washington Irving, and in two songs, which were given with full orchestra accompaniment.

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These songs were "A Perfect Day," by Carrie Jacobs-Bond, and "Solveig's Lied," by Grieg, both of which lent themselves admirably to orchestral background.

The orchestra was directed by A. Alfred Holmes and appeared to much advantage in the overture to "Raymond" (Thomas), and another (unprogramed number), both of which were enthusiastically approved by the audience.

ANNA M. FARDAHL

Miss Fardahl studied as a child at the Northwestern Conservatory in Minneapolis, after which she came to Chicago and earned a teachers' certificate at the Mendelssohn Conservatory under the instruction of Miss Carrie Scott.

She later spent a season in Europe studying with Scharwenka (who gave her a personal letter, stating that she had been a very faithful student) and later with Alberto Jonas.

Returning to America in the early spring Miss Fardahl resumed lessons with Miss Scott at the Mendelssohn Conservatory, and this year was awarded a certificate of post-graduation.

Besides studying with Miss Scott, Miss Fardahl has been a pupil in organ with Mr. Holmes and in voice with Joel Mossberg.

The Kimball Hall program read as follows:

PART I.

A La Tirolienne ..... Raff
Fur Elise ..... Beethoven
Prairie Rose No. 1, Op. 53 ..... Xaver Scharwenka
The Lark's Song ..... Tschaikowsky
Impromptu, Op. 90, No. 2 ..... Schubert
Reading, Organ Music ..... Irving
Rustle of Spring ..... Sinding
Valse Op. 64, No. 2 ..... Chopin
Butterfly ..... Grieg
Hungarian Rhapsodie, No. 13 ..... Liszt

PART II.

With Full Orchestra

Overture to Raymond ..... Thomas
First Part of Concert Stuck in C Minor ..... Chaminade
A Perfect Day ..... Carrie Jacobs-Bond
Selection by orchestra.
Solveig's Lied ..... Grieg
Concerto No. 2, Op. 22 (last movement) ..... Saint-Saens
Allegro Scherzando, Presto

AMERICAN CONSERVATORY

The Saturday concerts of the American Conservatory have been extremely interesting during the month and that of last Saturday was particularly good inasmuch as it introduced two young pupils whose concert work is exceptional in every sense.

Miss Marie Kryl is a pianist whose advancement is hard to reconcile with her years, for being only fifteen she yet plays like twenty-five, and her repertoire is of an amazing caliber also.

Her ability to shade her work and also to infuse it with great style is remarkable, and the depth and body of her tone are almost unbelievably great.

She played Seven "Preludes" of Chopin, three of the immensely difficult "Etudes" (Paganini-Liszt) and a movement from the Tschaikowsky "Concerto," all with the very greatest of technical display and refinement in the manner of presentment.

Miss Ray played first two movements from the Lalo "Symphonie Espagnol" and aroused a very storm of applause by the musical tone of the slow movement and for the absolute security with which she threaded the intricacies of the "Rondo" and in a group of smaller pieces she demonstrated also the possession of sure, musical tone and much tastefulness of interpretation.

Mr. Heniot Levy supplied the second piano part for Miss Kryl's "Concerto" and Herbert Butler was accompanist for Miss Ray. C. E. W.

UNIVERSITY OF CHICAGO

The summer night concert of Monday was one of the most delightful ever given in the long series promoted by the Chicago University, and Mr. Robert Stevens is to be congratulated on the wise choice of artists.

The organ at the university is an unmanageable creature and as often as not it refuses to comply with the more intimate intentions of its manipulator, but on Monday evening it displayed a completely "tamed" disposition and allowed Miss Tina Mae Haines almost full play for her technic and her artistry. One says "almost," for with this organ it never is "absolute," and the tone is invariably somewhat loggy in reaching the audience, and a complete amalgamation of the different parts of the organ is almost impossible.

Miss Haines, however, used the instrument to the best possible advantage, and her choice of program was both indicative of the best in the organ repertoire and also

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of a pleasing quality which fitted admirably into the time and place.

Dubois' "Hosanna" is always a brilliant opening number, while the "Andante" from a Bach sonata and the "Festival Hymn" by Bartlett could not be improved upon as media for the further riveting the attention of an audience, and in these, as also in the "Chorale and Fugue" from the Guilmant "Fifth Sonata," with which the program closed, Miss Haines displayed solidity of musicianship and absolute mastery of her instrument.

It was in the smaller numbers contained in the program, however, that she shone most resplendant and which the audience accepted most joyfully as suitable for current needs.

The Karg-Elert "Moonlight" is typically French. It is weird, almost uncanny, in effect, and held on Monday intense interest for the audience. "Pan's Flute," as arranged by Miss Haines herself for organ, proved to be a charming bit. The "Romance" by Bonnet was beautiful as to content and most suave in presentment, and the "Song of Spring" by the same writer, if a little vague in its intentions, was yet given with much of spirit by the player.

The old "Offertoire in G" by Batiste was used here as an encore and proved to be as popular as it is melodious.

Lemare's "Marche Heroique" is not worth playing, in the opinion of this writer. It is bombastic and to some ears it may sound effective, but it so lacks in rhythmic spontaneity and has so little of melodic charm as to carry but little interest. The "Song of Happiness," however, is quite a different story, and while it is a sort of introspective "happiness" that is typified, and there is no brilliance whatever in the composition, it yet is novel, beautiful and extremely effective. It was played by Miss Haines with unusual charm.

She further displayed her musicianship by affording a splendid organ accompaniment for one of the songs of Miss Nazor and playing as beautifully as the very poor piano would allow those songs which required the piano accompaniment.

Miss Naomi Nazor has certainly cause for congratulation in that she has so swiftly come to the front in matters musical in Chicago. A year ago her name was unknown and today many hundreds count her as one of the most charming of local sopranos.

This is not without good and sufficient reason, for she has delightful presence and personality and her voice is of unusual power, range and quality.

The "Ave Maria" from the Bruch "Cross of Fire" was sung with a very magnificent touch and telling effect.

A Chanson by Parellii and two Lieder by Grieg and Hammond proved her the possessor of much linguistic ability and were also charmingly delivered songs, while her English group and her two encores proved her to have unusual clarity of English text presentment and also showed that her interpretative ability is wide and varied.

Saar's "Little Gray Dove" has never been sung more appealingly. Loud's "In My Garden" was well done, and Mrs. Bond's "God Remembers When the World Forgets" was charming in its simplicity and purity. Speak's "Morning" was of scintillant brilliancy, and the two encores were excellently delivered, one of them being the cunning "Shadow March" by Del Riego.

The program of next Monday evening will be given by the Imperial Quartet and includes solos by Mr. Julian Worthington and Mr. Robert Wood. C. E. W.

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MRS. MAC BURNEY IN HARRIET WARE'S SONGS

The current Monday evening recital at the MacBurney studios was devoted to the compositions of Harriet Ware. When a recital of these songs was given last winter with Miss Ware in person to play the piano, the lady was grieved at a criticism which placed some of her efforts in the Early Victorian class. In a printed interview which Mr. Lester prefaced the recital by reading, she announced herself as among those separatists who regard melody as the vital element of a song, as contrasted with the studies in harmonics of very modern music. By which comment she directly places herself in the class where the offending reviewer placed her.

The songs are of unequal merit. Mr. Lester quite aptly expressed the fact when he said Miss Ware had not yet found herself. Her earlier songs, like the "Rose Morals," have more sincerity than the more labored maturer ones. They are well written but are seldom fully convincing.

Mrs. MacBurney brought to her imposed task refreshing qualities of intelligence, earnestness and thoughtfulness which supplemented her voice of good round timbre and purity of intonation; and her diction in the main was excellent. As could not fail to be the case where the work was in a way laid out—the charm which goes with more spontaneous choice was not always in evidence. Everything was well done, but with two exceptions the element of abandon was missing. The opinion is hazarded that the "Mammy" song is a repertoire number, and such may be the case with the "Joy of the Morning." Mrs. MacBurney did these with engaging temperament and made them stand out as something very choice.

Mr. Lester at the piano was in tiptop form, giving the elaborate accompaniments with splendid dash and fervor. Announcements for six weeks ahead indicate that, like Tennyson's "Brook," the school work goes right ahead despite the approaching dog days. ALBERT COTSWORTH.

EMIL LIEBLING NOTES

Mr. Liebling has some very interesting pupils in his Summer Normal Institute, among whom may be especially mentioned Mr. Paul S. Chance, who is undoubtedly the leading musician of London, Ohio, where he is the organist and director of music in the First Presbyterian Church; the programs he is able to show of his work being of remarkable caliber.

He recently gave an organ recital in the church, assisted by Mrs. Elizabeth Thompson Wilson, when the following program was presented:

"Jubilate Deo" ..... Silver
Harmonies Du Soir ..... Karg-Elert
The Answer ..... Wolstenholme
Aria from "The Messiah"—"He Shall Feed His Flock" ..... Handel

Intermezzo and Fugue from the Sonata in E flat ..... Rheinberger
The Cry of Rachel ..... Salter
Come Into the Garden, Love ..... Salter
Two Folk Songs ..... Chadwick
The Danza ..... Chadwick
Norwegian Love Song ..... Clough-Leighter
Largo from the New World Symphony ..... Dvorak
Group of Scotch Songs
Grand Choeur ..... Guilmant

Another pupil whose work is of much merit is Miss Dora Lemkowitz, who is organist of the Temple at Natchez, Miss., and teacher of piano in the Stanton College at that place.

Following is a program of an organ recital given by this young musician in April at Natchez:

Entre du Cortege ..... Dubois
Benediction Nuptiale ..... Dubois
Miss Lemkowitz
Duet—The Fishermen ..... Cabussi
Mrs. Wood and Mr. Kelly
At Twilight ..... Stebbins
Evensong ..... Johnston
Miss Lemkowitz
Here Below ..... White
My Ships That Went a-Sailing ..... Lohr
Mr. Kelly
Triumphal March from Aida ..... Verdi-Shelley
Variations on an American Air ..... Flagler
Miss Lemkowitz
There's No Spring But You ..... Lehman
Where Blossoms Grow ..... Sans Souci
A Perfect Day ..... Jacobs-Bond
Mrs. Wood
Offertorie de Ste. Cecile No. 2 ..... Batiste
Miss Lemkowitz

Frank Earl Churchill of Salem, Ore., one of the best known teachers in that city, is also with Mr. Liebling this summer, and also Miss Dora Helen L. Kirschstein, who was the winner of the Liebling gold medal at the College of St. Teresa at Winona, Minn., last spring, and who played there the following program of piano music:

Vienna Carnival Scenes, Op. 26 ..... Schumann
Allegro
Romance Poetique ..... Liebling
California Suite, Op. 57 ..... Friml
Roubideaux Vista
Festival of Roses
Miss Kirschstein
Songs—
Waltz "Faust" ..... Gounod
Nursery Rhymes ..... Selected
College Glee Club
Praeludium, Op. 10 ..... MacDowell
Kamennoi Ostrow, Op. 10, No. 22 ..... Rubinstein
Polonaise, Op. 53 ..... Chopin
Miss Kirschstein

LOUISE GEORGE

The interesting program given by the pupils of Louise George in the Chicago Piano College recently had this very indicative program:

Duet—Snowbelis ..... Behr
Beatrice Jaeger
Bob White ..... Maxim
Lyman Sperry
Two Little Birds Had a Talk One Day ..... Martin
Mildred Voynow
Hunting Song ..... Spindler
Byron Leddy
About the Ships at Sea ..... Rogers
Eleanor Pearson
Elves at Play ..... Paldi
Kathryn Oldack
Larks and Thrushes ..... Rogers
Catherine Denny
Witches Dance ..... Schytte
Naomi Leitz
Gavotte in C ..... Friml
June Milan
Gladys at Play ..... Mokrejs
Blacksmith ..... Mokrejs
Florence Byron
Elves ..... Rogers
Lucille Wayman
Dancing Doll ..... Seeboeck
Florence Settle
Le Coucou ..... Daquin
Elsie Wehrman
Le Secret ..... Gautier
Helen Oldack

Ballade ..... Chaminade
Rigaudon ..... Chaminade
Violet Mason
Les Marguerites ..... La Fontaine
Luetta Crandell
Barcarolle ..... Rogers
Marie Carroll
Album Leaf in A minor ..... Koelling
Percival Rishel
Laddie ..... Morey
Ruth Hoffman
Curious Story ..... Heller
Margaret Luhrman
Grasshopper
A Dark Waterpool
Little Chicken
..... Seeboeck
Paul Gervais
Duo—The Riders ..... Schultz
Lois Watt
Reverie ..... Gaynor
Urith Barrett
Ballet of the Butterflies ..... Godard
Marion Hoffmann
Duet—Military March ..... Schubert
Catherine and Howard Denny
Second Valse ..... Godard
Evelyn Argo
Concerto in A ..... Mozart
Grace Becker and Ethel Kenworthy
Capriccio ..... Bartlett
Hildur Swanson
Canzonetta ..... Hollaender
Amy Mason
Valcik ..... Mokrejs
Helen Newell
Etude Fantastique ..... Friml
Gertrude Wagner
Firefly ..... DeGrau
Melville Crandell
Deux Arabesques ..... Debussy
Grace Becker
Andante ..... Freer
Lucille Pritiken
April ..... Tschaikowsky
Humoresque ..... Tschaikowsky
Alice Becker
To a Wild Rose
Will o' the Wisp
In Autumn
..... MacDowell
Marion Palmer
Agitato ..... Von Wilm
Ethel Kenworthy

AT RAVINIA

There were people in plenty to enjoy the programs prepared by Mr. Stock for last Saturday. The afternoon included the "Henry Eighth" dances of Edward German, "Feramors" ballet music of Rubinstein, Auber's "Masinello" overture, Meyerbeer's very palpable "Torchlight Dance," and, by way of encores, the Godard "Adagio Pathetique," Herbert's "Yesterthoughts" and Massenet's "Under the Trees." The evening list included the two middle movements of the Tschaikowsky "Pathetic Symphony," Thomas' "Mignon" overture, Glazonouw's overture "Solenelle," two solos by H. Weisbach, the concertmeister of the orchestra, and by way of encore a capital arrangement for orchestra of the Kreisler "Liebesfreud." There was no way of ascertaining the name of the adapter, but there were so many earmarks of Frederick Stock in the orchestration, that if he didn't do it, an imitator was responsible. The band played delightfully and with a sense of abandon and freedom which gave the music a sort of friendly intimacy. It is not such exacting work as the concert hall demands, and it is quite possible that it affords even greater pleasure to more people than the winter effort.

The dances of Ruth St. Denis were more than interesting. There was a feeling of their separation from our mode of thought and diversions which gave them a sort of eerie quality and consequent rascination. She was applauded to the echo.

ALBERT COTSWORTH.

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RAVINIA PROGRAMS

FRIDAY, JULY 25, 3 P. M.

Overture to "Egmont".....Beethoven
Symphony No. 8, F major.....Beethoven
Overture—"Fingal's Cave".....Mendelssohn
Allegretto from "Roma" suite.....Bizet
Polonaise from "Scenes de Ballet".....Glazounow

FRIDAY, JULY 25, 8:15 P. M.

Wagner program—
Overture to "The Flying Dutchman"
Act 3 "Tristan and Isolde"
Introduction ("The Shepherd's Song")
Tristan's Vision
Arrival of the Ships
Isolde's Love Death
Ruth St. Denis' dances—
Symphonic poem, "The Spinning Wheel of Omphale".....Saint-Saens
Souvenir.....Van der Stucken
Scherzo Capriccio, Op. 66.....Dvorak

SATURDAY, JULY 26, 3 P. M.

Overture to "Masaniello".....Auber
Two Norwegian melodies.....Grieg
"Heart Wounds"
"Spring"
Dances from "Le Cid".....Massenet
Overture to "Raymond".....Thomas
Minuet.....Mason
Valse Caprice.....Keller
Suite, "The Wand of Youth".....Elgar
March, "Little Bells," "The Tame Bear," "Wild Bears"

SATURDAY, JULY 26, 8:15 P. M.

Overture to "Merry Wives of Windsor".....Nicolai
Solos for violin—
Andante.....Mendelssohn
Polonaise.....Wieniawski
Irish Rhapsody.....Herbert
Ruth St. Denis dances—
Love Scene and Brangaene's Warning, from "Tristan and Isolde".....Wagner
"On the River Moldau".....Smetana

———♯♯♯———

Portland.—Handel's Oratorio, "Samson" was given by the newly formed Handel Choral Society of Portland, under direction of Mr. Shaw recently.

MAC BURNEY STUDIOS

Olga Leaman, soprano, assisted by William Lester as accompanist, will appear in a program of songs in the MacBurney Studios, Fine Arts Bldg., next Monday evening, July 28. The program will consist of the following numbers:

Passing By.....Purcell
Seperazione.....Old Italian
Im Kahne.....Grieg
Daheim.....Kaun
Waldeinsamkeit.....Reger
Vor Sonnenauf gang.....Meyer
Jubelkunde.....Meyer
Could My Songs Their Way Be Winging.....Hahn
Night and Dawn.....Liddle
O My Garden.....Mallinson
The Message and the Song.....Mallinson
Just as It Used to Do.....Harris
Like a Rosebud.....La Forge
Ah Love, But a Day.....Beach
Across the Hills.....Rummel
Ecstasy.....Rummel

Four songs by William Lester have been accepted for publication by the White-Smith Music Company of Boston, and will appear shortly. Two of them, "To Phillis" and "As a Perfume Doth Remain," have been used extensively locally in manuscript, while the other two, "Echo Song" and "Compensation" are new.

A new sacred song by Mr. Lester, "My Prayer," is in the press of Clayton F. Summy Company.

———♯♯♯———

NORTHWESTERN UNIVERSITY

The program of Miss Electa Austin, pianist, and Charles E. Lutton, baritone, as printed in the last issue of Music News and given at Fisk Hall in Evanston on last Friday evening, as an "Alumni Recital" to the students of the American Institute of Normal Methods, was a splendid success.

Miss Austin is a sincerely direct and a very musically gifted pianist and played all her numbers with individual charm and a total of much impressiveness, while Mr. Lutton, long considered one of the most pleasing of Evanston singers, at this time showed an unusually well chosen program, presented with both virtuosity and remarkably clear insight into dramatic and sentimental meanings.

———♯♯♯———

MILON R. HARRIS

Milon R. Harris closes his summer term August 1, having had the largest list of teachers and singers doing special work that he has had in five years. He has also registered many new students from the states for the beginning of the year, September 10. He will spend about ten days in Canada, returning to Indiana for three weeks' institutes, which he conducts each year.

———♯♯♯———

Nichols.—John W. Nichols, the tenor, has been having great success at the Chautauqua Assembly, Chautauqua, N. Y., this summer, in a number of concerts for which he has been engaged. Last week he sang Sullivan's "Golden Legend," and this week he sang the tenor parts in "The Messiah," an oratorio which is particularly suitable to his voice and with which he is having remarkable success. Next week Mr. Nichols will take the part of Manrico in Verdi's "Ill Trovatore," which will end a very busy month of more than a dozen concerts, and which has already established him as a general favorite with the Chautauqua audiences.

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The Elderly Person

The Elderly Person didn't look at the paper after the train had wormed its way out of the town. Because of the heat the window was wide open and a beneficent air current caused the cinders to blow the other way. Also some guardian of all selfishness gave each passenger an entire seat to him or herself. Therefore the Elderly Person could block the window space and, resting his elbows on the sill, make a cup of his hands and support his head. And he did for an hour or more as he drank in the beauty with his eyes and odor with his nostrils, of the clover fields in the last stages of their glory. This season will be remembered for a long period as a great clover year. Old-timers a-plenty are ready to stake their reputations on the assertion that there has never before been one quite like it. The Elderly Person glories in the statement, and tosses his small un-farmery stone upon what may be either the cairn of dead reputations, or a monument of veracity.

The clover is everywhere. Every tiny seed whiffed here and there by the industrious missionary winds found itself in just the right sort of a haven from any destroying influence. Each one huddled itself in its warm corner and did no visiting throughout the winter. Then when the notice came to bring fruition to pass, the sunshine was generous and just glowing enough, and the rains came often and not too soaking. Then one June day there sprang into sight the myriads of diminutive heads of bloom crowding and creeping in every conceivable place where a seed could find lodgment, protection and roothold. It would seem as if no single seed had failed to mature, and no plant wanted for nutrition.

The old-fashioned white clover with its greenish white flower was most abundant, because its supporting roots can take more chances than the more succulent red clover, as the farmers have always called it. It really isn't red, in the strict sense of the word, but a person unreliable as to shades of color had best say nothing on that score. Then there is the pink and white Alsack clover, named after the man who found that he could cross the two other plants and produce a hybrid which has much of the large vigor of the old red, and the smaller heads and stems of the old white. But it is still the dear familiar greenish white which carries the fragrance most fully, however appetizing for feed and flushing with delicate shades the new candidate may be. In a field where all three riot and play for a hearing the effect is lovely beyond words. And the air is saturated with perfume.

But it is not in the fields alone that the clover has been making itself felt and seen. In the fence corners it was crowding the sunflowers for space. It runs up to the edges of lily ponds and sends heavy heads over to look at themselves in the water. It crowded the bindweed alongside the railroad track for quarters. A tangle of the upturned white cups of the bindweed amid the clover caps is fascinating. It comrades with the wide, flat leaves of the rosinweed and the broad fans wave good-naturedly when the tufts of color are tossed about with vagrant winds. A field of the squatter wild mustard, dashing and brilliant, held out against inroads and presented a solid square of its bold gold, but it was bordered with the blending pinks and reds and greens as neatly as are the edges of a rug. Another field where tall grasses headed full of seed floated and soared above the white flowers, gave to the vision the effect of a filmy veil of chiffon over the contrasting color. When into the strongholds of the clover the black-eyed susans crowded their way and shot up their stiff stems with the flat yellow and black tops, there was a real struggle for supremacy. The fight had been long and severe, as one could see, as the train turned in and out among farms and villages. In some places the doughty susan with true suffragette spirit had done wonders, and the long patches of Spanish showiness flaunted and tossed their fans with proprietary airs. But for the most part susan was only a part of the show. A patch of shaded and so belated wild roses in a tangle of the clover was an unforgettable influence. The lacelike parsnip and carrot blooms swayed in the tents of color. And at times the deep blue of the spiderwort protested at an invasion of its own particular territory. This plant doesn't grow willingly on low flat land, and seems to have studied out its effects carefully and chosen points where it can bend and float invitingly and not reveal too much of its elongated stem. So on the rocky, low hillsides it wore a hurt look at the crowding, clambering clover, ambushing and assailing it with all the determination of an army of youthful soldiers. But the grieved look did no good. It was the clover's year and it proposed to make the most of its big chance.

In low, swampy places where there were little islands of arid soil, it found foothold and sent out all sorts of tentative runners to investigate future openings. It looked back over its shoulder all the time to be sure it was not going too far from home and supplies. And when it found new lodgement and sustenance it paused and preened itself and then sent out tiny sentinel banners of bloom to signal to other adventurers that there was room for them.

But when the time-tried and veteran yarrow was encountered then was there a battle royal indeed. The pastures and uplands have ever been the stronghold of this sturdy perennial with its straight stiff stalk and fernlike leaves and the flat top of white flowers. Animals of all kinds carefully avoid it, except when their instinct tells them they are out of order, inside. Housewives used to use it on the youngsters when there were disorders among their flocks. Yarrow tea made one of the most offensive sorts of the concoctions the little folks of former generations had to take; and the doses were so large that there were seas of tears when the brew was put before the victim. Now the plant seems to be un-

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HARRY R. MURRISON, Bass-Baritone
MABEL F. MURRISON, Pianist
GERTRUDE CONSUELO BATES, Violinist
RALPH GERBER, Accompanist

Recit. And Lo, The Bounteous Sun,
Air With Joy Th' Impatient Husbandman (Seasons) *Haydn*
MR. MURRISON

Second Concerto - - - - *Wieniawski*
(Romance—A la Zingara)
MISS BATES

(a) Lungi dal caro bene (16th Century) - *Old Italian*
(b) Plaisir d'Amour (16th Century) - *Old French*
(c) Hoffnung (1778) - - - *Old German*
(d) Drink to Me Only (Ben Jonson) - *Old English*
MR. MURRISON

Piano Rhapsodie Hongroise No. 6 - - *Franz Liszt*
MRS. MURRISON

Recit. Che mai veggio
Aria Infelice (Ernani) - - - *G. Verdi*
MR. MURRISON

Melody - - - - *Charles G. Dawes*
Pierrot—Serenade - - - *Randegger*
Liebesfreude - - - - *Kreisler*
MISS BATES

(a) Uncle Rome (Weeden) - - *Sidney Homer*
(b) Unfearing (Carberry) - - *Bruno Huhn*
(c) The Pipes o' Gordon's Men (Glasgow) - *Wm. Hammond*
(d) Thou'rt Like a Lovely Flow'r (Heine) - *Harry Murrison*
(e) Charge of the Light Brigade (Tennyson) - *Alfred Bergen*
MR. MURRISON

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The Concert of Thursday evening, August 7, will be given by Mme. Edla Lund, soprano; Maurice Goldblatt, violinist; John R. Rankl, basso-cantante and Ralph Gerber, accompanist. Tickets may be bought in advance at 522 Kimball Hall.

touched and left out of service, and so it cheerfully flirts its white and green lace handkerchief on all the barren hillsides, blooming early and late and seemingly content to be just a part of the landscape. Into much of its pre-empted territory the restless, roistering clover has sent its cohorts. The only way in which the yarrow could assert itself was to rear its heads the higher and flaunt its stalks the more vigorously. The clover seemed to enjoy the situation and massed itself in battalions and braced some of its healthier tufts to thus climb higher for the light and air and so creep the nearer the top of the rival plant. In a plot where some occurrences like this were taking place the wind blew briskly. Everywhere was the red and white and pink and green of the busy clover. Nodding and swaying out of its reach were the full tops of the yarrow. A lot of black-eyed susans were laughing in the midst of the acreage, catching and reflecting the yellow light of the sunshine. Some wild roses were in the edges, a little afraid of the excessive animation. Dancing and playing with that idleness which is their own particular inheritance, were countless yellow and white butterflies, newly born and as carefree as all the generations of their kind were who preceded them. The Elderly Person had to utter some exclamations of pleasure, and turned around and urged the passing conductor to pull that strap and stop the train and let us look long on something so rare. He did this with his most positive Siegel-Cooper manner, but the autocrat only smiled good-naturedly and shook his head.

In the patches of lawn about the stations the clover looked at you with tiny unwinking eyes saying that the more the grass was cut the easier it was to furnish new blossoms. Under the trees in the farmhouse yards and in the orchards it was snugly ensconced. It flirted with the tasseling heads of the maturing oats and pulled at the beards of the wheat and rye like roguish children teasing grandfather. It raised saucy heads at the sober beet-tops, and made eyes at the new cabbages, now quite sedate in the rows of propriety which obtain under a watchful mother's authority. And its tricks with the corn were uncounted, because the corn was in the thick of all the goings-on.

But one day saw the white tufts growing brown, and almost before one knew it, although there had been nearly a month of the revel of color and perfume, the jaunty heads were laid low in long windrows. And when the night came on there were shocks of the new-mown hay dotting the fields. Above each one was a square of white cloth stretched by a string tied to each corner and fastened to stakes driven into the ground. As the darkness closed down, the clover children had had their nightcaps put on and gone to bed and to sleep. They could snuggle close and talk about it, but the fun was over.

THE ELDERLY PERSON.

EDITORIAL

(Continued from page 2)

Just where the concert will be given has not yet been decided upon, but it is planned to have musicians of national reputation render the program. The large Presbyterian Church in Sewickley, where Nevin was organist in his earlier years, has been suggested as an appropriate scene. A magnificent new organ has been recently installed, which would lend splendid aid to vocal and orchestral features. The church itself, which had great sentimental value in Nevin's life, seats about 1,000. The Carnegie Music Hall, in Pittsburgh is also under consideration.

No definite design for the monument has been adopted but its general character will be in keeping with the fame of the composer.

♯♯♯

A JOKE OR TWO

"Can any little boy or girl tell me one of commandments which has but four words?" asked the Sunday school teacher. Up goes Joey's hand. "Well, Joey?" "Keep off the grass," says hopeful Joe.—Exchange.

♮ ♮ ♮

"Pat, I hear you are going to the Canal Zone to work—don't you know that it gets as hot as 150 in the shade there?" "Well, begorra, I don't have to stay in the shade all the time, do I?"—Exchange.

♮ ♮ ♮

A west side physician says that much of the indigestion in the world is caused by people trying to put square meals into round stomachs.

Music in America

MINNEAPOLIS ORCHESTRA

The Orchestral Association of Minneapolis announces the following list of dates and artists for the twelve Friday symphony concerts to be given by the Minneapolis Symphony Orchestra. Emil Oberhoffer, conductor, during the season 1913-1914, the eleventh of the organization:

First concert, October 24, Putnam Griswold, baritone.

Second concert, November 7, Richard Czerwonky, violinist. Concertmaster of the orchestra.

Third concert, November 21, Katherine Goodson, pianist.

Fourth concert, December 5, Johanna Gadski, soprano.

Fifth concert, December 19, Cornelius van Vliet, 'cellist. Solo 'cellist of the orchestra.

Sixth concert, January 2, Eugene Ysaye, violinist.

Seventh concert, January 16, Julia Claussen, contralto.

Eighth concert, January 30, Fritz Kreisler, violinist.

Ninth concert, February 13, Teresa Carreno, pianist.

Tenth concert, February 20, Harold Bauer, pianist.

Eleventh concert, March 13, Mischa Elman, violinist.

Twelfth concert, March 27, Emma Loeffler soprano.

ALLIANCE, OHIO

The faculty of Mount Union Scio College Conservatory, Alliance, Ohio, Herbert Edmund Hutchinson, director, gave a most interesting recital before the students of the summer school July 15. Mr. Hutchinson was in fine form and gave most interesting interpretations of the Schubert numbers. In the aria from "Aida," he reached dramatic heights, his voice ringing out as a true heroic tenor, and winning an enthusiastic encore.

Mr. Murrison was in excellent voice, delivering his big aria with breadth and dignity, and giving adequate interpretation to the more modern numbers. His oral program notes are always most interesting.

The pianists, Mrs. Murrison and Miss Stahl were well received. Their accompaniments were also well done.

The program follows:

La Campanella ..... Liszt
Miss Ruth Louise Stahl, pianist
Wandering Mine / Hark! Hark! the Lark ..... Schubert
Herbert Hutchinson, tenor
Mighty Lord and King ..... Bach
Harry Murrison, basso cantante
Twelfth Rhapsodie ..... Liszt
Mrs. Harry Murrison, pianist
Celestial Aida, aria from "Aida" ..... Verdi
Herbert Hutchinson, tenor
Banjo Song ..... Homer
Invictus ..... Huhn
Spirit Flower ..... Campbell-Tipton
Pirate Song ..... Gilbert
Harry Murrison, basso cantante

LOS ANGELES

The Gamut Club made its monthly banquet on July 3 a patriotic event in celebration of the nation's birthday. President F. W. Blanchard and his 200 guests and their distinguished visitors, enjoyed a program of much interest. Mrs. Ellen Beach Yaw sang a "Lark Song," Miss Margaret McKee was the "Mocking Bird" artist, in an exquisite whistling accomplishment, William Conrad Mills, tenor soloist from Washington, D. C., sang to the great delight of the audience. Others who participated were Mme. Del Mare, lyric soprano of Berne, Switzerland. Mme. Carolyn von Grison, lyric soprano of Sydney, Australia; our own Miss Olga Steeb, pianist; Miss Bertha Fish, violinist; Miss Emma Thursby of New York was also a guest of the club. Patriotic songs were sung and Professor J. A. Forshay gave the "Star Spangled Banner" in excellent voice and style. Seward A. Simons spoke with eloquence on "Independence Day."

The Pacific Coast Sangerbund, of 250 members, had their annual meeting here, of three days, and gave several excellent programs of German compositions. They hope to have a chorus of 1,000 voices for their next biennial meeting, 1915, at San Francisco. Professor F. Dietz was the musical director. Seven choral clubs were in attendance under their respective leaders and were heard in the programs. Their singing was marked by great enthusiasm and much devotion to the spirit of song.

The Verdi School with Signor Pietro Buzzi, teacher, presented in excellent style a fine program by his aspiring pupils, a score or more being represented, many of whom have voices of much promise. The annual is looked upon as an event of special interest.

The State Music Teachers' Association is in session in San Francisco and Los Angeles artists have been received with high praise.

Miss Frieda Peycke in her songs and pianologues, Mr. Alfred A. Butler, in an organ recital, Mr. Charles Farwell Edson on a talk on "Business in Music," etc.

The Lyric Club of 100 ladies have organized for the coming season with Mrs. Henry P. Flint as president. Mr. Poulin is re-engaged as director.

The great Christian Endeavor convention is now in full blast with audiences of from 10,000 to 15,000 people.

The enormous tent has proven to be most superb, the acoustics equalizing the Mormon Tabernacle. The opening concert on Monday night, with a chorus of 1,000 voices and great soloists was a charming success. About 9,000 were in attendance on an admission fee. William H. Meads' Orchestra, and grand pianos supplied the instrumental support.

The chorus was under the local director, Mr. L. F. Peckham, who displayed re-

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BY

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The way of technic is from the brain to the fingers—not the reverse. Fingers act intelligently only under orders from "headquarters."

Without art—no life; without life—no art.

Never trust to luck in public piano playing, for, in the majority of cases, you will only have bad luck.

Tell me what kind of piano music you try to interpret, and I will tell you what kind of a pianist you are.

Beware of playing the piano in the manner of the boy who failed to find the forest "because the trees were in the way." Most pianists fail to make music, because the notes are in the way.

Nobility and profundity of character are best expressed in music.

Ideas and ideals are the "sine qua non" of all artists.

Don't make the same mistake twice; there are so many others awaiting your "disposition."

If you wish to create agitation in your listeners "keep cool" yourself—but do not play coldly—there's a difference.

Charm and style in piano playing are created by rhythmic and dynamic variety.

In piano playing silence is frequently most eloquent. Moral: give your listeners a rest once in a while.

There are no immutable or absolute laws of tonal charm. Beauty is a matter of personal experience, attitude and taste.

Never aspire to become an imitator of even the greatest. Be YOURSELF, even if your productions as an imitator are relatively better.

Much "respectable" piano playing, like many respectable persons, is only tedious. Piano playing should at least be interesting.

Accuracy belongs under the heading of musical decency; but decency is expected in every one. It is no distinction to be decent, even in music.

The inter-communication of kindred artistically-inclined souls is one of life's sublimest experiences.

(To be continued)

markable ability in handling the large body of singers, made up from the choirs, clubs, and incidental singers comprising the Endeavor chorus. They sang Gounod's "Send Out Thy Light," Rossini's "Inflammatus," Haven's "Homeland" (all a cappella), and Handel's "Hallelujah," in excellent clearness, attack and sureness, to the delight of all present.

Mr. Abraham Miller sang "If With All Your Hearts," from "Elijah," in good style and voice. Mr. George H. Bemus, gave the recitative, "Thus Saith the Lord," and aria, "Who May Abide," from "The Messiah," with telling effect. Miss Grace James, soprano, gave Buck's "My Redeemer and My Lord."

The solo and obligato to "Inflammatus," were most effectively rendered by Mrs. Robert A. Smith, a popular church singer in our city.

The thousands of delegates will have the pleasure of hearing the program Friday evening this week. The convention promises to exceed all others in attendance. Much singing of a lighter order will enliven the sessions in the tent, and many of the larger churches down town.

Manager L. E. Behymer has announced a wonderful array of talent for the coming season in the Philharmonic courses and special concerts of the season. Mme Schumann-Heink, Miss Geraldine Farrar, Putnam Griswold (basso), Paderewski, Fritz Kreisler, Jean Gerardy ('cellist), Mme. Frances Alda with LaForge as pianist, Charles W. Clark, baritone; Josef Hofmann, pianist; John McCormack, tenor; Mischa Elman, violinist; Melba-Kubelik Co., Flonzaley Quartet, and many others of great excellence. With the above we ought to grow in musical taste and appreciation. Then our Symphony Orchestra and choral organizations of best grade, all will present the best possible programs.

S. W. MOUNTZ.

DENVER

The fourth concert of the summer Symphony concerts, Horace E. Tureman, director, was heard at Elitch's Gardens the afternoon of June 11.

These gardens are dear to the heart of Denver people, for there is a quiet and beauty about them that is pronounced; a loneliness of flowers and sense of peace that makes us think of this spot as "our" gardens.

The opening number of the program was Beethoven's Funeral March from Symphony "Eroica." This was in memory of Miss Florence Taussig, who passed to the Great Beyond July 4. Miss Taussig was to have been the soloist at this concert. She was a pianist of such splendid ability, of such breadth of musicianly understanding, that in her going, Denver has lost a pillar in its temple of music.

Mme. Arthur Nikoloric was soloist. We are glad to say she is an American, for her work was much liked.

Her choice of selection was Schumann's Concerto in A Minor. In the second and third movements, which lead directly from one to the other, the pianist did beautiful, clean-cut work. The whole concerto was well phrased, well interpreted. The orchestra was dependable and followed well Mr. Tureman's leading. Following this number the sincerity of applause must have been most gratifying to soloist and director.

Something that the audience always looks forward to and is much pleased with are the compositions for strings; there were two, which were most pleasing, (a) "Forget-Me-Not," and (b) "Sunset," both by Herbert.

In the three excerpts from "The Damnation of Faust," Berlioz, the "Rakoczy March," with its brilliant instrumentation was most effective.

The soloist the same afternoon at Lakeside, Cavallo's Symphony Orchestra, was the brilliant young pianist, Miss Mamie Kolinsky. She will, no doubt, be a fine success in a splendid career mapped out for her.

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Frederick Preston Search, violoncellist, assisted by Miss Ada Zeller, accompanist, and Miss Lorena Zeller, mezzo-soprano, gave a most delightful concert-recital at the State University Summer School, Oxford, Ohio, on the evening of July 5. Miss Ada Zeller is the finest piano accompanist of Cincinnati, and her noble support of the talented 'cellist was a glorious additional treat to the audience of over 500 music lovers. Miss Lorena Zeller is a charming singer, heard in Oxford for the first time, and her rich numbers more than pleased her hearers. Critics who have heard Frederick Preston Search elsewhere, said they never heard the great soloist to such advantage. Indeed, it was remarked that 'cellist, singer and pianist made an ideal trio for concert recital work.

Among the other charming numbers of the evening were three of Frederick Preston Search's new compositions: a most delightful song "Kussen will ich, ich will kussen" (from his Life Story Cycle), a very beautiful "Wiegenlied," and his fascinating "Butterfly Waltz."

PROGRAM

Andante Religioso ..... Hugo Becker
Liebeswerbung ..... Hugo Becker
Dance of the Tarantella ..... David Popper
Serenade ..... Franz Schubert
Frederick Preston Search
Aria Guinse al fin il Momento ..... Wolfgang A. Mozart
Lorena Zeller
First Movement from 'Cello Concerto ..... Anton Dvorak
Frederick Preston Search
Gieb mir dein Herz ..... Hans Hermann
Kussen will ich, ich will kussen ..... F. P. Search
Cradle Song ..... F. P. Search
The Butterfly ..... Teresa Del Riego
All's Right with the World ..... Teresa Del Riego
Lorena Zeller
Nocturne ..... Frederic Chopin
Prize Song ..... Richard Wagner
Cradle Song ..... Julius Klengel
Butterfly Waltz ..... F. P. Search
Frederick Preston Search

QUO VADIS AT OAK PARK

The De Luxe season of motion pictures at the Warrington theater will end on Saturday night, August 2, and Manager Gatts has arranged to present in the Warrington theater during the week of August 4, the famous photo-play "Quo Vadis," which has just completed a ten weeks' engagement at McVicker's Theater, Chicago.

"Quo Vadis" is the stupendous Kleinc-Cines photo-drama in three acts. The play requires eight reels of 1,000 feet each, with over 250 scenes requiring two hours and fifteen minutes to project. A few of the external features of the picture are over forty lions that are used in the production. Over 3,500 people posed for the picture.

But one performance is given each evening, commencing at 8:30 p. m. with a daily matinee during the week starting at 2:30 p. m.

Aborn.—Mr. Milton Aborn has announced that he has practically secured the Russian Opera Company, now at Covent Garden in London for a season of opera at the Century Theater in New York next spring, this engagement to follow immediately after the regular season of the Century Company.

Hopkins.—Miss Jessie Lynde Hopkins is spending this month at the Whitney homestead at Nahant, Mass.

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Music Abroad

DRESDEN

The royal opera closed its representations with a brilliant performance of the "Meistersinger" on July 6 to open again middle of August. So far the dead season has set in now, everybody hurrying away to look for rest and recreation out of the city to green fields, woods or the seashores.

The last pupils' concert was given by Mr. Franz H. Armbruster, one of our best vocal pedagogues, who by this performance gained great praise in the dailies and sincere recognition by his numerous hearers. The big Casino hall was completely filled. Among his most advanced and prominent pupils should be mentioned Fraulein Irene Karman, a Hungarian, whose inborn musical gifts were exquisitely brought into evidence by the rendition of selections from Meyerbeer (the prophet aria, (Ah, mon fils) and the "Lied der Walkyre" by Eyken. Her beautiful alto, her technical ability (already far advanced), her genuine musical temperament and fire, point distinctly to the stage. Great success was also achieved by Mr. Oswald A. Olsen of Oregon, a prominent basso, whose interpretation of a Loewe song and an aria from the "Magic Flute" (Isis and Osiris), count among the best numbers on the program. Herr Ernst Aye further gave great satisfaction, the same should be said of Frau Thieme's musicianly interpretation of some Strauss and Brahms songs. (Nacht gang and Zigeuner lieder). She will be able to appear in public with success. Frln. Grete Stanck, also a Hungarian, gave great pleasure by her Wagner selections. Herr Stamat gives promise in future. Frau Berta Roth distinguished herself in songs by Wolf, Schubert, Brahms. Miss Alice Fisher's sweet voice and fine interpretation won her much favor. Miss McGeorge succeeded beautifully with a Weber aria, Baronesse o'Byrn Frl. Polscher, Siegmeyer, Pfaff a. o. should be mentioned as having done their teacher immense credit. Of course these opinions are given to encourage pupils, who have all of them not finished their studies, but who have worked hard with more or less success during the season. Herr Professor Armbruster may look back with sincere satisfaction on his successful work as a pedagogue.

In a soiree given by the organist of the Scotch Church, we heard a young promising singer, Frl. Kaehler (selections by Rossini) who bids fair to become a fine vocalist.

On another occasion Miss Rosetta Wiener was heard in selections for two pianos (second piano Frln von Ziegler). Miss Wienter, I understand, has taught the piano for some years past in America. She made an excellent impression. Frln. Natalie von Ziegler surprised her hearers by giving proofs of her compository talent, small pianoforte pieces which were very well done.

Miss Glade tried her forces as a pianist in an invitation concert, which she, according to a notice in the papers, arranged to give herself routine in concert work for which she is preparing.

A. INGMAN.

20 Franklinstrasse, July 8, 1913.

SOFIA STEPHALI

Some recent comment is as follows:

Mme. Sofia Stephali gave two concert-lectures in Association Hall, yesterday, in the afternoon and night. The programs were different from that given the first night, and the patrons of all three were well entertained with a varied number of songs.

"Music and Childhood" was the subject in the afternoon, and "Music and Life" at night. In song recital Mme. Stephali is charming. Without the aid of lectures she can educate and entertain. She will be remembered by many through her beautiful voice. —Worcester (Mass.) Daily Telegram.

At the close of her talk Mme. Stephali was heard in several beautiful songs which she interpreted with great charm. She has a lovely mezzo-soprano voice, and one that shows the result of much training. Her numbers met with hearty applause.—Bridgeport (Conn.) Post.

Those who gathered at the Parish House Tuesday to hear Madame Stephali and Miss Lathrop in the final lecture, song and piano recital of their present engagement were privileged to listen to a rare musical treat, not so much from the standpoint of the classical as for the charming and harmonic manner in which the classical was blended with the more common and readily understood themes.

Madame Stephali's lecture on "Music and Life" delivered in her charming and unassuming manner as on the previous occasion of her appearance in this city at once brought her audience and herself into perfect harmony and made one feel immediately the effect of her charming personality.

Considering music and its connection with life, Stephali led her audience from early childhood through mature life, to the cathedral at vesper time, while the great organ pealed forth its strains and the great choir of many voices in perfect harmony sang the final Te Deum and to the final scene at the open grave, where the friends and relatives of the departed in broken voice chorused their last farewell, "Abide with Me."

And in every instance one felt that he or she was walking, at least in spirit through the scenes which Madame Stephali so ably depicted.

Concord has been privileged to hear a singer of international fame, who has appeared in many of the larger cities of Europe and been praised and honored by eminent critics of many countries, more competent to judge of her ability than the humble writer of this article and Concord people will long cherish the memory of an evening or two happily spent in her company.—Concord (N. H.) Evening Monitor. (Advertisement.)

———###———

Boydston—Miss Florence G. Boydston has been elected organist at the Central Park Presbyterian Church.

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CECIL FANNING

Some further comment of the London press on the work of Cecil Fanning, American baritone, reads as follows:

Sunday Times, London, England, April 20, 1913.—At his second recital at Bechstein Hall Tuesday afternoon, Mr. Cecil Fanning, the American baritone, gave further evidence of the graces of his voice and style. Schubert's "Du bist die Ruh" and Schumann's "Der Nussbaum" were sung with just the right feeling, and delicate expression, and Mr. Fanning's command of dramatic intensity was shown in his fine rendering of Loewe's "Sir Oluf" and Moussorgsky's "Siege of Kazan."

Musical Standard, London, England, April 19, 1913.—This young and accomplished singer gave a fine display of his powers, which combine in happy fashion, beauty of tone, and dramatic intensity. He appears to have studied the art of interpretation to good purpose, and exemplified it in Loewe's "Edward," and Schubert's "Erlkonig," both of which require a high degree of imaginative force to compel the attention of a general audience. In those numbers, relying on freshness and sincerity of style, nothing better could have been desired than Mr. Cecil Fanning's rendering. Special mention must be made of "Wohin," and the lovely song, "Lass O Welt," given as an encore. The singer's command of language and purity of diction merit great praise. The able accompaniments of Mr. H. B. Turpin cannot be passed over, and vocalists should always remember how much their success depends upon the presiding genius at the piano.

The Star, London, England, April 10, 1913.—Mr. Cecil Fanning, the American baritone, who gave a concert at Bechstein Hall on Tuesday last, and sings again next Tuesday, is gifted with a voice of exceptionally sympathetic quality. He is a very polished singer, and understands the artistic use of vocal color quite exceptionally well. His program was well chosen. Mr. H. B. Turpin accompanied with artistic zeal.

Dulwick Post, London, England, April 12, 1913.—Mr. Cecil Fanning, the young American baritone, who has already won golden opinions abroad, appeared at Bechstein Hall on the 8th inst., when he further enhanced the high esteem in which he is already held. Electing to be heard in a program covering many shades of poetic feeling and poignant expression, he emerged very successfully from the trying ordeal, and showed himself the possessor, not only of a highly-trained and beautifully flexible voice, but also of a masterly style that at once proclaimed him a chaste and accomplished artist. Mr. Fanning is a singer of rare temperamental power, and gifted with that refinement of feeling and emotional insight that enables him to convey to his hearers the true inwardness of his subject. Mr. Turpin proved a helpful and efficient accompanist. (Advertisement.)

———♯♯♯———

MME. SCHUMANN-HEINK IN CALIFORNIA

Mme. Ernestine Schumann-Heink, the world's greatest contralto, has cast her lot with California. She passed through Los Angeles, Friday, en route to her new home at Grossmont, near San Diego, where she has had erected a wonderful bungalow called "The House of a Thousand Views." She has resolved to become a Californian and has on her ranch in the El Cajon Valley her son Hans and his wife and infant daughter, and her son Ferdinand is in charge of the Grossmont home, while she is accompanied by her daughter Mizza and younger son, George Washington.

Mme. Schumann-Heink will spend the summer in Southern California until her Chautauqua and summer music festival dates call her east early in August, and she will then make a flying trip to Munich for her special grand opera engagements for the last week in August and the first two weeks in September, returning in time for the Maine Festival and other engagements before opening her concert season in Los Angeles the middle of November. —Philharmonic Review, San Francisco.

———♯♯♯———

Frosolono.—Sig. and Mme. Frosolono have returned from their vacation and resumed lessons at their home studio, 1227 East Forty-fourth place. Their trip included a stay at the Mackinac Islands and also a week at Lakeside Inn on the Islands of Les Chenaux, where they were guests of E. D. McBain.

———♯♯♯———

Shaw.—Mr. Clement B. Shaw, who has established himself firmly as a teacher of voice in Portland, Ore., will be in Chicago a part of August.

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SOME NEW MUSIC

REVIEWED BY S. H. LOVEWELL

The John Church Company of Cincinnati and New York has issued six numbers of organ music that should meet with the direct approval of every organist. Disregarding the reprint of the familiar Schumann Canon in B minor, and the attractive Gavotte (arr. by Guilmant) from Martini's Sonata No. 12, there remain four works of real importance. These are: "Grand Choeur Militaire" by G. H. Federlein, "Serenade in C," Demarest; "Concert Prelude in D Minor," A. Walter Kramer, and "Finale in B flat," Frederick, Maxson. The most brilliant and most acceptable of these is the number by Federlein. The work by Maxson makes a good second. There are one or two places in the counterpoint in the pedal in the Federlein number that some organists will prefer in a different reading. The Maxon number is showy without being high art; it can be used either as a recital number or as a postlude. The use of consecutive fifths add little to the musical value of the theme.

The "Prelude" by Kramer is pretentious but not great. The Serenade is inconsequential.

Judging by the quite long list of songs by Mr. William S. Johnson that have come to my notice during the last two years, this young composer is rapidly forging to the front. Recently he has published (Boston Music Co.) a superior song cycle entitled "From a Venetian Balcony," and there will be little danger of being contradicted when it is said that it belongs to his best work. There are four songs in high and low keys. The movements and moods contrast well; a languorous barcarolle, a charming lullaby with accompaniment in harplike embellishments and campanella tones, a gondola song, and mermaid minstrelsy in the magic caves beneath the sea. The final number, "Mermaids' Voices," is the finest number in the collection and fully displays the artistry and excellent musicianship of the composer. The text of this cycle is by Lady Lindsay. Other works by this composer will soon appear and are anticipated with pleasure.

The same publishers have issued a most dramatic song cycle by W. Frank-Harling called "The Divan of Hafiz" (text from the "Persian" by Richard Le Gallienne). It makes a great number for recital purposes. It is full of the joyous mood of spring. It is as a whole far above the average collection of love lyrics.

Also one of the strongest dramatic compositions for solo voice (baritone) that has recently appeared is: "If That Angel of Shiraz" (text from the "Divan of Hafiz") in musical setting by Granville Bantock. It is published by the Oliver Ditson Company. The accompaniment is very orchestral in its elaborateness. An adequate presentation of this number would require two musicians of the highest attainments. It is a small modern opera in itself.

It is a pleasure to record a Bible Song ("Seek Ye First the Kingdom of Heaven") by William Arms Fisher as a satisfactory solo for church. (Three different keys. Oliver Ditson Company.)

AMERICAN INSTITUTE OF NORMAL METHODS

The following recital was featured by students of the American Institute of Normal Methods (Western session) Thursday evening, July 17, at Fisk Hall, Evanston:

Organ solo—
Chant sans Paroles.....P. Tschaikowsky
From the Land of the Sky-Blue Water.....
.....C. W. Cadman
Miss Zella Bratton

Soprano solo, The Joy of the Morning..Harriet Ware
Miss Pearl Sidenius

Mezzo-soprano solo, My Heart Hath a Song.....
.....R. Huntington-Woodman
Miss Alta Hanes

Piano solos—
Excerpt from "Jewels of the Madonna".....
..... Wolf-Ferrari
Autumn ..... Moszkowski
Miss Ida Agnes Pyle

Contralto solos—
Stars with Golden Sandals.....Robert Franz
His Coming .....Robert Franz
Miss Margaret Plowe

Violin solo, Villanelle .....Felix Borowski
Mr. Arthur Lathe

Mezzo-soprano solos from Song Cycle "Love's Epitome" .....Mary Turner Salter
Since First I Met Thee
She Is Mine
Requiem
Miss Ruby Smith

Dramatic soprano solos –
The Pine Tree.....Mary Turner Salter
For You Alone.....Henry L. Geehl
Mrs. Verna H. Luther

Unfortunately only the finale number was heard by the reviewer, however, assuming that the standard of excellence throughout was equal to that of this one number, and judging from the general comment of those assembled, it may be said that the evening was a most profitable one.

Mrs. Verna Luther, a soprano from Michigan, here in attendance at the summer session of the American Institute, acquitted herself most creditably in "The Pine Tree," Mary Turner Salter, and "For You Alone," Geehl.

Mrs. Luther's is a voice undeniable beautiful, having also the range required to be a soprano of value. Special mention is due the excellence of enunciation in this case, as well as the niceity with which the phrasing was accomplished.

———♯♯♯———

Mrs. Hanna Butler leaves Friday night for Minneapolis, where she will appear for one week with Nelson's Band.

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THE NATIONAL FEDERATION OF MUSICAL CLUBS

Fourth Biennial Prize Competition for American Composers

In announcing the fourth competition for American composers, the committee feels that a few preliminary remarks are necessary.

This competition has now attained such prominence in the musical world; the wide interest taken in the awarding of these prizes, and the public rendition of the prize compositions, have brought the competition to such an important position that the question of standard to be maintained is a serious one for the federation, composers and judges. While the compositions that receive the awards are only the best submitted in this competition, still the world at large looks upon them as representing the best product in the various classes from our American composers. In order to meet this belief, which is in reality what we wish to attain, two things are absolutely necessary. First, that the best, most experienced writers of music among American composers should enter the competition. Second, that there be a rigid adherence to the highest standard of excellence in the bestowal of awards. Therefore, the Committee of American Music of the National Federation of Musical Clubs feels justified in stating that unless the manuscripts entered in the various classes meet the requirements of a prize composition as to excellency and superiority, and have the unanimous vote of the judges in each class, the awards will be withheld. This decision is made only to inspire our composers to greater and finer work, and to place the prize competition above question.

The National Federation of Musical Clubs announces that it will give prizes for the best compositions by American composers in four classes, as follows:

Class I. Orchestral work; symphony or symphonic poem $700

Class II. Festival Chorus for children's voices 300

Orchestral Accompaniment

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Special Prize

Class III. Piano Solo given by women of Federated Clubs 200

Class IV. Brush Memorial Prize for best Sacred Quartet with solo. Organ accompaniment 100

In addition to the prizes offered by the National Federation of Musical Clubs, the following is offered to women composers, members of Federated Clubs:

Student's Prize. Best song for woman's voice, secular or sacred, with accompaniment for piano or organ, with or without obligato accompaniment $100

Prize given by Mrs. Jacob R. Custer, Chicago, Ill.

The conditions of the competition are as follows:

1. The competition is open only to composers born within the United States of America, or those born of American parentage in foreign countries.

2. All manuscripts must be in ink and clearly written and the compositions submitted must not have been published nor have received public performance.

3. The composer shall omit signature from the manuscript, labeling it with name of class in which it is entered, signing with only a private mark, and shall send with the manuscript a sealed envelope containing this mark and the composer's name and birthplace, and also stamps or amount of expense for return charges.

4. All compositions shall have titles and words, if any, in English.

5. All compositions must be submitted before or on September 1, 1914, but no composition will be received earlier than August 1, 1914.

6. Prize winners of the National Federation of Musical Clubs' competition cannot enter two successive competitions.

The special prize to women composers, members of Federated Clubs, is governed by the same conditions as the general prizes.

Prize winners in each competition are made honorary members of the National Federation of Musical Clubs.

This competition was inaugurated at the Fifth Biennial Festival of the National Federation of Musical Clubs at Memphis, Tenn., May 8-11, 1907, and the successful compositions were performed at the Sixth Biennial Festival at Grand Rapids, Mich., May 24-29, 1909; at the Seventh Biennial Festival at Philadelphia, Pa., March 27-31, 1911, and at the Eighth Biennial Festival at Chicago, Ill., April 21-26, 1913. The prize compositions of the fourth competition will be rendered at the Biennial Festival of the National Federation of Musical Clubs, to be held at Los Angeles, Cal., in 1915.

Prize winners of the competition are requested to furnish copies or orchestral parts for rendition of compositions at Biennial Festival.

The judges, three in each class, will be chosen as before, from among competent persons, prominent in musical life, in different parts of the United States.

All compositions must be sent not earlier that August 1, 1914, to Mrs. Jason Walker, Chairman of American Music Committee, 116 South Michigan avenue, Chicago.

American-born composers are cordially invited to enter this competition.

MRS. JASON WALKER
MRS. DAVID ALLEN CAMPBELL
MRS. EMERSON H. BRUSH
MRS. E. T. TOBEY
MR. DAVID BISPHAM
American Music Committee.

♮ ♮ ♮

Prize Winners of the Three Previous Competitions

1909

Mr. Henry K. Hadley, Symphonic Poem, "The Culprit Fay."

Mr. Arthur Shepherd, Class II, Sonata for Piano; Class III, Song, "The Lost Child."

1911, Class I.

Mr. George W. Chadwick, Symphonic Suite, First Prize.

Mr. Arne Oldberg, F. Moll Symphony, Second Prize.

1911, Class II.

Mr. Henry Lang, Trio for Piano and Strings, E. Major, First Prize.

Mr. Henry V. Stearns, Trio in D Minor, Second Prize.

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1911, Class III.

Mr. Horatio Parker, Song. "Crepuscule," First Prize.

Mr. Charles Wakefield Cadman, Song, "An Indian Nocturne," Second Prize.

Miss Mabel W. Daniels won two prizes offered for women composers. Song, "The Villa of Dreams;" Three Part Song. "An Eastern Song." "The Voice of My Beloved."

1913, Class I.

Mr. Deems Taylor, Symphonic Poem, "Syren Song," Second Prize.

1913, Class II.

Mr. Arthur Shepherd, Choral work. "A City in the Sea." First Prize.

1913, Class IV.

Mrs. Bessie M. Whitley, Operetta for school children, "Hiawatha's Childhood."

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People & Events

CARL FAELTEN

In the issues of Music News for the past month there have appeared the programs of the Faelten Pianoforte School, of Boston, in full detail—as given during the past season. These have created a vast amount of comment and we are glad therefore to supplement this matter with something about Mr. Carl Faelten, the director of this school, whose picture appears on the front page of this issue of Music News.

Mr. Faelten was born in Thuringia, December 21, 1846. Showing early talent for music, he was fortunate in securing competent preliminary instruction under Musikdirector Montag, in Weimer, a prominent pupil of J. N. Hummel. He possessed an ambition to become a pianist, but depending upon his own resources, he entered one of the orchestral schools in Germany. In 1868 he settled in Frankfort, where he resumed the study of pianoforte and theory under Julius Schoch, at that time the most prominent teacher in Frankfort, but after two years the German military law compelled him to serve as a soldier during the Franco-Prussian war. When his term of service expired, so successfully did he carry on his musical education, that after 1874 he appeared successfully in symphony concerts and recitals in Frankfort, Berlin, Vienna, London, and many other European cities, which soon brought him reputation among critical circles. He also devoted much time to teaching, in which he showed unusual skill.

He made frequent visits to Wiesbaden, where he became intimately acquainted with the composer, Joachim Raff, who took much interest in him and influenced his musical work. When, in 1877, Raff was called to Frankfort to organize the conservatory there, he selected Faelten as one of his teachers of pianoforte. Here Faelten's time was especially devoted to the training of teachers, and he delivered many lectures on the theoretical and practical requirements of teachers in piano playing. After Raff's sudden death he decided to come to America, and in 1882 he was engaged at the Peabody Institute in Baltimore. In 1885 he removed to Boston in response to a call from the New England Conservatory of Music, and five years later he was appointed director of that institution, which position he held until 1897.

During this time the "Fundamental Training Course," by Carl and Reinhold Faelten, which is now used extensively throughout the country, was published (1894) and practically tested for three years, at the end of which time Mr. Faelten resigned his position at the New England Conservatory and established the Faelten Pianoforte School, of which he is the able director.

Faelten is widely known as a musician and pianist. In 1899 he began a series of recitals of standard pianoforte works, and has given since that time twenty-four programs in Boston without repeating a single work. He has always given equal attention to his work as a teacher, and many of his pupils have become prominent in the musical profession. Besides the "Fundamental Training Course" he has written and edited a number of instructive works, and his broad experience in musical matters and the almost phenomenal success of his pianoforte school have gained for him a position in the foremost rank of musical educators.

♮ ♮ ♮

The Faelten Pianoforte School is situated at 30 Huntington avenue, Boston, and though founded so late as 1897 it has long since grown to be one of the most noted institutions in the country.

This is primarily because of the splendid personality and the very great musical intelligence of Mr. Faelten and also because of the splendid faculty he has gathered about him and the unique and absolutely effective system which has been evolved in his school.

The catalog issued by this school is one of the handsomest ever seen in Music News office and gives with great fidelity the essential points of The Faelten System.

♯ ♯ ♯

ALICE IONE CRAMER

Miss Cramer, who will leave soon for concert and Chautauqua work in Iowa, has had a busy and successful year; for, in addition to her regular position as soprano soloist in the quartet at the First Baptist Church at Evanston Sunday morning, and in the quartet at North Shore Congregational church in the evening, she has had an enthusiastic class of private pupils, has directed the chorus at Mrs. Starrett's School for Girls, has been an active member in the Amateur Musical Club, and has had many engagements at musicales, including dates in Emmetsburg and Red Oak, Iowa; Detroit, Mich., and at the homes of Mrs. Edwin H. Guerin, Mrs. J. T. Brayton, Mrs. Bertram E. Sippy, and Mrs. W. S. Bartholomew in Chicago; at concerts at West Park No. III; Bessemer and Sherman Parks, and at Men's League of Chicago Sunday Evening Club. She sang at the Starrett commencement exercises; sang in Gaul's "Holy City" Monday evening, in La Grange, and Thursday evening at summer night concert; has substituted several times in Jewish holiday services at Temple Emanuel, and at the People's Synagogue.

♯ ♯ ♯

Rankl.—Mr. John R. Rankl gave a song recital at Pan Ka Tuk, on Lake Winnebago, last week, in association with Phil Laffy.

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ROSE LUTIGER GANNON

This picture shows Rose Lutiger Gannon as "Kapiolani," the Hawaiian queen, at the Auditorium in Chicago, in which she

ROSE LUTIGER GANNON

appeared in fifty-six consecutive appearances in the pageant of "Darkness and Light." The above costume is authentic and was rented for this occasion from the National Museum at Washington.

Mrs. Gannon revealed her histrionic ability in this work to the delight of her many admirers, as she is known all over the country as a leading oratorio and concert artist.

CINCINNATI ORCHESTRA

As soloist with the Cincinnati Orchestra, under Dr. Kunwald, Christine Miller had a very flattering success at Dayton, Ohio early in the season. This popular American contralto's work was no less attractive and no less enthusiastically received than was Dr. Kunwald and his orchestra. Press comments follow:

Miss Christine Miller was the soloist of the evening and the attractive young contralto was received with instant favor. Possessed of a voice warm and sympathetic, temperament and personal magnetism, Miss Miller has taken a very definite place in the musical life of the country and is much in the public eye. Her voice is not so big as many concert contraltos who are favorites of the day, but her renditions are artistic in the extreme. She offered "Die Lorelei" (Liszt) and aria, "O Don Fatale" from Verdi's "Don Carlos." Both were sombre, calling into play Miss Miller's dramatic possibilities, and her reception was warmly appreciative. In response to the only encore given during the evening Miss Miller sang the "Romance" from "Faust."—The Dayton Journal.

Miss Christine Miller, one of the most eminent of America's younger singers, was the soloist at this inaugural concert. Miss Miller is a contralto whose well modulated tones combined with the deeply sympathetic understanding and personal charm of the singer proclaim her at all times an artist of high attainments.—The Herald.

Miss Christine Miller was heard for the first time by a Dayton audience and her pleasing contralto voice was heard to much advantage in the selections chosen, and she gave the only encore of the evening in "Margarita." Miss Miller is a charming young singer and she made a distinctly favorable impression upon her hearers with the feeling manner in which her interpretations were given, and her numbers were among the most enjoyable features of the evening.—Daily News. (Advertisement.)

CLARENCE EDDY

Mr. Eddy has been very active in the recital field since his return to Chicago and has many important bookings for the future.

Among those which will occupy his attention very shortly are three recitals which mark the opening of a large four manual organ at St. John's Episcopal Church at Victoria, B. C., the dates being August 11, 12 and 13.

Immediately following this important engagement he will play (on August 14, 15 and 16), three splendid programs on another large four manual, new organ at the Mt. Pleasant M. E. Church in Vancouver, B. C.

The press notices received by Mr. Eddy recently have been of remarkable caliber; a few extracts being here appended:

When it is said that fifteen hundred enjoyed the Clarence Eddy recital at the Johnson Memorial Church last night and that a hundred were turned away, being unable to gain admission, it is to give some idea of the success of this concert and the appreciation of this wonderful artist. It is impossible to speak of the glorious sight of the thrilled audience as this master of the organ swayed them from the depth of his theme to the lightness of his capriciousness. The charming personality of Clarence Eddy, teacher, organist and composer, his genial countenance, his sly humor, dry wit, and art for art's sake ideals, have made him respected and beloved in all musical circles of America. Wherever the best music may be heard, wherever his presence may encourage a struggling artist, or in the haunts of the musical brotherhood, the stocky figure, well proportioned head, with white hair and closely cropped beard and twinkling eye, Clarence Eddy is sure to appear. His fingers have lost none of their dexterity, either in the manipulation of keys or of stops, and his feet find the pedals with the same deft assurance. Eddy always had the knack for getting quickly acquainted with any instrument you could give him. This knack, so vital to the traveling organist is more noticeable than ever. Though scorning all assistance in the matter of page-turning or stop-changing, he kept things going as smoothly as if he had played on the Johnson Memorial organ every Sunday for years, and there was never a phrase which indicated a mistake in pulling a knob. The program was a masterpiece of art, pleasing the music lover.—Huntington (W. Va.) Herald-Dispatch.

A fine editorial on "Music at Williams" in the Williams (College) Record, concluded as follows:

Every effort should be made to provide similar opportunities for the college to hear good music next year. The aim of the recitals should be primarily cultural. A man who desires a well-rounded education will endeavor to form a habit of listening to the works of great composers. He who wishes to escape from time to time the provincial atmos-

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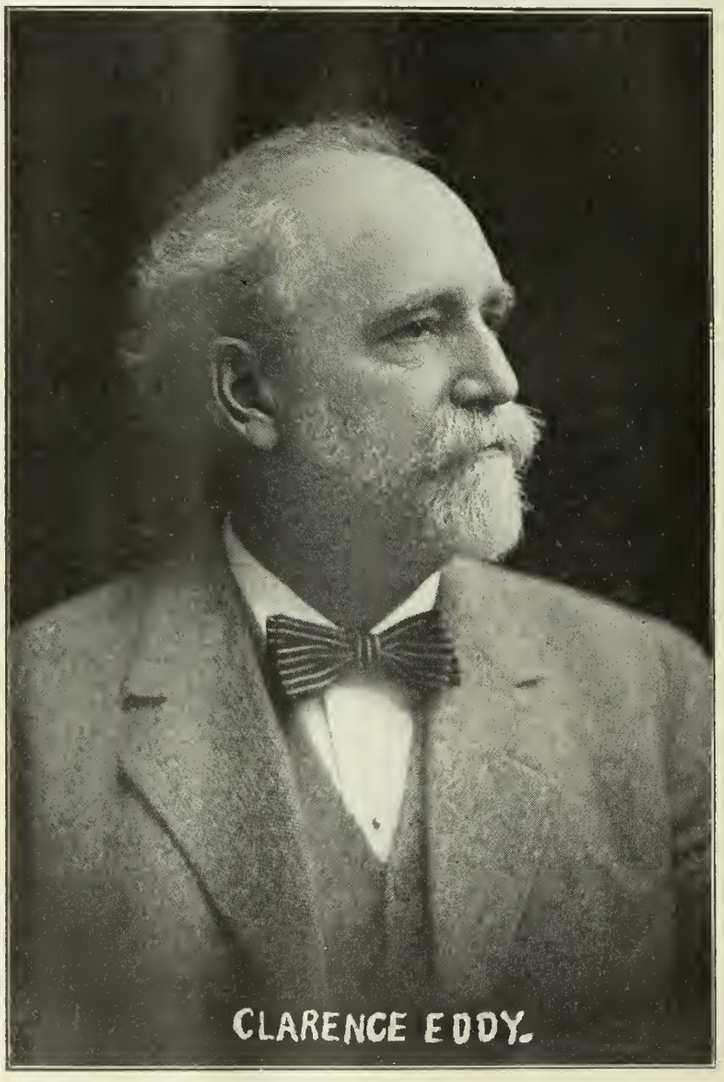
phere of a small college in winter, will avail himself of musical opportunities. Yet those who select the programs should not forget that, to hold a college audience, music must amuse and please, as well as instruct. Possibly a brief oral comment or more complete annotations on the program would enable the uninitiated to follow the music. A recital similar to that by Mr. Eddy, in which selections of a light and popular character predominate, will hold as well as educate the undergraduate audience.

The three programs given in Dallas, Texas, in June, were models of excellence as may be seen by the first program which is here reproduced and some comment on



all the programs taken from the Dallas press:

Festival Prelude and Fugue on Old Hundred.....
.....Clarence Eddy
"Spring Song" (From the South)....Edwin H. Lemare
Toccata in F major.....Thomas J. Crawford
"Le' Secret d' Amour" (Dialog)....Bruno Oscar Klein
"From the Land of the Sky-Blue Water".....
.....Charles Wakefield Cadman
(Two new arrangements for the organ by Clarence Eddy)
"Christmas in Sicily" (new)....Pietro Alessandro Yon
Sonata in E minor.....James H. Rogers
Allegro con brio
Adagio
Vivace, ma non troppo
Interludio, Moderato
Fuga, Allegro
"Am Meer" (By the Sea).....Franz Schubert
"Pilgrims' Chorus" from "Tannhauser".....
.....Richard Wagner
(Arrangement by Clarence Eddy)
"Evensong" .....Edward F. Johnson
"And far away through the arches dim
A sad, sweet melody,
Like the wind as it wails its evening hymn
Over the rustling sea,
Rises now like a bird on the wing,
Now sinks to an amorous murmuring."
Variations de Concert.....Joseph Bonnet
(Dedicated to Clarence Eddy)
Overture to "William Tell".....Rossini
(Arranged by Dudley Buck)

* * *

The most difficult pipe organ composition in the world, executed by the greatest organist in the world on what is admittedly the finest pipe organ in the world.

This was the rare combination which made the Eddy recital last night an epoch in the history of music in Dallas.

In the fourth number on the program Eddy undertook Thiele's "Theme, Variations and Finale," a composition declared by organ masters to be the most difficult ever written.

More intricate fingering, greater range of combination and expression and pedal work approaching the impossible for any but the most expert make this composition one seldom attempted by pipe organists.

The audience sat spellbound as the thundering tones of the deep bass mingled and blended with the delicate tone weavings of the high treble.

The range of tone was from that of the largest pipe, twenty-two inches across and sixteen feet long, to the smallest, five-sixteenths of an inch across and five-eighths of an inch long.

Eddy displayed nimbleness of foot and lightning rapidity of fingers that amazed the audience.

He played the bass register with his feet faster

than the average pianist can manipulate the keys with ten fingers.—Dallas Despatch.

Mr. Eddy's program last night was classic to a degree and replete with evidences of the most careful thought and preparation in its arrangement. From a standpoint of pure music it could scarcely be surpassed. For instance, the first and final numbers afforded a contrast between the period of Bach and that of today. Bach's "Toccata in F Major" (1685-1750) began the concert. It closed with Charles Marie Widor's "Toccata in F Major" (from the fifth organ symphony). To the student the contrast was a wonderful delight, and even the amateur could enter into the pleasure. The heroic measure, the wonderful pedaling, the brilliant presentment of the classical structure brought round after round of applause.

Continuing the development of what we may call the theme of this program, Mr. Eddy gave as the second number three selections from the period of Bach—the first, rondo, "Soeur Monique," by Francois Couperin, once court pianist of France; second, "Minuet," by Jean Baptiste Lully, and third, "Gavotta," by Padre G. B. Martini, the last two distinguished opera composers of the French and Italian schools, respectively.

No more brilliant vehicle for a beautiful revelation of the charming romantic period could have been selected than these. In the Couperin rondo all the lilting grace and elegance of elaboration characteristic of his time were woven in a motif as delicate as the tracery of the ruffled laces worn by the cavaliers of a court which loved such melodies. Followed with stately pomp and measure the graceful minuet and came then the gay gavotte—perhaps to the audience as a whole one of the most captivating of the selections. It stole insidiously upon the senses, with subtle tones and delicate wavering, an elusive theme retreating from its own echo, a picture as entrancing as a fairy sunset blushing across a fragrant sea—until one feared, almost, to listen longer, lest the elfin songsters take fright and flee.

In the third number Mr. Eddy chose the "Fugue in E Flat" by Niccolo Porpora, a contemporary of Bach, and himself a great musician—so great that even today it is whispered that his melodies were appropriated in their entirety by certain musicians of his time whose names today mean much. The arrangement of this fugue is by M. Enrico Bossi, whom Mr. Eddy considers the leading organist of Italy.

With flawless accuracy, clear cut, decisive, the massive theme was developed into its monumental finale, the performance being, after the wonderful Thiele theme, the most majestic of the evening.—Dallas Morning News (June 12).

The third and concluding concert in the dedicatory program at the Scottish Rite Cathedral was given last night by Clarence Eddy, world-famed organist, to an audience that filled all available seats and overflowed into the hallways.

As on the previous occasions, those who profited by the opportunity to hear Mr. Eddy's performance were moved to the sincerest admiration of his genius, and all who were endowed with an appreciation and understanding of noble music from that most massive of all musical instruments, the pipe organ, had occasion to congratulate themselves upon their prescience in choosing last night's program. While the offerings for the final performance were not more classical nor diverse, perhaps, than those that preceded they appeared to some in attendance, who had heard all, to have been chosen with reference to their substantial musical quality and to have borne no suggestion of the exhibitional element. The organ, in other words, was set firmly to the sufficing task of producing music, without any obligation to display its versatility in the production of sensational contrasts in either tone or tempo.—Dallas Morning News (June 13). (Advertisement).

GRACE HALL RIHELDAFFER

This picture shows Grace Hall Riheldaffer, the Pittsburgh soprano, and May Dennison Gailey, violinist, who are together fulfilling a long list of Chautauqua engagements. They opened the season at Knoxville, Tenn., on May 26 and since then have been heard at Pensacola, Fla.; Columbia, S. C., and Gainsville, Ga. The trip closes at the University of Georgia on July 22.

GRACE HALL RIHELDAFFER AND MAY DENNISON GAILEY
"Way Down upon the Suanee River"

———###———

MADGE ENSLOW

Miss Madge Enslow presented a class of piano and voice pupils in recital at her Kimball Hall studio, recently. The program follows:

Piano—"Shepherds All and Maidens Fair"..... Nevin
Miss Mary Pollock and Miss Enslow

"Bird's Message" .....Ormiston
Miss Laura Lewis

Vocal—"Joy of the Morning"..... Ware (b) Parla-Arditi
Miss Lillie Gruell

Piano—
"Avalanche" .....Stephen Heller
Serenata .....Moszkowski
Miss Louise Link

"Spring" .....Kjerulf
Miss Martha Nielson

Waltz E flat.....Durand
Miss Gruell

"Country Dance" .....Nevin
Misses Neilson and Enslow

At the close of the pupils' program, Miss Enslow, pianiste, entertained the audience with two piano selections by request, and Mr. Garst of the Garst studios appeared in well chosen vocal numbers. Miss Enslow's reading of the Leschetizky "Octave Intermezzo" was exceptional in many ways, and was very properly encored.

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LYRAVINE VOTAW

Miss Lyravine Votaw, the contralto, whose work has been received with so much delight wherever she has been heard during the season, has been engaged as contralto soloist at the Woodlawn Park Presbyterian Church and has also accepted a position on the faculty of the Stevens School of Music at 5828 Woodlawn avenue, where she will teach throughout the summer.

LYRAVINE VOTAW

HARRY MURRISON

Some recent comment on the work of Harry Murrison, bass-baritone, is as follows:

Concert. Mr. Harry R. Murrison gave a superb interpretation of the great aria, "Eri tu," (Un Ballo in Maschea), Verdi. His magnificent voice, heard by many for the first time was a delightful revelation. A tremendous round of applause recalled him to sing "Die Bieden Grenadiere—The Leader, Alliance, Ohio.

Recital. The opera aria, "Infelice" (Ernani) was to my mind the best work presented by the singer during the evening. Mr. Murrison's big, resonant voice is just suited to this style of singing and he carried the audience in almost breathless attention to the close of this famous aria—The Highlander, Des Moines, Iowa.

"Messiah." Murrison's first recitative and air, "Thus Saith the Lord," and "But Who May Abide," was done in true oratorio style. The audience seemed to hear, not a man singing, but the prophet of old shaking the hearts of the people with terrible words of the Lord of Hosts.—Register and Leader, Des Moines, Iowa.

"Il Trovatore." Mr. Harry R. Murrison, as the "Count di Luna," gave a strong interpretation of the role. He is a great opera baritone.—Fegus County Leader, Lewiston, Mont.

"Bohemian Girl." As "Devilshoof," chief of the gypsies, Mr. Harry Murrison made a great hit. He looked, acted and sang the part with a fine sense of proportion.—The Courier, Deadwood, S. D.

"Faust." Mr. Harry R. Murrison who sang the role of "Mephisto," won perhaps the most favor with the audience. His portrayal, histrionically, of the part is clever, and his singing superb.—Dakota Herald, Yankton, S. D.

"Faust." Harry Murrison, the basso, assumed the role of "Mephisto," which calls for some splendid vocal effort and he failed not in the slightest degree.—Daily Republican, Mitchell, S. D.

"In Fairyland." The rollicking, resonant tones of Mr. Murrison's big baritone completely captured the audience in his singing of "Robin Goodfellow," and he was compelled to repeat it.—The Messenger, Mount Vernon, N. Y.

Concert. Harry R. Murrison, baritone, who enjoys the distinction of being a soloist in a prominent New York church, was the soloist of the evening. Among his numbers was a "Stein Song," which gave him opportunity to fully display his magnificent voice, which is a rich ringing baritone of wide compass.—Evening Journal, Matteawan, N. Y.

Recital. Mr. Murrison is the most artistic singer that has ever appeared in Chariton. His voice is powerful and under wonderful control and his audience was delighted with his singing, encoring him repeatedly.—The Patriot, Chariton, Iowa. (Advertisement.)

JESSIE DE VORE

The following violin recital was given by Jessie De Vore of Chicago at La Crosse, Wis., last week:

Sonata in D minor.....Niels W. Gade
Allegro di molto
Larghetto—Allegro Vivace
Allegro molto vivace
Air on the G string.....Bach
Minuet in G.....Mozart
An die Heimath.....Hauser
At the Fair
A Memory
An Old Love Tale.....Gena Branscombe
Liebesfreude.....Fritz Kreisler
Canzonetta.....d'Ambrosio
Canzonetta from Concerto.....Tschaikowsky
Danse Tzigane.....Nachez

Gunter:—Haydn Gunter, the violinist who is just now creating such a furore, has been engaged to give two recitals at the International Peace Conference at Corunna, Canada the latter part of August.

MARY LINDSAY OLIVER

Following is the fine program given recently in Moline, Ill., by Arvid Owens, the talented eight-year-old pupil of Miss Mary Lindsay Oliver, assisted by Miss Quinlan, soprano, and Mr. Spencer, tenor:

Sonatina
Spiritoso
Andante ..... Clementi
Vivace

Cavatina from "Faust" ..... Gounod
Murmuring Breezes ..... Jensen
Prelude No. 1 ..... Bach
Solfegietto ..... Em. Bach
Fur Elise ..... Beethoven
Aria from "Louise" ..... Charpentier
Calm as the Night ..... Oliver
First Loss
The Poor Orphan
The Rocking Horse ..... Schumann
Traumerei

Duet from "Faust" ..... Gounod
Butterflies ..... Grieg
You and I (written for Arvid) ..... Brodine
Hunting Song Waltz (for the piano) ..... Gurlitt

The Rock Island Union comments as follows:

Arvid Owens of this city, the eight-year-old pianist, was heard in recital for the first time last evening, at the Oliver Studio in Moline. For a young player Arvid has a stage presence that is commend-

ARVID OWENS

able, and has a grasp of musical meaning which one often finds wanting in older and more experienced players. The numbers were all splendidly given, especially "Butterflies," by Grieg, and "You and I," by P. Brodine, written for the young man.

The Moline Evening Mail reports as follows:

Arvid is only eight years old, but he displays the ability of a matured musician and his stage presence last evening was worthy of special comment. The recital was the first that he has ever given and he gave his program in a serious manner worthy of a much older pupil. His numbers were well chosen and remarkably well given.

The Moline Dispatch gives the following detail:

The fact that Arvid Owens, eight-year-old pianist, is a child of unusual attainments and mind was probably never so forcibly brought before the public as last evening, when he appeared in recital at the studio of his teacher, Miss Mary Lindsay-Oliver, before a large audience of interested people. He may indeed be compared to Mozart in the way he has displayed natural musical ability at so early an age, ability to execute and interpret some of the very highest musical works and master a splendid technic.

His program called for a demonstration of his many qualities, remarkable among which is his reliable memory and accuracy and delicacy and beauty of tone. Opening with a small sonata by Clementi with spiritoso, andante and vivace movements which it seemed really impossible for that small figure in white and the tiny, well-shaped fingers to execute, he at once had his audience marveling at his variety of expression and tone. His second number, Bach's "Prelude No. 1," he grasped with a thorough understanding that is not often accomplished, and following "Solfegietto" (Emanuel Bach) and Beethoven's "Fur Elise," he was given hearty applause and responded with a charming "Slumber Song," by Gurlitt.

A group of Schumann numbers brought out his artistic interprelative skill and he played "Traumerei" with a musical feeling and poetic expression that so impressed his listeners that they insisted on a repetition of the number.

Grieg's "Butterflies," probably the most difficult number on his program, was given remarkable rendition, with true understanding and an exhibition of wonderful power and flexibility. His playing of "You and I," which was especially written for him by P. Brodine, and of which he is particularly fond, was charming, and after repeating it as an encore he played "Hunting Song" (Gurlitt), assisted on a second piano by Miss Oliver, playing with a rhythm and with expression that were delightful.
(Advertisement.)

Bargman.—Miss Sylvia Bargman, pianist, played a group of Liszt numbers with great success at the concert of July 15 in the series of summer concerts being given by the Chicago Musical College at Ziegfield Hall.

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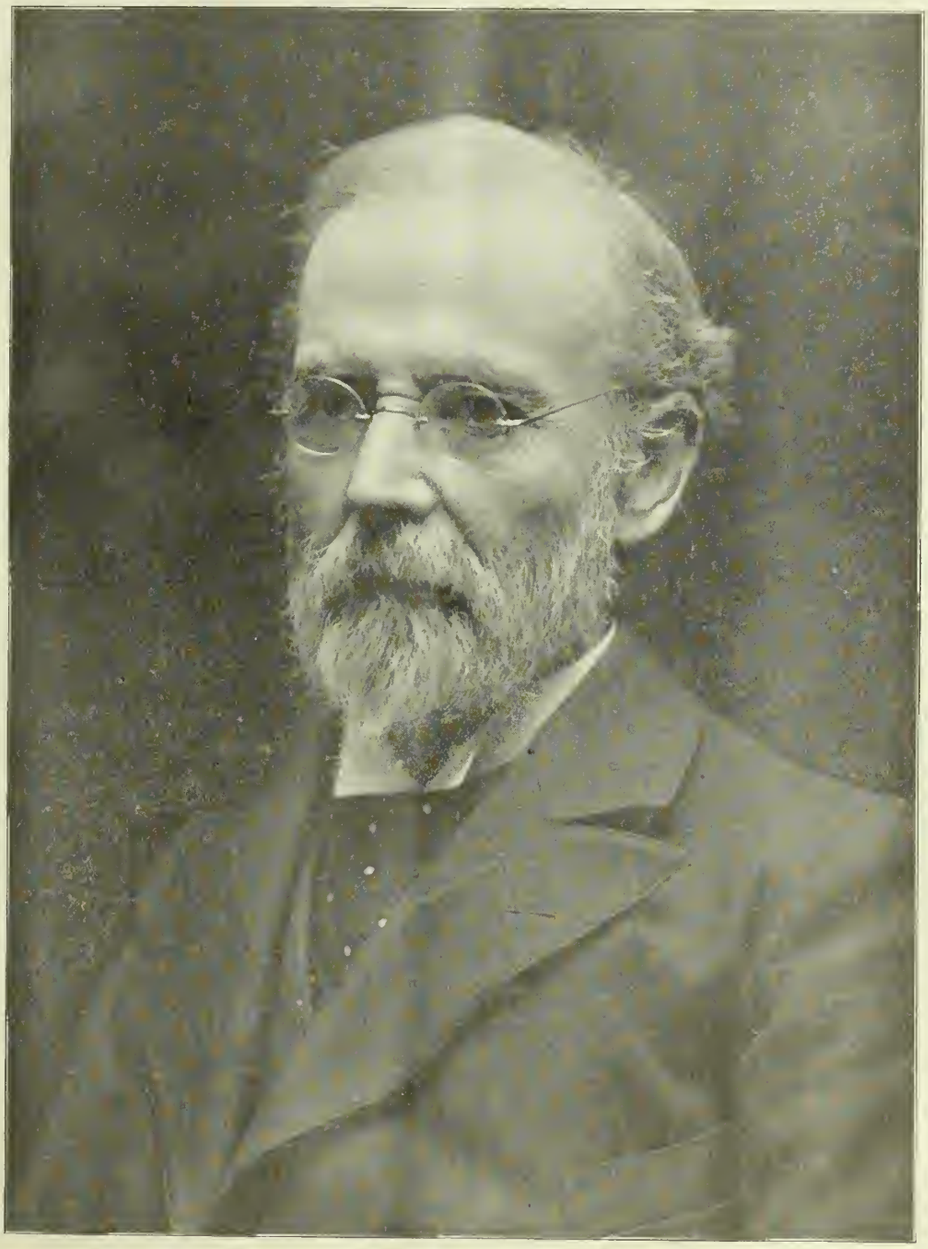

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CHARLES E. WATT, Editor and Publisher

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Editorial

FREE SCHOLARSHIPS

We were asked, the other day, to state clearly our objection to free scholarships.

We have NO OBJECTION whatever to free scholarships. If any teacher or any school wishes to be so altruistic, in any given case, as to assign free lessons to anyone, whether there is present a hope of future benefit to the teacher or not, that is entirely within the privileges of the teacher or the school.

The action may be one of charity, or it may be one of business, but so long as it is kept a matter between the pupil and the teacher or school it is the concern of no one else.

What we do object to, however, is the ADVERTISING of "free scholarships."

This, after years of study of the situation, has resolved itself into nothing more nor less than a catchpenny device for attracting the attention of would-be students to the school so advertising, and there seems only a very remote intention of helping any of these students by the actual assignment to them of free scholarships.

The plan is, rather, to induce them to take "partial scholarships," as a substitute for the "free scholarships, the "last one" of which has so often "just been assigned" to someone else before the arrival of the latest hopeful.

The "partial" scholarship is, however, always plentiful enough, and the trickery in the whole matter lies in the fact that applicants are led to believe that in accepting this "favor" they are really getting a "bargain."

As an actual matter of fact they are getting JUST WHAT THEY PAY FOR.

If a teacher can give certain pupils at "partial" rates—i. e., some deduction from the rate scheduled in the catalogue of the school—he can, if he wishes, give everybody at that rate. If, for instance, he is catalogued at four dollars an hour, and gives some of his lessons at two dollars, nothing is plainer than the inference that his time is actually worth just two dollars an hour and the students who are paying four dollars are paying too much.

♯♯♯

NEWSPAPER ADVERTISING

In considering any special mediums of advertisement, most teachers and schools look carefully to the collateral advantages.

For instance, they know that a paper devoted to music wholly is read very largely by those interested intensely in music, and they know also that publicity in that paper counts for a great deal in exactly the proper places.

They know, too, and properly insist, that if they advertise in a music paper, it will announce and comment on the functions given by them at all times of the year.

But there is no such advantage attaching to the advertising in the daily newspapers of Chicago. Long ago they have (with but meagre exception) tabooed all purely

(Continued on page 15)

OUR OWN LINE O' SWIPE

Revenge

Landlady: "Do you like to prescribe mustard plasters for your patients, doctor?"

Dr. Blank: "Yes, indeed. I always prescribe them for people who call me up in the night when there is nothing the matter with them."—N. A. O. News.

♮ ♮ ♮

T'was Ever Thus

A sailor had just shown a lady over the ship. In thanking him she said: "I am sorry to see by the rules that tips are forbidden on your ship." "Lor' bless you, ma'am," he replied, "so were apples in the Garden of Eden."—Exchange.

♮ ♮ ♮

A Calamity Indeed

Erratic Amateur Conductor (to professional violinist): "Why don't you follow my beat?"

Professional Violinist (with deadly calmness): "Ef you don't look oudt, I vill!"

♮ ♮ ♮

Heard at The Majestic Theater

"Why is a fat man always good natured?"

"He has to be, he can neither fight nor run."

♮ ♮ ♮

In "The Song Birds," an operetta dealing farcically with the opera situation in New York, and introducing Mmes. Yelba, and Tetterzina, and M. Pantson, De Restcure, etc., as well as Managers Hammershine and Gagagaza there is a lot of clever nonsense, as for instance when Gagagaza says, "Why should I trouble to present opera in English so long as there are so many people who are able to pretend that they understand the German opera;" and also there is a delightful satire in the statement of Oscar Hammershine that he will present opera in English with an all Italian company but that there is "no hurry" about putting these people at work on the English language since "the opera does not open until week after next," and also in his assertion that "when a singer gets real busy in grand opera it makes no difference what language he is singing in."

♮ ♮ ♮

Guy F. Lee, occupying more or less snugly the usual "Line o'Type" column of the Tribune, commented recently on "Cafe Dancing" in Chicago and closed his article with the following choice examples of English, as it is mangled in this environment:

A girl about 20, who was refreshing herself after a Boston dip, said to her partner:

"Say, Ed, j'know they're goin' to put the trotters on the blink?"

"Well," quoth Ed, a merry wag, "mebbe they have hit the pace too fast."

"Aw, quit yer kiddin', Ed," spoke Mame. "Don't you think it's rotten?"

"I should say it is," said Ed, "the way some Janes does it. But you're there with it, kid, you're there."

"Say, Ed, you don't have to pull all that conversation to hold me. You're still the one scream. And that's what makes me want to lam them there aldermen on the bean. Here I get a chanct to meet you

(Continued on page 15)

Music News

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THE ORGANISTS' CONVENTION

Music News printed, last week a very complete detail of the organ recitals and the papers which will be heard at the National Association of Organists convention at Ocean Grove, N. J., August 4 to 9.

If this copy was not received please drop us a card and we will send one immediately.

The program is certainly a fine one and the indications are plentiful that this convention will be by far the most largely attended in the history of the organization.

Ocean Grove affords a multiplicity of opportunities for relaxation and entertainment along many lines and the week there will certainly be both an instructive one and also a very pleasant vacation period.

The performance of "The Messiah" at the great auditorium on Saturday night, August 9, will be a notable one. There will be fine soloists, full orchestra, great organ and an immense chorus from Ocean Grove and New York under the baton of Tali Esen Morgan.

The accompanying picture is one which is used on an Ocean Grove circular and is reproduced here just to give an idea of the ocean as seen from this charming resort.

The following items are taken from the N. A. O. News, published at Ocean Grove in July.

SEASON FROM
JUNE 1 TO OCTOBER 1
Ocean Grove, N. J.
THERE IS WEALTH IN THY BILLOWS O SEA
LIKE THE WEALTH OF LEGENDS OF OLD
AND THAT WEALTH IN THY BILLOWS, O SEA
IS BETTER THAN TREASURES OF GOLD.

Letter from Carl Rupprecht

The first number of the new official organ of the N. A. O. came to hand and was read with great interest

The movement of a national association of organists is very important and must be pushed forward. It fills a long felt want, for who has not deplored the fact that the music in too many of our churches is of a worldly and flippant character, foreign to the divine service and executed by careless and untrained hands. Organists seldom hear their fellows of the same denomination as their own and so they easily fall into a rut. But it is important that they enlarge their horizon and have a knowledge.

The Fifth Anniversary Number of MUSIC NEWS will be something of Very Unusual Significance and Very Great Importance to Advertisers.

The Date will be October 10th. MAKE RESERVATIONS OF SPACE EARLY.
Call, Write or Phone Harrison 7169.

Therefore the organists must be brought together and learn from able and serious men and women how to improve and elevate their art. This can be brought about only by a great democratic association, like the N. A. O., the official organ and most effectively by the convention that has for its object the uplifting of the music in divine worship and the advancement of the organist in his art. Therefore every organist of the United States should promptly become a member of the N. A. O. and make it possible to attend our convention in August at Ocean Grove. Remembering my experience at the last year's convention I can assure every one that they'll never regret it but return to their homes in a most enthusiastic mood. They will have gotten ideas that will greatly influence them in their work, they will enjoy the fellowship of their colleagues, in fact, they will be surprised at the sociability and total lack of snobbishness of all members and officials, they will come as strangers but remain so only a few minutes. They will have an exhilaratingly good time, especially at the banquet, and as to Ocean Grove, they will find an ideal spot—a place that gives the term "summer resort" a new definition. In the future it may be desirable, yes, I think necessary, for the advancement of the cause, to move the convention to other places, but it will not be possible to find a place in the entire United States better adapted in every way for an organists' convention than Ocean Grove.

CARL RUPPRECHT.

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The Coming Convention—By W. D. Armstrong, State President N. A. O. for Illinois

The organ and organ playing are coming more and more into prominence. The question arises, how is the organist going to keep in touch with new ideas, and the new works for his instrument? In the first place he must hear good playing, by artists of ability and reputation; and hear compositions correctly performed. This is only possible by taking a much needed vacation and coming to some musical center where these advantages exist. In the second place, much can be gained by discussing subjects relating to this art, and meeting those who are interested in the same lines. I think Ocean Grove, with New York, Philadelphia, and other cities in the vicinity, is an ideal place for one to spend several weeks. A large number of organists from the west should be present at the next meeting.

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Looking to the Future

If there is any possibility of holding a winter convention or re-union in Chicago or some other Western point, by all means the plan ought to be carried out. The August convention is held at a time when practically every organist is on a vacation and it is easy to find the time to attend. In the winter time it is different. The organists are hard at work and it is more difficult to find time to attend a convention than it would be to find the money. Perhaps between Christmas and New Year's day would be a good time. However, Christmas day comes on Thursday, and many of our leading organists have services on the Sunday and Christmas. Possibly the first week of the New Year would be a convenient time. A special train and a very low rate of fare could be secured from New York and at least a hundred organists would go. Anyway, let the coming convention canvass the matter and come to a decision. One thing is certain, there must be more than the one convention a year. Possibly the better plan would be to hold a western, a southern and the eastern convention, each section electing its own officers, and members of the National committee, and this committee to elect the National president.

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Tali Esen Morgan's Work

(Editorial from Musical America of New York)

The remarkable spectacle of nine thousand music lovers gathered in one auditorium to hear a program of orchestral and choral numbers last Saturday night at Ocean Grove, attracts attention to the work being done by Tali Esen Morgan at the famous summer resort.

Ordinarily it would be considered impossible to draw so large an audience, in the heart of summer, for the purpose of hearing music, and the fact that Mme. Schumann-Heink was the soloist on this particular occasion does not, in itself, account for the great gathering, for the entire series of programs is equally well patronized. With Schumann-Heink as the principal drawing card, the best seats in the auditorium sold for $2.50, and they were all taken.

The secret of the success of these concerts—at a time of the year when concerts are a rarity in this country—lies primarily in the work and influence of one man—Tali Esen Morgan. He has made them national rather than local undertakings, and by organizing the excellent material provided from all parts of America into an active, enthusiastic body, and keeping the musical standard always on a high level, he receives the support that manifests itself as it did last Saturday night.

Besides the excellent orchestra, composed of young men and women, Mr. Morgan has under his direction an immense chorus which studies and presents an ambitious repertoire of choral works. The children's chorus is another interesting feature of his work.

If Mr. Morgan's unique ideas were followed in other sections of the country the annual exodus of our musicians to Europe would be materially lessened.

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The Convention by Hours

Music News is pleased to present here the programs in full detail:

Monday, August 4, at 1:30 p. m.—Opening of convention by declaration of President Marks. Address of welcome to members. Official address by the president, Dr. J. Christopher Marks. Paper, "The Relation of Music to Religious Endeavor," Rev. Dr. Vance of Nashville, Tenn. Question Box. Adjournment.

4:30 p. m.—Organ recital by Mr. Arthur H. Turner, organist Trinity Methodist Episcopal Church, Springfield, Mass.

8:00 p. m.—General reception.

Tuesday, August 5, 9:30 a. m.—Papers, "The Essential Elements of Churchly Music," Dr. A. Madeley Richardson, organist South Reformed Church, New York. "Music of the Moravian Church," Dr. William A. Wolf, Lancaster, Pa. "Development of the Spiritual in the Music of the Church," Dr. J. S. Van Cleve, New York.

1:30 p. m.—Papers, "My Brother Organist," Mr. Robert M. Treadwell, organist Temple of Labor, New York. "The Advantages of Vested Choirs," Miss Henrietta Osborne Crane, Baltimore, Md. Appointment of committees. Question box. Adjournment.

4:30 p. m.—Organ recital by Mr. T. Tertius Noble, organist St. Thomas's Church, New York.

8:00 p m.—Reception and lawn party, at residence of Mrs. B. S. Keator, Asbury Park.

Wednesday, August 6, 9:30 a. m.—"Church Music of the Congregational Type," Reginald Lee McAll, organist Church of the Covenant, New York, chairman. Speakers, L. K. LeJeune, organist St. Stephen's Church, New York Fred Schlieder, organist Collegiate Church of St. Nicholas, New York. Moritz E. Schwarz, solo organist. Trinity Church, New York. Dr. A. Madeley Richardson, organist South Reformed Church, New York.

1:30 p. m.—Papers, "The Problem of the Organist in the Smaller Cities," Mr. James W. Hill, organist First Universalist Church, Haverhill, Mass. "Hymns—Their Use and Abuse," Mr. William D. Armstrong, Alton, Ill. Question Box. Adjournment.

4:30 p. m.—Organ recital, by Mr. William H. Gage, organist First Methodist Episcopal Church, Montclair, N. J.

Thursday, August 7, 9:30 a. m.—Papers, "Musical Journalism," Mr. Charles E. Watt, editor "Music News," Chicago. "Motu

Faelten Pianoforte School, Boston, Mass., Programs 1912-1913

Music News has secured the exclusive right to publish the entire set of programs given at the Faelten Pianoforte School during the past season, with interpretation lessons by MR. CARL FAELTEN

INTERPRETATION LESSONS
(Continued from July 25)

APRIL 9, 1913.

Interpretation Lesson by Mr. Carl Faelten—Sinfonia from Second Partita, C minor, Bach; Allegro non troppo, G major; Andante sostenuto, E flat major; Allegro assai, G minor, from Op. 72, Mendelssohn; Caprice, Op. 44, No. 3, Sinding; Lotus Land, Cyril Scott; Persian Song, Burmeister; "Doux Moments," Op. 76, Schutt; Forest Scenes, Op. 82, Schumann.

APRIL 23, 1913.

Interpretation Lesson by Mr. Carl Faelten—Chaconne, G major, Handel; Sonate, Op. 81 b, Beethoven; Concert Study, Op. 25, No. 1; Nocturne, Op. 55, No. 1; Valse, Op. 42, Chopin; Barcarolle, Op. 45; Concert Study, Op. 23, No. 2, Rubinstein.

APRIL 30, 1913.

Interpretation Lesson by Mr. Carl Faelten—Variations, Op. 83, Mendelssohn; Lyric Pieces, Op. 38, Grieg; Liebestraum, No. 1, Liszt; Etude, "L'Agilita;" Caprice Espagnole, A minor, Moszkowski.

MAY 7, 1913.

Interpretation Lesson by Mr. Carl Faelten—Inventions, C major and C minor; Fughetta, C major, from Three Part Studies, Bach-Faelten; Songs Without Words, Op. 62, No. 6; Op. 19, No. 3, Mendelssohn; Sonata, Op. 31, No. 2, Beethoven; Impromptu, Op. 26; Berceuse, Op. 57; Ballade, Op. 23, Chopin.

MAY 14, 1913.

Interpretation Lesson by Mr. Carl Faelten—Sonata, Op. 164, Schubert; Papillons, Op. 2, Schumann; Cachoucha Caprice, Fantasy, Op. 119, Raff.

MAY 17, 1913 (Saturday Class).

Interpretation Lesson by Mr. Carl Faelten—Waltz, Scherzino, Polacca Militaire, from Op. 101, Bertini; Rondo in G major, Beethoven; To the Sea, MacDowell; Impromptus, C sharp minor and E flat minor, Reinhold; Variations, Op. 142, No. 3, Schubert; Soaring, Op. 12, No. 2; Nachstuck, Op. 23, No. 4; Whims, Op. 12, No. 4, Schumann.

MAY 21, 1913.

Interpretation Lesson by Mr. Carl Faelten—Suite Francaise, No. 5. Bach; Sonata, Op. 7, Grieg; Nocturne, Op. 62, No. 2; Scherzo, Op. 39, Chopin.

MAY 28, 1913.

Interpretation Lesson by Mr. Carl Faelten—Rondo-Gavotte (from 6th Violin Sonata) Bach; Sonata, Op. 31, No. 3, Beethoven; Songs Without Words, Op. 62, No. 4; Op. 30, No. 5; Scherzo, Op. 16, No. 2, Mendelssohn; Hungarian Rhapsody, No. 2, with Cadenza by Faelten, Liszt.

JUNE 4, 1913.

Interpretation Lesson by Mr. Carl Faelten—Suite, Op. 72, Raff; Transcription, "Night and Dreams," Schubert-Faelten; "The Wild Hunter," MacDowell; Sonata, Op. 22, Schumann.

RECITALS
(Continued from July 18)

APRIL 26, 1913.

Ensemble—Katherine Gormley, Anne Bowen, Celinea Wells, Maxine Buck, Elizabeth Nichols, Madeline Pearce, Helen G. Tracy, Mary Washburn—Le Poule, Rameau; Spanish, Op. 23, No. 3, Moszkowski.

Elsa Evans—Sunshine, The Gentle Maiden, Gurlitt; Merry Manikins, Lerman.

Oliver E. Williams—Poor Orphan, Wild Horseman, Happy Farmer, from Op. 68, Schumann; Air, A major, Handel-Faelten; Menuet, C major, Beethoven.

Anne Bowen—Etudes No. 3 and No. 12, Burgmuller. Second Pianoforte: Mrs. Reinhold Faelten.

Richard Hoyt—Song by Moonlight, Thome; Blue Bells, B. Smith.

Faelten System (Transposition Exercises)—William Martin—Waltz, Op. 197, No. 1, Gurlitt; Charles Burnham Porter, Jr.—Hunting Song.

Marion Vaillant—Waltz, Op. 12; Album Leaf, Op. 12; Norwegian Song, Op. 42, Grieg.

Margaret Peabody—Concerto, Op. 45, Moscheles. Second Pianoforte: Carl Faelten. Tutti: Cecilia Petersen, Anna Mackay, Vivian Fraser, Harry G. Starr.

Mary Morton Washburn—Marionettes, Stcherbatcheff; Lotus Land, Cyril Scott; Reflets dans l'eau, Debussy; Rhapsodie, "Espana," Chabrier-Chevillard.

MAY 1, 1913.

Ensemble—Gertrude Nolan, Dorothy Outwater, Esther Nissen, Helen Cutter, Walter Nissen, Ruth Davis, John Hantz, Mary Washburn—Mazurka, Polka, Op. 451, Behr.

Lorna Bugbee—Softly Sings the Brooklet, Wenzel; The Goblin, Lemont; Laendler, Rogers.

Marion Mackay—Fun and Frolic, Waltz, F major, Gavotte, C major, Colomber.

Ensemble—Louise Bogan, Alice Benson, Loretta Marshall, Catherine Verry, Isabelle McCarthy, Hazel Marsh, Helen Dallahan, Ruth Fitzgerald—Waltz and Finale, Op. 250a, No. 4, Bohm.

Margaret Wyman—Nocturne, A major, Lynes; Air de Ballet, "Yvette," Clement.

Isabelle McCarthy—Allegro from Concerto, E flat major, Mozart. Second Pianoforte: Carl Faelten. Tutti: Helen V. Ray, Marjorie Goodwin, Cecilia Petersen, Harry G. Starr.

Transposition Exercises (Faelten System)—Rita Mahoney, Muriel Stockwell, Florence Bandiera, Mildred Sheatsley, Mary Fellows, Alice Campbell, Charlotte Tingley, Mrs. Frederick Cadwell, Blanche Hayes, Mildred Jordan—Melody, major; Soldier's March, major; Poor Orphan, minor; Happy Farmer, major; Schumann.

Muriel Stockwell—Contra Dance, C major, Beethoven-Seiss; Summer's Eve, Kobold, from Op. 71, Grieg.

Ensemble—Lucille Knudson, Helen Spurr, Dorothy Shann, Hazel Campbell, Agnes Gerry, Irene Phinney, Lillian Moore, Mary Washburn—Overture, "Felsenmuhle," Reissiger.

Beulah Breed—Barchetta, Nevin; Persian Song, Burmeister; Fruhlingsrauchen, Sinding.

Frank Guilfoyle—First Movement from Concerto, Op. 85, Hummel. Second Pianoforte and tutti as above.

MAY 8, 1913.

Ensemble—Helen Lack, Marie Conlin, Oswald Thwing, Natalie Ham, Howard Lack, Florence Keen, Douglass Collier, Robert Martin—The Morning Hour, Daisies and Buttercups, A Little Minstrel, Op. 400, Sartorio.

Lewis Harlow—Concerto, A major, First Movement, Mozart. Second Pianoforte: Carl Faelten. Tutti: Harry G. Starr, Frank Guilfoyle, Harry J. McClenahan, Paul Farnum.

Charles Cushing Fearing—Nocturne Characteristique, "Noontide," Field; Song Without Words, Op. 53, No. 4, Mendelssohn; Grandmother's Minuet, Grieg; Etude for Left Hand, "Isolee," Ravina; Danse des Elfes, Sapellnikoff.

Transposition Exercises (Faelten System)—Edna Byram, Spencer Brugh, Eleanor Dwyer, Whitman Hall—Lullaby, major, Mary M. Washburn. Kenneth Beardsley—Tarantelle, minor, W. S. Smith; Teddy Bear's Lullaby, major, Baumfelder.

Lewis Harlow—Solfeggietto, Ph. Em. Bach; Variations, "Nel cor piu," Beethoven; Song Without Words, Op. 85, No. 1, Mendelssohn; Perlenschnur, Chwatal; Little Sonata, MS., Lewis Harlow.

Charles Cushing Fearing—Concerto, G minor, First Movement, Dussek. Second Pianoforte and Tutti as above.

MAY 10, 1913.

Anne Hathaway Gulick, assisted by Bertha Wesselhoeft Swift, soprano, and Carl Faelten. Song accompaniments by Margaret Gorham Glaser.

Pianoforte—Sarabande and Gigue, Handel-Faelten; Theme and Variations, Op. 34, Beethoven.

Songs—Rose Softly Blooming, Spohr; A Pastoral, Carey.

Pianoforte—Etude Arabesque, Foote; Nocturne, Op. 16, No. 2, Burdett; Preludium, Lento assai, Staccato Etude, Op. 32, Scharwenka.

Songs—"Es ist kein Berg so hoch," Hildach; Blackbird's Song, Cyril Scott; "Spring," Mrs. H. H. A. Beach.

Pianoforte—Passacaille, Op. 130, Chaminade; Nocturne, Op. 32, No. 1, Chopin; Sevilla, from Suite espagnole, Albeniz; Witches' Dance, MacDowell; Impromptu on a theme from Schumann's Manfred, for two Pianofortes, Reinecke.

MAY 15, 1913.

Ensemble—Harry Gibbs, Lillian Hirsh, Dorothy Kerrison, Minnie Valentine, Eleanor Gibbs, Arthur Williams, Selma Glidden, Arthur Bassnett—Overture, "Le val d'Andorre," Halevy.

Elmer Rietzel—Knight Rupert, Schumann; Parade, Weidig.

Margaret Louise Stock—Opening of the Ball, Dreaming of Angels, from Op. 81, Kullak; March and Waltz, from Clef Reader (transposed), Faelten.

Ruth Fitzgerald—Mon Pays, Antiga; Valse Mystique, Wachs.

Mildred Bacigalupo—Corals Caprice, Engelman; Etude, Op. 105, No. 5, Burgmuller; second pianoforte, W. S. Smith.

Ensemble—Rena Murphy, Beatrice Temple, Muriel Stockwell, Pauline Terry, Eva Kirk, Gladys Ingalls, Rita Mahoney, Louise Wright—Menuet, Opus 3; Andante con variazioni, Op. 10, Rondo, Weber.

Marjorie Deere Stephens—Teasing, Von Wilm; The Lark's Song, Tschaikowsky; Catch Me, Henriques.

Grace Bassnett—Village Festival, Merry Hunting Party, Roguishness, from Op. 47, Heller.

Marjorie Deere Stephens, Grace Bassnett—Tarantella, A minor, Pieczonka.

Maxine A. Buck—Allegro from Concerto, E flat major, Mozart; second pianoforte, Carl Faelten; Tutti, Helen V. Ray, Marjorie Goodwin, Harry G. Starr, Cecilia Petersen.

Margaret Leahy—Allegro from Sonata, E flat major, Haydn; Serenata, Moszkowski; Polonaise Triumphale, Friml.

Ensemble—Harry J. McClenahan, Adelaide Keezer, James Oakes, Blanche Hayes, Marion Parmenter, Mary Prescott, Hazel Campbell, Harry B. Starr—Jubel Overture, Weber.

(To be continued)

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Proprio," Mr Walter N. Waters, organist Passionist Monastery, West Hoboken, secretary of the N. A. O. "How Can the Scope of the N. A. O. Be Widened?" Mr. Arthur Scott Brook, organist Church of the Strangers (Deems Memorial), New York.

1:30 p. m.—Papers, "Orchestration for the Organist," Mr. Homer N. Bartlett, New York. "The Perfunctory Musician," Mr. Chester H. Beebe, organist Janes Memorial Methodist Episcopal Church, Brooklyn, and treasurer of the N. A. O. "Three Defects," Mr. James Pearce, Mus. Bac., Yonkers, N. Y. Question Box. Adjournment.

4:30 p. m.—Organ recital, by Mr. Clifford Demarest, F. A. G. O., organist Church of the Messiah, New York.

8:00 p. m.—Organ recital Auditorium, Ocean Grove, by Dr. Percy J. Starnes, F. I. G. C. M., London, organist of the Auditorium, Atlanta, Ga.

Friday, August 8, 9:30 a. m.—Papers, "The Organ Recital as a Civic Asset," Mrs. E. B. Summers, Keokuk, Iowa. "The Oblong Nuisance," Mr. Newton J. Corey, Detroit, Mich. Question Box. Adjournment.

1:30 p. m.—Paper, "Standardization of the Organist," Mr. Tali Esen Morgan, general superintendent N. A. O. Business meeting.

4:30 p. m.—Organ recital, by Newton J. Corey, organist Fort Street Presbyterian Church, Detroit, Mich.

8:00 p. m.—Organ recital, by Mr. J. J. Miller, organist Christ Church, Norfolk, Virginia.

Saturday, August 9.—Open meetings, committee meetings, Rumpus Club exercises, etc., etc.

8:00 p. m.—Grand performance of "The Messiah" in the Ocean Grove Auditorium, under the direction of Mr. Tali Esen Morgan.

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Organ Programs

Monday, August 4, 4:30 p. m.—First Meth-Methodist Episcopal Church, Asbury Park, Arthur H. Turner, organist Trinity Methodist Episcopal Church, Springfield, Mass.

PROGRAM

Sonata in E flat minor, Op. 65.....H. W. Parker
Allegro Moderato
Andante
Allegretto.
Fugue
Evening Song ..... E. C. Bairstow
Allegro, first Symphony ..... A. Maquaire
Concert Caprice ..... Edward Kreiser
Nocturne in A flat .....G. Ferrata
Tone Poem "Finlandia" .....Jean Sibelius

Tuesday, August 5, 4:30 p. m.—First Methodist Episcopal Church, Ausbury Park, by T. Tertius Noble, organist St. Thomas's Church, New York.

Wednesday, August 6, 4:30 p. m.—First Methodist Episcopal Church, Asbury Park, by William H. Gage, organist First Methodist Episcopal Church, Montclair, N. J.:

PROGRAM

Fugue, F major ..... J. L. Krebs
Meditation ..... Clarence Lucas
Fantasia ..... Franz Wagner
Chorale, "Wo soll ich fliehen hin"..... J. S. Bach
Finale, second Symphony .....C. M. Widor
Shadow Song (Dinorah) ..... G. Meyerbeer
Organ Sonata, Descriptive of the 94th Psalm.....
..... J. Reubke
Introduction
Fugue

Thursday, August 7.—First Methodist Episcopal Church, Asbury Park, 4:30 p. m., by Clifford Demarest, F. A. G. O., organist Church of the Messiah, New York:

PROGRAM

Sonata, A minor ..... Josef Rheinberger
Tempo Moderato
Intermezzo
Fugue in E flat (St. Ann's) .....J. S. Bach
Funeral March and Seraphs Song .....Alex. Guilmant
Pastorale ..... Arthur Foote
Festival Hymn .....Homer N. Bartlett
Nocturne ..... H. Brooks Day
A Pastoral Suite ..... Clifford Demarest
Sunrise
Rustic Dance
Sunset
Thanksgiving

Thursday, August 7, 8 p. m.—Auditorium, Ocean Grove, by Percy J. Starnes, Mus. Doc., F. I. G. C. M., London, organist of the Auditorium, Atlanta, Ga.:

PROGRAM

Allegro Vivace, Symphony No. 5 ..... Widor
Barcarolle, "A Night in Lisbon" .....
..... Saint-Saens (Starnes)
Choral and Fugue, Fifth Sonata ..... Guilmant
Variations Serieuses, (Schaab) .....Mendelssohn
Madrigal (new) ..... Starnes
Legend, "St. Francis Preaching to the Birds".....
..... Liszt (Starnes)
Fantasia on Swiss Melodies, and Tempest in the Alps ..... Breitenbach

Friday, August 8, 4:30 p. m.—First Methodist Episcopal Church, Asbury Park, by Newton J. Corey, organist Fort Street Presbyterian Church, Detroit, Mich.:

PROGRAM (All America)

Fantasia and Fugue .....S. Archer Gibson
Sonata in C minor .....Ralph L. Baldwin
Adagio
Recitative and Finale
Allegro Assai
Oriental Sketch .....Ernest R. Kroeger
Allegretto ..... Arthur Foote
(a) Legend. (b) Caprice Charles Wakefield Cadman
Prelude in D flat ..... Adolph M. Foerster
(Dedicated to Mr. Corey)
Melody in B flat ..... George E. Whiting
(Dedicated to Mr. Corey)
Grand Sonata in A minor .....George E. Whiting
Allegro Con Moto
Religious Melody with Variations
Finale, Allegro Vivace

Friday, August 8, 8 p. m.—First Methodist Episcopal Church, Asbury Park, by J. J. Miller, organist Christ Church, Norfolk, Virginia:

PROGRAM

Introduction and Variations, A major.... A. F. Hesse
Sunshine and Shadow ..... Dudley Buck
The Holy Offices, Op. 88 ..... Otto Malling
Baptism
Wedding March
Communion
Funeral March
Romanza, in C minor, Op. 28, No. 1.....
..... H. Alexander Matthews
Canzone .....Walter Handel Thorley
Organ Concerto in F major .....G. F. Handel
(The Cuckoo and the Nightingale)
Spring Song, "From the South" ..Edwin H. Lemare
Scherzo Symphonique Concertant .....Wm. Faulkes

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A LETTER FROM WILLIAM C. CARL

July 17, 1913.

Val-Mont, Switzerland.

My Dear Dr. Morgan:

My best wishes for the convention of 1913, to yourself, the board of directors and the members of the N. A. O.

Its success was fully assured before my departure for Europe, and I am confident the convention of this year will excel all others.

I regret exceedingly to be absent and miss attending the various sessions.

May the work accomplished this summer do much for the advancement of organ music in our own dear country.

All Europe is taking notice of the great studies and progress being made.

Best greetings,

WILLIAM C. CARL.

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Music in Chicago

AMERICAN INSTITUTE OF NORMAL METHODS

Herewith are given likenesses of those who have greatly to do with the success of the American Institute of Normal Methods, given each summer at Northwestern University in Evanston. It may be said at once that the American Institute of Normal Methods stands for protection to the public schools from "medium skill," as regards public school music.

WILLARD HALL

The faculty of this summer school is comprised of men prominently associated with the public school music work of the country. Among these may be mentioned Edward B. Birge, Mus. Bac., general supervisor of the public school music at Indianapolis, Ind. Another whose name is familiar to musicians the length and breadth of the country is that of Otto Miessner. Mr. Miessner conducted the class of musical appreciation to the evident delight and very great profit of the teachers attending from practically every school in the country. Ably assisting Mr. Miessner in giving illustrations at the piano was Miss Eleanor Kimberly, assistant supervisor of music at Minnneapolis, Minn.

VIOLET V. COLLINS

FRANK D. FARR

Needless to state, this class is designed to impart to the members keener insight into musical form. The song, rondo and sonata are analyzed and explained. Method work included a critical study of pedagogical principals upon which successful methods in teaching public school music must be based.

One profitable and interesting afternoon session was devoted by Mr. Miessner to dance forms, including the French, Old English and Spanish, among which were the Musette, Gavotte and Bouree, the latter being fittingly illustrated by readings from Bach's music.

EDWARD B. BIRGE

W. OTTO MIESSNER

Miss Alice Inskeep, supervisor of music at Cedar Rapids, Ia., had charge of a most interesting class, and Earle Killeen of Cedar Rapids, Ia., proved to be a valuable member of the faculty.

Willard Hall, one of the beautiful dormitories of the Northwestern University, provided a home for the visiting teachers, while Music Hall and Fisk Hall were the scene of many fine music functions, several of which have been reported in Music News.

Mr. Frank D. Farr proved to be a courteous and intelligent manager of the institute, and the work of Violet V. Collins of the Music Department of Silver, Burdett and Company, was effective throughout. The teachers went away on last Saturday night feeling that the session had been a most profitable one. The attendance was the largest in its history.

AMERICAN CONSERVATORY

The closing concert of the summer series at the American Conservatory of Music took place on Wednesday morning before an audience which filled Kimball Hall and which was very demonstrative in approval of the work of the artists of the program.

Mr. Silvio Scionti played fourteen of the smaller pieces of Schumann in a group, gave the "C Sharp Minor Nocturne" and the "A Flat Ballade" of Chopin, and closed with a movement from the Liszt "B Minor Sonata" and the "March Militaire" by Schubert-Liszt, all of which he played with his customary brilliance and enthusiasm.

Louise Hattstaedt-Winter sang a group of chansons by Hahn, Massenet and Weckerlin, proving anew her fine use of French, and in the English text songs she gave ample proof that her enuncation of English has improved.

Her voice is continually growing and her use of it, always adept, has now become artistic in a very fine degree.

The quality is always sweet and the skill and taste with which she manages dynamic questions is very marked.

Two of the Woodforde-Finden songs, "Indian Love Lyrics," were given in convincingly good style; Lisa Lehmann's "Wood Pigeon" was charming, and "The Wren," by the same composer, was a piece of dainty coloratura it would be difficult to excel.

C. E. W.

Kurtz.—George Ralph Kurtz, who has been supplying the organ at the Second Baptist Church, is to head the piano and organ department in the Fargo (N. D.) Conservatory next year. Mr. Kurtz will be remembered as the organist at the old Second Baptist Church for nearly seven years under Milon R. Harris, and later at the Third Presbyterian.

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SUMMER NIGHT CONCERTS

The third in the series of summer night concerts at Warren Avenue Congregational Church, introduced four artists in a program of great variety and much interest.

Miss Hazel Dell Neff, who taught last year at a college in the south and who this season is remaining at her home in Plymouth, Ind., in the intervals between her extensive concert giving, was the soprano of the occasion and again pleased the Warren avenue clientele very much, having once before appeared in the same church under the same auspices.

GERALD HUNT

ROBERT BARRON

Her concert style is admirable and her charm for an audience is undeniably great. Her voice is a clear, high soprano, with ample volume in the middle register and soaring to great altitude with perfect ease. Spross' "Yesterday and Today" proved an admirable opening number and this was followed by a reading of the "Caro Nome" from "Rigoletto," which was clean cut and beautiful, excelling especially in the ease with which its trills and other embellishments were manipulated.

In the second group Abt's cunning "Cuckoo" was entirely suited to her style, and Ashford's "The Dawn," and Russell's "Sunset" proved to have much intrinsic value in each case and they were done by Miss Neff with certainty and effect. For encore she gave the florid arrangement of "Comin' Thro' the Rye" used by Jenny Lind, with much brilliance, and at the close offered Carrie Jacobs-Bond's "Nothin' But Love" to the delight of the audience.

Mr. Gerald Hunt of South Bend, Ind., who gave so successful a recital in his home city very recently, was the other singer on Thursday and showed his basso-cantante voice to much advantage. His tone is round and full, while at the same time it is of unusual mellowness, and he uses it in a way to prove that his study has been extensive and well directed.

"Mary of Allendale" (Old English), "By the Sea" (Schubert), and "Dreams in the Twilight" (Strauss) were suave in treatment and musical in effect, while Bush's "The Eagle," afforded opportunity for some dramatic power.

For second group Grieg's "At the Brookside," proved to be refreshingly novel and melodious, while the "Rhein Wine Song" of Ries was sung with much display of virtuosity. In this group the charming manuscript song by Max Wald, "The Perfect Hour," was to have been sung but unfortunately the copy was lost and Mr. Hunt had to substitute "Mother o' Mine" by Tours, a song which was received, however, with every demonstration of approval. An encore being demanded an Irish humoreske was sung with much unction and effect.

HAZEL DELL NEFF

Edith Shaw Brown proved herself to be a pianist of refined charm and adequate brilliancy. Her various appearances of the past season, before the Amateur Musical Club and elsewhere had marked her as a pianist to be reckoned with and the Warren Avenue audience was not slow to endorse the general verdict of "excellent."

A "Nocturne" of Chopin was played with very beautiful singing tone and the "Fantasie Impromptu" by the same composer was crystal clear in effect, while a G Minor "Prelude" (played for encore) was delightful in its evenness and clarity.

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The shimmering "Caprice No. 2" by Paganini-Schumann was a piece of piano playing of great value, a Henselt "Etude" was carefully done and the Rachmaninoff "Prelude" in G Minor was not only broad and masterly, but it was also the very epitome of pure piano tone.

The remaining soloist was Robert Barron, a young violinist, who has made a good impresion wherever he has played, and who at this time excelled his previous efforts appreciably.

This young man has good, clear tone and very unusual depth and power, while his temperament is such that he gives interesting and original interpretation to whatever he presents. The very lovely "Melody" by Charles G. Dawes was exceptionally well done, the "Humoreske" by Borowski proved to be thoroughly and piquantly interesting, the "Polish Dance" of Drake was positively scintillant and the Vieuxtemps "Ballade et Polonaise" provided much of interest and was also an exposition of good violin playing which was so enthusiastically received by the audience that an encore was necessary, Mr. Barron choosing for the purpose the well known and much liked "Minuet" by Beethoven.

EDITH SHAW BROWN

MAC BURNEY STUDIOS

The program at the MacBurney Studios on Monday night, given in full detail here, was the medium of introducing to a studio full of enthusiasts the work of Miss Olga Leaman, a young soprano whose work was so fine and whose natural endowments, vocally, are so great that there is no hesitation in predicting for her a pronounced success in the work she has chosen.

She has good presence, perfect poise and fine interpretative abilities, while her voice is remarkable, both for range and sonority.

In its lower tones it has a contralto-like quality which is very effective, but it runs also the full scale of soprano requirements, being however, of solid quality and much power throughout its range.

Without detailing the various songs of the program it is but fair to say that each one was given in a way to convincingly prove that it had been most carefully chosen and studied and that there was full appreciation of the time and the place as well as perfect understanding with the admirable accompaniments of William Lester.

Passing by	Purcell
Seperazione	Old Italian
In the Boat	Grieg
Dahcim	Kaun
Waldeinsamkeit	Reger
Vor Sonnenaufgang	Meyer
Jubelkunde	Meyer
Could My Songs Their Way Be Winging	Halm
Night and Dawn	Liddle
O My Garden	Mallinson
The Message and the Song	Mallinson
Just as It Used to Do	Harris
Like a Rosebud	La Forge
Ah, Love, But a Day	Beach
Across the Hills	Rummel
Ecstasy	Rummel

MACBURNEY STUDIOS

A program of modern French songs will be given in the MacBurney Studios next Monday evening by Grace Brune Marcusson, soprano, and William Lester, accompanist. The following songs will be given:

Chant Hindou	Bemberg
Si jetais jardinier	Chaminade
Sonnet d'Amour	Thome
Oh si les Fleurs	Massenet
Ouvre tes yeux bleus	Massenet
Si mes vers avaient des ailes	Hahn
L'Heure exquise	Hahn
Clair de lune	Faure
Romance	DeBussy
Hai Luli	Coquard
Au Printemps	Gounod
L'Esclave	Lalo
Thrinodia	Holmes
Le meileur moment	Devries
Vous dansez, Marquise	Lemaire

BACH CHORAL SOCIETY

At a recent meeting of the officers and directors of the Bach Choral Society, Harriet Martin Snow was appointed business manager for the coming season. John W. Norton is the conductor and the office of the society (which is Mrs. Snow's Concert and Choir Bureau), is located in Summy's music store, 64 East Van Buren street. Telephone Harrison 5881.

EMIL LIEBLING

Mr. Emil Liebling will present his nine-year-old pupil, Josephine Rosensweet in a concert which he is to give in Kimball Hall on Saturday afternoon at three o'clock.

Others assisting in a chamber music program will be Mr. Liebling, pianist, David Rosensweet, violinist, and Mr. Max Steindel, 'cellist.

The full program follows:

Overture "Ruy Blas" ..... Mendelssohn
Trio in D minor, Op. 49 ..... Mendelssohn
Allegro Molto
Messrs. Liebling, Rosensweet and Steindel
Sonata, Opus 31, No. 2 ..... Beethoven
Emil Liebling
Serenade, Opus 34, No. 1 ..... Emil Liebling
Messrs Liebling, Rosensweet and Steindel
Concerto in D minor (First Movement)..... Mozart
Josephine Rosensweet
With Second Piano by Mr. Liebling
Trio Opus 49 ..... Mendelssohn
Andante, Scherzo and Finale

Bingham.—Church programs from Streator, Ill., show that Miss Bingham's song, "Beatitudes," was recently sung there by Mrs. Sue Jackson Foster, contralto. Also her duet for soprano and alto, "Sunset and Evening Star," was sung by Mrs. Foster and Miss Ferol Leggette.

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UNIVERSITY OF CHICAGO

The summer night concert of Monday evening drew an almost completely filled house at the University and the Imperial Quartet, which furnished the program was given a reception which must have been gratifying in the extreme.

This organization—composed of Wallace Moody, Robert Wood, Ben Q. Tuffts and Julian Worthington, has now been intact for so long a time that a perfect ensemble has been established, and as each member of the quartet is a thorough musician it follows naturally that the interpretative power of this body has grown to be wonderfully varied and always convincing.

It would be difficult indeed to suggest wherein the balance of the voices could be improved. There is a perfect proportion and an exact blending at all times and the quality of each individual voice as it, from time to time, comes forward in solo phrase is invariably sweet and sufficiently powerful as well.

The program was chosen with a view to summer night conditions, of course, but it was nevertheless one of marked significance and easily proved the Imperials to have gone a long way in their effort to make a concert by a male quartet something more than merely an "entertainment," and that, in competent hands it may, in fact, be made a program of real music.

The only numbers sung on Monday which were trivial were "Golden Bells," (Dion de Marbelle), and "Goodnight, Little Girl, Goodnight," by Macy, and these were so more in the banality of the poems than in the music itself, which in the case of Macy is possible at least.

The Callicott, Keller and Mendelssohn pieces were truly dignified. In the case of the "Battle Hymn," the Julia Ward Howe verse is so superb as to constitute a separate and distinct charm.

Mr. Worthington in the Damrosch number gave ample evidences of dramatic growth and again displayed an excellent voice. The enunciation of text in this song was something remarkable and was as effective as the spoken word would have been. Mr. Worthington was received with great acclaim and for encore gave a suave and vocally impressive reading of the Schumann "Ich Grolle Nicht."

The other soloist was Robert Wood, whose singing of the "Onaway, Awake Beloved" had much to commend it—his voice being very rich in its best range and his enunciation also being good.

For encore he gave an unusually smooth reading of "One Perfect Day," an exquisite song by Hill.

Besides the programmed number by Carrie Jacobs-Bond her "Just Awearyin' for You" was also given, and these two pieces were found to be of special charm in quartet form and very especially so as given at this time.

The Buck, and Clough-Leighter numbers were crisp in form and very strong in presentment, while the Tosti piece proved to be a musical bon bon, very pretty and very much relished by the audience.

Lemon's "My Ain Folk" was sung with a purity and an expressiveness which but few soloists could equal while "Sweet Genevieve," "The Shoogy Shoo," Nevin's "Rosary" and "Old Folks at Home" (encores), were all done with simplicity of style and perfection of musical impressiveness.

IMPERIAL QUARTET

The program in full follows:

The Song of the Troubadours	Callcot
The Imperial Quartet	
In Absence	Buck
I Love You Truly	Bond
My Lady Clo'	Clough-Leighter
The Imperial Quartet	
Danny Deever	Damrosch
Mr. Worthington	
My Ain Folk	Lemon

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The Shoogy Shoo ..... Ambrose
Sweet Genevieve ..... Bishop
The Imperial Quartet
Speed Our Republic ..... Keller
The Battle Hymn ..... Mendelssohn
Venetian Boating Song ..... Tosti
The Imperial Quartet
Onaway, Awake, Beloved ..... Coleridge-Taylor
Mr. Wood
The Evening Hymn ..... Rheinberger
Golden Bells ..... Dion de Marbelle
Goodnight, Little Girl, Goodnight ..... Macy
The Imperial Quartet

On Wednesday evening the second Symphony concert was given with this program:

Overture, "Oberon" ..... Von Weber
Symphony No. 40 in G minor ..... Mozart
Allegro Molto
Andante
Minuetto. Allegretto
Allegro Assai

INTERMISSION

Overture, "The Merry Wives of Windsor" ....Nicolai
Larghetto (from second Symphony) ..... Beethoven
Praeludium ..... Jarnefelt
Berceuse ..... Jarnefelt
Waltz, "Tales from the Vienna Woods" .....Strauss
Andante Cantabile ..... Tschaikowsky
March, "Pomp and Circumstance" ..... Elgar

The concert of Monday evening, August 4, will be given by Miss Jenny Dufau.

C. E. W.

RAVINIA PROGRAMS

The programs for the first week of opera at Ravinia read as follows:

MONDAY, JULY 28, 8:15 P. M.—"LUCIA DI LAMMERMOOR," Opera by Donizetti.
(Second Act and Mad Scene)

Lucia ..... Jennie Dufau
Alice ..... Florence Mulford
Sir Edgar ..... Leonid Samoloff
Henry Ashton ..... Louis Kreidler
Bide the Bent ..... William Schuster
Arthur Bucklaw ..... Harry Davies
Norman ..... Phil Fein
Overture to "Der Freischutz" ..... Weber
Ave Maria ..... Schubert-Lux
Selections from "The Damnation of Faust" ....Berlioz

TUESDAY, JULY 29, 3 P. M.

Overture, "Ruy Blas" ..... Mendelssohn
Legend, "Zorahayda" ..... Svendsen
Suite ..... Scharwenka
Suite, "Arcadian" ..... Scharwenka
Rustic Dance
Minuetto
Shepherd's Lament
Wedding March
Entr' Acte, ballet music from "Rosamunde" ..Schubert
"In the Spinning Room" ..... Dvorak
Polonaise from "Eugen Onegin" ..... Tschaikowsky

TUESDAY, JULY 29, 8:15 P. M.—"MADAME BUTTERFLY," Opera by Puccini. (First Act)

Cho Cho San ..... Lois Ewell
Suzuki ..... Florence Mulford
Lieut. Pinkerton, U. S. Navy ..... Leonid Samoloff
Sharpless, U. S. Consul ..... Louis Kreidler
The Bonze ..... William Schuster
Goro, a marriage broker ..... Phil Fein
March from "Boabdill" ..... Moszkowski
Overture, "Patrie" ..... Bizet
Dance of the Flowers and Aurora ..... Parelli
Slavonic Dances ..... Dvorak

WEDNESDAY, JULY 30, 3 P. M.

Overture to "Rosamunde" ..... Schubert
Symphony, G minor ..... Mozart
Rustic Scenes ..... Godard
Village Scenes
Evergreens
Waltz
Waltz, "Morning Journal" ..... Strauss
Rhapsody, "Espana" ..... Chabrier

WEDNESDAY, JULY 30, 8:15 P. M.—"TALES OF HOFFMAN."
Opera by Offenbach. (Two Scenes)

Antonia ..... Jennie Dufau
Olympia ..... Jennie Dufau
Niclause ..... Florence Mulford
Hoffman ..... Leonid Samoloff
Dr. Miracle ..... Louis Kreidler
Coppelius ..... Louis Kreidler
Crespel ..... William Schuster
Spalanzani ..... William Schuster
Franz ..... Phil Fein
Cochenill ..... Phil Fein
The Mother .....
Introduction to Act 3, "A Basso Porto" ..... Spinelli
"Under the Trees" ..... Massenet
'Cello and clarinet obligato by Messrs. Steindel and Schreurs
Czardas from "In Foreign Lands" ..... Moszkowski

THURSDAY, JULY 31, P. M.
Children's Program

Music to "A Midsummer Night's Dream" ..... Mendelssohn
Overture
Nocturne
Scherzo
March
Waltz, "One Thousand and One Nights" ..... Strauss
Overture, "Poet and Peasant" ..... Suppe
Suite, Children's Games ..... Bizet
March, "Trumpet and Drums"
Berceuse, "The Doll"
"The Top"
Duo, "Little Husband, Little Wife"
Galop, "The Ball"
Dance from "The King's Children" ..... Humperdinck

THURSDAY, JULY 31, 8:15 P. M.—"THAIS"
Opera by Massenet. (Mirror and Death Scenes)

Thais ..... Lois Ewell
Albine ..... Florence Mulford
Athanael ..... Louis Kreidler
Nicias ..... Leonid Samoloff
Overture to "Oberon" ..... Weber
Poetic Scenes ..... Godard
In the Forest
In the Village
Waltz from "Eugen Onegin" ..... Tschaikowsky
Bachanale from "Sampson and Delilah" ....Saint-Saens

FRIDAY, AUGUST 1, 3 P. M.

Marche Triomphale ..... Borowski
Overture, "Melusina" ..... Mendelssohn
Variations on the Austrian Hymn ..... Haydn
Inferno from music to "The Tempest" ..... Van der Stucken
Symphonic poem, "Phaeton" ..... Saint-Saens
Lyric Suite ..... Grieg
Rustic March
Nocturne
March of the Dwarfs
Polonaise ..... Svendsen

FRIDAY, AUGUST 1, 8:15 P. M.—"TALES OF HOFFMAN"
Opera by Offenbach. (Two Scenes. Same Cast as Wednesday)

Introduction to Act 3, "Lohengrin"
Prelude to "Lohengrin"
Bachanale from "Tannhauser"
Prelude to "Die Meistersinger" ..... Wagner

SATURDAY, AUGUST 2, 3 P. M.

Coronation March ..... Svendsen
Overture, "Orpheus in Hades" ..... Offenbach
Tarantelle ..... Nicode
Three Dances ..... German
"Henry VIII."
Morris Dance
Shepherd's Dance
Torch Dance
Symphonic poem, "The Bells in the Enchanted Forest" ..... Bruneau
Waltz, "Wine, Woman and Song" ..... Strauss
Tarantelle from "Italian Capriccio" ..... Tschaikowsky

SATURDAY, AUGUST 2, 8:15 P. M.—"MADAME BUTTERFLY"
Opera by Puccini. (First Act. Same cast as on Tuesday)

Overture to "Mignon" ..... Thomas
Moorish Fantasy, from "Boabdil" ..... Moszkowski
Malaguena, from "Boabdill" ..... Moszkowski
Waltz from "The Thorn Rose" ..... Tschaikowsky

NORTHWESTERN UNIVERSITY

The last of the summer concerts at the School of Music of Northwestern took place on Wednesday evening at Music Hall in Evanston, a place entirely inadequate to meet the demands of the occasion in the way of seating capacity and which is uncomfortably crowded at every function given by the school. Certainly the Northwestern University School of Music is in very great need of a large music building with a hall which will accommodate much greater audiences than new.

On Wednesday Mr. Walter Allen Stults sang a fine program of songs, and variety was given by the introduction of some two-piano pieces in which Mr. Arne Oldberg and Mr. Carl M. Beecher shone to brilliant advantage.

The "Variations," by Schumann, were played with most exquisite musicianship; the "Le Matin" of Chaminade was a piece of crystal clarity, and the Saint-Saens "Variations" introduced every kind of technical virtuosity as well as continual show of interpretative excellence.

Such matters as rhythm and shading, so essential in this kind of work, were flawless, and the speed and clarity of scales and arpeggi were marvelous; but, quite aside from such commonplace excellencies, there was a QUALITY to the combined tone and a refinement of manipulation which were

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Quincy, Ill.—Ella M. Jaques, 435 Ninth street.
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Wichita, Kas.—Iris Pendleton, Philharmony Hall.
Springfield, Ohio.—E. W. Olds, The Magazine Han.
Freeport, Ill.—Flora Mayer, 118 Galena St.
Hillsboro, Ill., The Hillsboro Journal.
South Bend, Ind.—South Bend Conservatory.
Phoenix, Ariz.—C. R. Neutzel, Arizona School of Music.
Keokuk, Ia.—Mrs. E. B Summers.
Joplin, Mo.—Mary Bingham, 812 Wall street.
Burlington, Ia.—Ralph S. Perkins, 859 High street.

remarkable, indeed. The two players were as one on all these points, and the audience appreciated to the final degree and gave them a genuine ovation.

The extreme refinement and beauty of Mr. Beecher's work at the first piano in the Chaminade piece were such as to engender the wish to hear him in extensive solo work, and Mr. Oldberg supplemented the ensemble work falling to him by appearing also as accompanist to Mr. Stults, a position he filled with distinction.

Mr. Stults sang first the "Confutatis Maledictus" from the Verdi "Manzoni Requiem," and in this the resonance of his voice was shown to advantage, as well as the breadth and general style of his interpretative thought.

The well known bass aria from "Magic Flute," by Mozart, was sung with utter suavity, and a group of German text songs by Strauss, Hermann, Hollaender and Hinton introduced many kinds of vocal delight.

Mr. Stults has attained a refinement of vocalization which, while it subtracts no whit of the intensity or passion naturally in his voice, yet has the effect of beautifying every song he presents. He has grown very suave and very introspective in his work, and this German group on Wednesday night was an exposition of pure song.

Beethoven's "Creation's Hymn" opened the last group, being followed by Debussy's "Mandoline," which was sung so well (and accompanied so delightfully) that the audience insisted on a repetition.

"The Pauper's Drive" (Homer) was given with repression, but at the same time it was intensely dramatic and the contrast in the closing phrases was admirably managed. Ware's sugary "Boat Song" was again pleasingly in evidence, and the program ended with "I'm a Roamer Bold" (Mendelssohn), which Mr. Stults invested with great piquancy and delivered with superb aplomb. The accompaniment to this also was very exceptional. C. E. W.

OPERA AT RAVINIA

The tabloid operas being given at Ravinia Park this week, and which are to continue for a month, are put on in immensely better way than any which have hitherto attracted audiences to Ravinia, and such is the demand for opera in this community, it has passed into an axiom at Ravinia that the big crowds are sure to follow upon the announcement of opera.

On Tuesday evening the first act of "Butterfly" was witnessed and this act, given in completion, was vastly preferable to most of the hodge podge "arrangements" presented in previous years.

The scenery (loaned by the Chicago Grand Opera Company) was admirable and the stage arrangement and management was such as to give a dignity and completeness to the performance never before witnessed at Ravinia.

The costumes, lighting effects and every detail of the performance were admirably cared for and the "atmosphere" created was appreciably like that in a regular opera house.

The chorus has been well chosen and in the Puccini work had doubtless been thoroughly rehearsed while the orchestra, under the Parelli baton, was superb.

Even in a place where the stage was seen but poorly, and with much disturbance of various kinds to distract attention, the fountain of harmony continually welling up from the players, the exquisite shading and the acute marking of necessary "points" was delightful—nothing finer has been heard even in the Auditorium.

The principals were well chosen and proved mostly to be favorites with the audience.

Miss Lois Ewell, fresh from foreign study, sang well and acted with effect. Florence Mulford was hampered with a part not at all suitable and was also made up very poorly—it is to be hoped that other parts assigned her will be more effective. Louis Kreidler again showed a suave style and good voice. William Schuster displayed again the peculiarly "open" tone by which he is so well known and also a fine acquaintance with opera routine.

Phil Fein, in the small part of the "Marriage Broker" was very pleasing and had the distinction of being the one whose enunciation was so good as to make him by far the best understood singer on the stage, while Lenoid Samoloff displayed a voice quite equal to the "Pinkerton" demands, and at the close of the act, in the duet with Miss Ewell, he shared equally with her in a genuinely enthusiastic demonstration from the audience. C. E. W.

The Elderly Person

The mist was rising and spreading away from the strengthening warmth of the sun as the Comrade walked down the long path of boards on trestles which led to the entrance of the boat house on the edge of the great river. On either side of the walk and surrounding the house itself were clumps of willows in all ages of growth. Tall and short, plump and slender, wide-spreading or lithe and swaying, they grouped their trunks and branches in picturesque tangles, nodding and bending their fresh greenery in welcome to the visitors who came to them in the early hours. The Elderly Person, possessing that sense of irresponsibility which attends a guest, followed the decided tread of the Comrade leisurely and with that anticipatory sense which sends little thrills coursing up and down the physical being. For here was being undertaken a tricksy transaction—the effort to live over again one of the episodes of life which belonged to the two men when there were not the figurative snows of so many winters upon their heads. Nearly everyone longs to do such things. Many have not the courage to dare the danger and spoil a memory. Many are afraid of their friends and more are afraid of themselves. In no one thing, however, is the adage about the Lord's attitude toward a coward more marked than in such undertaking. It is absolutely simple, if one preserves his simplicity. If the pleasure belonged to a day when modest adventures brought satisfaction, then one should approach the endeavor to reproduce that pleasure with the same sort of spirit in which it was first enjoyed. One always retains the spirit; he can be sure, if he has the real desire, to repeat the privilege. It all depends upon what one takes along as to what he will bring back.

The Comrade wheeled the long slender boat down the runway and pushed it off of the truck into the water with a long, gliding swish that was musical. On the bow was a much-loved daughter's name. Its letters revived anew memories of another boat bearing the same cluster, cherishing a sweet life's influence all too short, and never forgotten throughout the years that had come and gone since her name was first spoken. The Comrade piled the cushions in the inviting stern and steadied the shallow cedar frame while the Elderly Person stowed himself away comfortably. Then he gave it a push, sprang on the bow, slid into the seat and slipped the long spruce blades into the rowlocks. The current picked up the shallop easily and proposed at once to take charge of affairs while the Comrade rolled back his sleeves and unfastened his collar. But he had plans to go up stream, and so he put the wide spoons of his oars into the water with such vigor and certainty that the current at once gave up its self-appointed task and went after less experienced game.

Away shot the little craft under the strong but easy swinging strokes. Both men smiled at the sensation and knew that they had not changed a bit and that the mild adventure would have its old-time charm despite the changes which passing years had brought to the stately river and to the men who were not as young as they used to be, however much they affected otherwise.

In the willows lining the shore profusely the red-winged blackbirds were darting in and out just as of old. There were plenty of jays, too, screaming and flying in their businesslike manner, like brokers rushing from post to post in the exchanges. An occasional cuckoo was hiding under the thick foliage; a secretive bird is he. In widened clearings the houseboats of the squatters were safely entrenched for the season, some content to rest on the mud of the falling river, but more of them anchored on logs and vagrant supports pressed into service by the owners, who accepted what was handiest as theirs by that right which they seem to feel belongs to those who take little care as to how they are to be cared for. In front of the mill was a great boom or outer circle of logs chained to one another end to end to protect the heaped up logs brought down the stream from the islands not far away. The current hurried along down so rapidly that the impetus from the quick strokes of the oars against it gave a sense of double swiftness, as though we were apparently going twice as fast as we really were. Suddenly a little jerk indicated the turn of the boat's course, and directly it was out in the open, the wide expanse of flowing water underneath and the great arch of sky overhead. That feeling of infinity which controls the spirit when the body is close to the restless rushing water touched all the chords of being. The little boat danced on the surface, a diminutive shell playing carelessly upon the shoulders of a mighty, overwhelming, yet kindly giant. There was tolerance and forbearance in its attitude so long as its laws were obeyed and its patience was not taken for granted. The sun, rising even higher, brought sparkle to the little ruffles raised by the light wind as it skipped along touching the water here and there. Up in the sky were the fleets of white merchantmen gathering tor their journeys to far-away havens. Nearer and nearer came the green islands. Once these were called sand bars and towheads, because of their bare and unadorned conditions. But flying friendly winds and migrating birds carried seeds and pollen in that helpful missionary way which makes for nature's constant ability to cope with difficult problems and keep up with the progress she has ever before her. Now thick growths of elm, maple, basswood, thorn and other tall growing trees fight for precedence, while the busy willow sends up its ready shoots anywhere and everywhere. It is quite patient when it is cut down at any stage of growth. It knows that it will be replaced by other members of the family at once and in due time possess the land.

Entering the sloughs and bayous about the

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island, the water was more sluggish. The nostrils found that heavily-scented air too which abides where growth is thick. Long endlessly weaving ropes of the wild grape held out tendrils heavy with the fragrance of the new bloom. The odor is pungent and spicy with the breath of lavish richness, almost tropical. A tiny indentation in the shore proved to be the inlet to a miniature lake in the heart of the island. Its slowly moving body was covered with the pollen of the poplars and cottonwood. Barriers of floating logs and brush obstructed the devious way, and long-stemmed water-loving plants grew thick and leaned over to make entrance and exit difficult. It was all familiarly beautiful and vistas unfolded one after another like visions of past scenes long held dear. In the open once more was found the increasingly swift current which betokened the nearby presence of some serious obstruction to the stream. In reply to a look of inquiry the Comrade said yes, the old "dam" was still there and soon he was battling with its swirl and surmounting its crest and in the calm waters above its mild fury. Here was the point where the children found the nest of young cardinals and called the place "Cardinal Point." But here, too, association whispered in reminder, lived always a thrush who sang earliest and latest of his tribe. The oars rested quietly a moment, and then, wondrous mystery of mysteries, out from the tree-tops and over the sounding board of smooth water floated once more the exquisite notes of matchless melody. A memory became a reality. Again and again it sounded the loving assurance that it loved the wildness and solitude and kept alive in its day the love its forbears had earlier acquired for this abode of beauty. The song soared aloft and sweetened the very air by its clinging charm. It set its seal upon the joy of the day and chastened with a benediction the lives of those who listened with ears newly attuned to its ages-old message. For it sang in unchanged beauty of unchanging beauty.

. . . . . .

"I guess it wasn't a disappointment," the Comrade said, as they parted The Elderly Person gave him a handshake not to be lightly forgotten.

THE ELDERLY PERSON.

———♯♯♯———

WOOSTER, OHIO

The following piano recital was recently given at the University Conservatory by Miss Isabel Booker:

Papillon, Op. 2 ..... Schumann
Bohemian Dance ..... Friml
Valse Op. 64, No. 2 ..... Chopin
An Spring Brunnen (At the Fountain) Aus Der Ohe
In Deep Woods (June New England Idyls) ..... MacDowell
Valse Op. 73, No. 2 (Elle et Lui) ..... Schutt
Sonata, Op. 27, No. 2 ..... Beethoven
Adagio sostenuto
Allegretto
Presto agitato

Miss Helen Ewing was heard in this program:

Sonata, Op.. 31, No 2 ..... Beethoven
Largo, Allegro
Adagio
Allegretto
Gondoliera No. 1 (Venezia e Napoli) ..... Liszt
Spinning Song ..... Mendelssohn
Etude, C sharp minor ..... Chopin
Fantaisie Impromptu ..... Chopin
Des Abends (Fantasiestucke)
Aufschwung (Fantasiestucke)
Warum (Fantasiestucke)
Grillen (Fantasiestucke) ..... Schumann
Valse de Concert, D flat ..... Wieniawski

Miss Katharine Seelye's program read as follows:

Faschingsschwank (Carnival Pranks) ..... Schumann
Allegro
Romanze
Scherzino
Staccato Etude ..... Rubinstein
Sonata, Op. 1 ..... Brahms
Allegro
Andante
Scherzo
Marche Mignonne ..... Poldini
Liebestraum No. 3 ..... Liszt
St. Francis of Assisi, "The Bird Sermon" ..... Liszt
Hark, Hark, the Lark ..... Schubert-Liszt
Etude, Op. 10, No. 3 ..... Chopin
Marche Militaire ..... Schubert-Tausig

The organ recital of Miss Orra M. Redett had this program:

Prelude and Fugue in C ..... Bach
Riposo ..... Rheinberger
Question ..... Wolstenholme
Answer ..... Wolstenholme
Prelude to Lohengrin ..... Wagner
Meditation in D flat ..... Kinder
Nocturnette (Moonlight) ..... D'Evry
Marche Triumphale ..... Lemmens
Suite Gothique ..... Boellmann
Choral
Menuet gothique
Piere a Notre Dame
Toccata

———♯♯♯———

Hess.—Hans Hess, violoncellist, and Kurt Wanieck, pianist, of Chicago, are spending their vacation with an uncle of the latter who has a sapphire mine in Montana. They report an ideal time.

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"QUO VADIS"

The Kleine-Cines photodrama of "Quo Vadis," of which such glowing accounts have been circulated since its initial exhibition at the Astor Theater, New York City, and McVickers' Theater, Chicago, has been booked for an indefinite engagement at Joe Howard's Theater, formerly the Whitney Opera, commencing Sunday (matinee) August 3.

"Quo Vadis," as projected on the screen from those wonderful films which were made in Rome, Italy, vividly visualize in historically correct detail Henryk Sienkiewicz's powerful romance of the final years of the reign of Nero, the last of the Caesars.

It is not possible to recount in cold type the absorbing interest that grips the auditor while viewing this masterpiece in the art of motion photography which, to obtain, must have cost a fabulous sum.

The management claims and it is not doubted, that the Cines photodrama plant in Rome was put to the expenditure of more than $150,000 for the building of the massive scenes and the making of elaborate costumes of the period in which to clothe the 3,500 and more actors who enacted again the scenes so graphically pictured by the pen of the famous Russian novelist.

"Quo Vadis" the story, and "Quo Vadis" on the stage has thrilled audiences in every part of the civilized world. It is an absorbing romance that has won for its author an everlasting niche in the hall of art and literature. Yet it remained for "Quo Vadis" in photos to furnish an awe-inspiring visualization of Roman society under Nero, with its orgies and excesses, its pomp and pageantry, inhuman arenic atrocities and barbaric revels, its debauchery by sword and fire, and its persecution of the early Christians as here exemplified in the actual burning of Rome, the martyrs thrown to the savage beasts, the human torches to light Nero's garden, and the struggle and conquering of a savage bull at the hands of the giant Ursus.

The many exciting scenes in the book have been faithfully reproduced in the pictures of "Quo Vadis," which are recorded on eight reels, each of which is more than 9,000 feet in length, making an entertainment that runs for two hours and a half, every minute of which holds the auditor spellbound.

EDITORIAL

(Continued from page 2)

local music functions, and, as a very general rule, they absolutely ignore all school and studio concerts.

This being the case, each school or private teacher placing an advertisement in a daily newspaper should study well the actual cost of it and watch carefully the direct results. If the latter are forthcoming, it is worth while, but from every other standpoint it is useless, as the newspapers are absolutely indifferent to the musical welfare of the local musician, vastly preferring to give their reading space—sometimes gratuitously—to foreigners, some of whom in a single "season" make more in America than does the president of the United States in a year.

OUR OWN LINE O' SWIPE

(Continued from page 2)

ev'ry day fer an hour and combine pleasure with the exercise I need to polish up my sterling beauty—and right away this C. Henry Harrison crabs the act. I'm——"

Mame was that wroth that she might have gone on and said something real sassy if the orchestra hadn't just then struck up "Down in Dear Old New Orleans." She was quick to respond when Ed said: "Come on, dear lady, let's get as much out a this as we can before the council puts the go in the tango."

Stewart.—Mr. Cameron Stewart was heard in "Celeste Aida" in a private musicale recently and his voice was found to be in excellent condition.

He has great range and power and the quality of his voice is beautiful at every point. If he should enter more actively into the concert field of Chicago he would certainly very soon become a great favorite.

MELBA MAY FRENCH

Some newspaper comment on the work of Melba Mae French, a very charming young entertainer, is as follows:

Rev. Z. E. Bates, pastor Church of Christ, Bowling Green, Ohio: The Melba Mae French Concert Company gave their entertainment to a good audience last night. We were all delighted with their work.

Miss Katherine Graham, general secretary Y. W. C. A., Aurora Ill.: Permit me to say that the members and friends of the Young Woman's Christian Association listened with great pleasure to a most delightful program given by the Melba Mae French Concert Company last evening. Miss French has truly the musical soul and she, with the assistance of her mother, gave us a fine musical treat.

H. C. Brown of the Masonic Lodge, Wolcottville, Ind.: The entertainment given by the Melba Mae French Concert Company was certainly great. The Frenches certainly know how to entertain.

The Mirror, New Paris, Ohio: The Melba Mae French Concert Company's program furnished one of the most enjoyable evenings of recent years. Each entertainer proved a whole show in herself.

Professor F. J. Kimball, superintendent of schools, Deshler, Ohio: Both Mrs. French and her daughter, Melba Mae, are cultured and talented. We were certainly well pleased with the evening's entertainment.

Mrs. J. B. Stokes, president Needle Workers, Methodist Episcopal Church, Elkhorn, Wis.: We were very much pleased with the concert given last night by the French Concert Company and want them again. (Advertisement.)

North Shore.—The North Shore School of Music at Evanston and Leland avenues, presented Irene Agnes Thomure in a program of readings last evening, being assisted by Ruth Goodsmith, Charles J. Haake, Rosalind Munn, Ruth Rudolph, Electa Austin and Gail Martin-Haake in two-piano selections.

Kimbell.—Grant Kimbell sent greetings to Music News from Covington, Ohio, where he appeared last week in Chautauqua engagement.

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People & Events

CANADA'S GREATEST MUSICIAN

Music News takes pleasure in presenting on its front page the likeness of R. Octave Pelletier of Montreal, Canada, for more than fifty-five years past the organist of St. James' Cathedral, and one of those few who have had greatly to do with the making of American musical history.

Mr. Pelletier is a Canadian of French and German descent and was born in Montreal in 1844. Much of his early musical education was acquired through his own efforts; in fact, he was practically self-taught. Later he went to Europe, studying in France, England and Italy. Upon his return M. Pelletier was appointed to the position of organist of the Catholic Cathedral, which post he continues to fill with great distinction. In 1868 Mr. Pelletier made a tour in New England, as pianist, in company with the celebrated English organist, G. W. Morgan. Later he located in Hartford, Conn., where he was associated with Dudley Buck, the two becoming inseparable friends, spending many hours discussing musical and literary matters. In 1870 he returned to Montreal for permanent residence, and there he has had every honor that could be accorded a musician. Shortly after coming to Montreal he published the famous accompaniment of Gregorian Chants used in the Catholic church, marking a revolution in this line and demonstrating conclusively that this musical form could be clothed in the most elaborate harmony without destroying its peculiar character. This harmonization of plain chant has been imitated since, but never improved upon.

This Canadian master is likewise noted for his wonderful improvisations on the organ and has compelled the admiration of every visitor to the cathedral who has heard him on the wonderful instrument there. Indeed, he is able to take a small fragment of a composition and extemporize on it in an inexhaustible and elaborate manner and in such a way that his hearers frequently mistake it for a printed composition.

Mr. Pelletier has also been known particularly as a piano pedagogue, since many years ago when he first made known to Canadian music lovers the beauties of Chopin, Mendelssohn, etc., which were at that time absolute novelties in America. In the early days, and down through the many succeeding years, pupils flocked to his studio to learn to interpret the classic and more modern composers; in fact, those musicians in and near Montreal are in the small minority who have not at some time been pupils of Mr. Pelletier. Jessie Caverhill Cameron is one of the youngest of his successful pupils, having gained from this teacher her entire musical education, with perhaps the exception of a year. However, is is to him that she attributes her success.

Among other positions filled by him are that of dean of McGill University, Montreal; vice president of Dominion College of Music, Montreal; second vice president Academie de Musique, Quebec.

Two sons of the family are following in the father's footsteps, both having achieved much in music as a profession. The eldest is a composer and critic of note as well as being choirmaster at St. James' Cathedral. Another is organist and choirmaster in the Catholic church of West Mount, Montreal's most exclusive ward.

However, those who know R. Octave Pelletier intimately, realize him to be a man of great modesty, too retiring to thrust himself into such limelight as might have been in keeping with his attainments; all honors accorded him have been unsought. Indeed, it has been for musical progress in American rather than for himself that his efforts have been given.

THEODORA STURKOW-RYDER

Theodora Sturkow-Ryder announces many recitals for the coming season, beginning her concerts with a big one in Pittsburgh, October 9. Then she is to play in Minneapolis November 6, and for the Singers' Club in Cleveland, December 4. This will be the fifth time she has appeared at the Bellevue concerts in Pittsburgh, she being a great favorite there. In January Mme. Sturkow-Ryder will be in the far west, returning in February to fill some dates near Chicago.

In motoring with Madame Sturkow-Ryder through Lincoln Park (Chicago) the other day, we were near the flowers when she said. "Oh, do let me get out here, and look at my Beethoven statue. You know I unveiled this, when I was the favorite pupil of Carl Wolfsohn, and he presented this statue to the city of Chicago, and I'm very proud of the honor. I always come to see it as often as I can. Mr. Gelert, the sculptor, was a very good friend of mine, and used to let me wander about in his studio and see all of his work, and it gave me a wonderful deal of pleasure to watch those great figures grow. I was always crazy about painting and sculpture, and wanted to study both."

GERTRUDE V. O'HANLON NOTES

Hanna Butler, soprano, filled a very successful week's engagement in Minneapolis last week, appearing with the Nelson Orchestra. The date was secured by Miss O'Hanlon.

Hans Schroeder, baritone, has been engaged by Gertrude V. O'Hanlon for her Metropolitan Grand Opera Quartet.

Gertrude V. O'Hanlon was last week in Minneapolis and St. Paul booking her artists. She will be in Des Moines, Ia., the first part of next week. Miss O'Hanlon will be back in Chicago at the end of the month.

Beutel.—Carl Beutel has resigned his position at the Indianpolis Conservatory and after a vacation period at Detroit will take up a position at the Texas Christian University, at Fort Worth, Tex.

OTTAWA, ILL.

The following report of the La Salle County Music Teachers' Association recent meeting is taken from the Streator Press:

A meeting of the La Salle County Music Teachers' Association was held yesterday afternoon and evening at Library Hall, Ottawa. This organization was formed in November, 1912, for the purpose of affording mutual benefit to the music teachers of the county, and to co-operate with the State Teachers' Association.

At the afternoon session the program consisted of the president's address, by the gracious presiding officer, Mrs. W. C. Paisley, who is well and favorably known in Streator. Also papers on "The Necessity of All Music Teachers Understanding Harmony," by Miss Mary Montgomery of Marseilles; "The Business Side of Music Teaching," by Miss Caecilia Castelli of Streator, and "The Development of the Orchestra," by John Hoff of Ottawa.

The musical numbers were very well rendered and consisted of songs by Miss Jennie La Du, piano solo by Miss Estella Miller and violin solo by Miss Carrie Lewis of Grand Ridge.

Miss Castelli, one of our young piano teachers, is secretary of the county association and was Streator's only representative on the program, so we are delighted to learn that her paper was very highly spoken of by the teachers, who pronounced it excellent.

EVENING SESSION

The evening session was devoted to a concert by representative music teachers and a few students of Ottawa, with the exception of Miss Castelli of Streator. The well arranged program consisted of an excellent piano duet by the Misses Malcolm and Damm, very pleasing vocal numbers by John Hoff, Miss Rebecca Yentzer and Miss Chamberlain; delightful violin selections by Miss Katherine Lincoln, and piano numbers by Mr. Willard Smith. From such an enjoyable group of selections it is unfair to select any for especial mention, but the work of Miss Chamberlain, who is so well known in Streator, having assisted the Opera Club in the May Festival, was so unusually good as to deserve mention. The most interesting number was perhaps the illustrated description of the opera "Thais" by Massenet, which was so cleverly presented by Mr. Willard Smith, a pianist of unusual merit, as to receive much commendation.

The audience taxed the capacity of Library Hall and was a most enthusiastic and appreciative one, and were very generous in the reception given Miss Castelli, who played the "Gigue Brettonne" by Bachmann, and after hearty applause gave for an encore, "Murmuring Zephyrs" by Jensen.

A number of music-loving people of Streator and vicinity were in attendance and on the whole the event proved very interesting and enjoyable.

MARIE STAPLETON MURRAY

Mrs. Murray went to Chautauqua, N. Y., for a vacation on Saturday of last week, and arrived just in time to be offered and to accept the position of soprano for the remainder of the month, Miss Eva Emmet Wycoff, who has been singing, being compelled to give up the work because of indisposition.

Mrs. Murray was out on the lake, with her husband fishing, when a messenger came from Mr. Hallem asking her to come at once to final rehearsal. She changed boats in mid-lake, hurried to the rehearsal and that night in "Messiah" scored a complete success, as may be judged from the enclosed clipping from the Chautauqua Daily:

The soloists appeared to more advantage in this than in anything they have done so far. Mrs. Marie Stapleton Murray substituted for the soprano, Miss Wycoff, who was indisposed, and though Mrs. Murray had not sung the "Messiah" for some time, she showed absolute familiarity with the work and sang superbly. She is a decided chautauqua favorite and it was a delight to hear again her beautifully rounded voice, fresh and vibrant and under such good control. The florid passages of "Rejoice Greatly" were as limpid and spontaneous as the rippling of a mountain stream and in "I Know That My Redeemer Liveth" she sang with rare sympathy, introducing the phrase "And Though Worms Destroy This Body" with thrilling fervor.

MME. SCHUMANN-HEINK AT OCEAN GROVE

The Schumann-Heink concert given in Ocean Grove on Monday evening last was declared to be the greatest public tribute ever accorded an artist at the popular Jersey resort. Nearly 10,000 people packed the huge auditorium, while as many more stood on the outside listening to the occasional tones which penetrated the darkness through the open doors and windows.

MME. SCHUMANN-HEINK

On the first entrance of the famous contralto to the platform she was greeted with a mixed ovation of loud cheers and hand-clapping and the usual Chautauqua salute, the waving of handkerchiefs. This was repeated after each program number throughout the entire evening, but the climax was reached after the conclusion of the concert and when Madame started for her hotel, nearly a block away. Extending from the rear entrance of the hall to the hotel steps were two solid walls of humanity through which she was compelled to walk when the demonstration was renewed, only in louder tones, winding up with a burst of cheers surpassing everything in point of noise ever heard within the gates of the camp meeting city, when Madame Schumann-Heink, in a few words, from the veranda of the hotel, expressed her appreciation of the tribute.

This was the beginning of Madame Schumann-Heink's limited tour of engagements at chautauquas and summer schools in the east and middle west. With William J. Bryan she is the star feature of the summer school at Winona Lake, Ind., where she will sing on August 5. Other chautauqua engagaments are at Cedar Lake, Ia.; Bay View, Mich.; Waseca, Minn., and the Monteagle Assembly, Monteagle, Tenn., where she wil wind up her tour.

At the concert on Monday night all society along the Jersey shore was represented. Before the opening of the concert more than three hundred automobiles had passed through the entrance gates, bringing large parties all the way from Atlantic Highlands to Point Pleasant. Governor Fielder of New Jersey and his staff were among the audience.

———

Nichols.—Mr. and Mrs. John W. Nichols are already booking engagements for the coming season. They have just been secured by the Dana Musical Institute of Warren, Ohio, for a joint piano and vocal recital next February. Mr. Nichols is booking a number of "Messiah" performances around Christmas time. He has been having most flattering success at Chautauqua this summer.

OAK PARK, ILL.

A splendid new Casacant organ is being installed at the First Congregational Church of Oak Park, where Carl D. Kinsey is organist and director. Clarence S. Funk is chairman of the building committee:

Specifications

Compass of Manuals CC to C 61 Keys
Compass of Pedals CCC to F 30 Keys

		Feet	Pipes
	GREAT ORGAN		
1.	Double open diapason	16	73
2.	Open diapason	8	73
3.	Violin diapason	8	73
4.	Doppel flute	8	73
5.	Clarabella	8	73
6.	Gemshorn	8	73
7.	Octave	4	73
8.	Harmonic flute	4	73
9.	Mixture (soft)	3 rks.	219
10.	Super octave	2	61
11.	Twelfth	2-⅔	61
12.	Trumpet	8	73
	SWELL ORGAN		
13.	Bourdon	16	73
14.	Open diapason	8	73
15.	Stopped diapason	8	73
16.	Viola di gamba	8	73
17.	Vox celeste	8	65
18.	Aeoline	8	73
19.	Flute traverse	4	73
20.	Principal	4	73
21.	Flauntino	2	61
22.	Dolce cornet	3 rks.	219
23.	Quintadena	8	73
24.	Cornopean	8	73
25.	Oboe	8	73
26.	Contra fagotto	16	73
27.	Vox humana (blend)	8	73
	CHOIR ORGAN		
28.	Open diapason	8	73
29.	Melodia	8	73
30.	Dulciana	8	73
31.	Unda Maris	8	73
32.	Violina	4	73
33.	Flute d' Amour	4	73
34.	Piccolo	2	61
35.	Clarinet	8	73
36.	Cor Anglais	8	73
	ECHO ORGAN		
37.	Echo dulciana	8	73
38.	Stopped diapason	8	73
39.	Viola di gamba	8	73
40.	Wald flute	4	73
41.	Vox humana (real)	8	73
42.	Tubular chimes (20 notes)		
	SOLO ORGAN		
43.	Concert flute	4	73
44.	Stentrophone	8	73
45.	Tuba mirabilis	8	73
	PEDAL ORGAN		
46.	Double open diapason	16	30
47.	Double open diapason, metal (from No. 1)	16	30
48.	Gedeckt (from No. 13)	16	30
49.	Flute	8	30
50.	Bourdon	16	30
51.	Bourdon	8	30
52.	Violone	16	30
53.	'Cello	8	30
54.	Trombone	16	30
55.	Tromba	8	30
56.	Quint	10-⅔	30
57.	Acoustic bass	32	
	COUPLERS		
58.	Great to pedal		
59.	Swell to pedal		
60.	Choir to pedal		
61.	Swell to great		
62.	Swell to choir		
63.	Choir to great		
64.	Swell sub to great		
65.	Swell super to great		
66.	Swell sub		
67.	Swell super		
68.	Choir sub		
69.	Choir super		
70.	Choir sub to great		
71.	Choir super to great		
72.	Swell sub to choir		
73.	Swell super to choir		
74.	Great to octaves		
75.	Swell to pedal octaves		
76.	Solo to great		
77.	Solo to great sub		
78.	Solo to great super		
79.	Echo to swell		
80.	Echo to pedal		
81.	Tremulant to swell		
82.	Tremulant to choir		

REFLECTIONS FOR PIANOFORTE STUDENTS

There is no magic in speed. Quick action requires only quick thought.

Every great artistic technic is automatic—not mechanical; but it becomes automatic only after it has been mechanical.

Everything that pertains to intellect in piano playing may be acquired by intellect plus perseverance. The expressions of the soul, however, are innate, individual and personal.

Pianoforte instruction, even of the highest type, can not make a student creative or original. It can, at best, but awaken the latent.

There is no one and only corect way of playing the piano artistically; not method, but methods.

The pianoforte is a machine; but more than this, it is a musical instrument of stupendous possibilities and compelling powers.

The pedals—especially the damper pedal—are the very soul of the piano. Do not "run" them like a sewing machine. Furthermore, do not "hug" them like a sweetheart.

You get out of the piano exactly what you put into it. Strive to play intelligently, with forethought plus intuition and your playing will be interesting and artistic.

In legitimate piano playing, hearing is believing.

Sincerity is the only true basis of high class piano playing. Only in this manner can feeling convince.

Piano playing is effective only in proportion to its suggestibility.

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Piano playing is a remarkably reliable index to character, temperament and mentality—or the lack of these.

Every piano player is not a pianist.

To play or not to play—that is the question often. When in doubt—don't.

Don't practice octaves—PLAY them.

The final criterion of piano playing—if it sounds well, it is good.

(To be continued)

83. Tremulant to echo
84. Solo to pedal.

PISTONS

Four pistons to great
Three pistons to choir
Four pistons to swell
Three pistons to pedal
Four adjustable foot pistons acting on all stops and couplers.
All combinations adjustable at the console from one setting piston and draw the stop-knobs
One reversible swell to pedal
One reversible great to pedal
One reversible choir to pedal

PEDALS

One balanced swell pedal
One echo pedal
One sforzando pedal
Wind and crescendo indicators, etc.
One balanced choir pedal
One crescendo pedal
One great to pedal reversible
Electric-pneumatic action.

AMERICAN GUILD OF ORGANISTS

The following letter was received some weeks ago, but is still of much interest.—Ed. Music News.

Dear Sir:—The committee on "Uniformity of Console" has reported to the Council.

It is proposed by that body to appoint a special meeting for the purpose of discussing the details connected with the subject, in order that the guild at large may have a voice in determining what shall be recommended to the builders. It is hoped that this question can be settled, as far as possible, before the summer vacation.

There are many points which can never be definitely determined. Upon these discussion is useless. If we can get the wisest measurements, and a general fixed outline of design, it is about all that can be hoped for.

The committee, in studying the matter, has found more difficulties in the way than it had supposed.

Suggestions are desired before a vote is finally taken.

Do not discuss minor details. We can only fix upon points which are deemed essential. It must be understood that we cannot reply to letters, or enter into any personal discussion of the subject. The reason is obvious. We want to get your ideas in order to weigh them, with others, and decide with the will of the majority.

We shall endeavor to present our final report with an unbiased judgment, and to recommend what we think will be for the greatest good of those coming after us, not considering habits brought about by long usage of systems in vogue.

(Signed)

SAMUEL A. BALDWIN,
CLIFFORD DEMAREST,
J. WARREN ANDREWS, Chairman.

Following is the report:

Console Measurements of Former Committee

1. Pedal board to be placed in central position. Suggest that middle D of pedal be placed directly under middle C of manual.

2. The vertical distance of the manuals from the pedals, measured from the middle pedal white key to the surface of the white key of the lowest manual, shall be 29½ inches.

3. The tip of the black pedal key should be 8½ inches (minimum) to 10½ inches

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(maximum) back of a plumb-line dropped from the top of the lowest manual white key. Suggest that pedal keys be a uniform distance of 2½ inches apart, measured from center to center at the inner end of the natural keys. As the board will probably be concave and radiating, it is further suggested that the 32-note board measure at the end nearest the desk, outside to outside, 52 inches, and at the back, outside to outside, 40 inches. Length of pedal keys, inside to inside of frame, 30 inches. This will determine the radius. Concavity, 2½ inches from a straight line drawn across the board at the desk end of the natural keys.

♮ ♮ ♮

Expression Pedals

The Sw. Ped. should be placed opposite the gap between E flat and F sharp. The Ch. Ped. to the left of the Sw., and the solo to the right. The Cresc. Ped. to the right, but a little removed from the solo, or the pedal placed next to it. Expression pedals to be placed as near the pedal board as possible, without interfering with the pedal keys.

Distance of manuals from each other, rise 2 3-8 inches. Four-inch overhang.

The guild advises that, wherever possible, an extra octave of pipes shall be placed above the highest manual note of the 16, 8 and 4-foot pipes, so as to make the super octave couplers sound throughout the compass of the keyboard.

The Sw. and Ped. drawstop knobs shall always be placed on the left of the manuals; the Gt. and Ch. knobs at the right.

That provision be made to shut off any part of the organ at the console in case of cypher.

♮ ♮ ♮

Further Suggestions by the Present Committee

The organ seat shall have a uniform height of 19½ inches from the top of middle C in the pedal to the top of the seat; that it shall be furnished with a set of doweled strips to put under the base whenever it becomes necessary to raise the height. This will make the seat adjustable and firm at the same time. A place could easily be made under the seat to accommodate the spare strips used in adjusting.

Sfz. Ped. to be placed at the right of the expression pedals. The reversible coupler pedals to the left of them.

The Cresc. Ped to be made adjustable, arranged so that the organist may put registers on or off, or limit its scope.

The committee unanimously favors stop-knobs in preference to stop-keys, except as to couplers, which they suggest placing over the upper manual in the following order, reading from left to right: Pedal, manual, subs and supers, double spacing between the groups. keys or "dominoes" to be used. The black and white key arrangement is, it seems to the committee, open to objections as, in touching a black key to put a stop in, the finger is liable to touch the white key on leaving the black, thus drawing the stop on again by accident. Besides this, this form is not as convenient as the keys under which the player can get his fingers in order to cancel.

Should the guild decide to favor the stop-key arrangement in lieu of stop-knobs, or leave the choice optional, the committee

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would suggest a uniform position over the upper manual, corresponding to that described for the stops on the right and left of the manuals, viz. (reading from left to right): Pedal, swell, great, choir, solo, echo. All couplers to be placed in line together over the stop-keys in the above described order and not mixed in with the speaking registers.

There should be a positive order of crescendo in all fixed combination pedals and pistons. It is proposed that we begin with the piano combinations from the left, working towards the right as we proceed with our crescendos. The haphazard way of leaving this to chance is the cause of much confusion to the player. There should also be a fixed direction for moving pedals that latch. Shall they latch towards the center or outwards from it? Let us get a ruling in the guild.

Your committee believes that pistons are preferable to pedals, where but one can be used. These should not be spread out too far to the right, but grouped near the center, or to the left of it, and under the manuals upon which they operate. If keys are used they are best over the manuals on which they operate. We would suggest that pistons do not stick out over half an inch.

It is recommended that the dip of the keys be made uniformly 7-16 of an inch, and that the weight of the touch be made five ounces.

Your committee is unanimous in favoring the system of combination action whereby the stops shall not move when the piston is pressed in. If it is possible to make a system so that either may be used by the organist at will, we should favor it. Every member of the committee has in times past been opposed to this system, and all have become firmly convinced by its compulsory use that it is superior to the old way. None of us could be convinced, until compelled by force of circumstance to use it, that it is the best system of combination action yet devised. It is not perfect, but we believe it has many points of superiority over the old system. Of course the adoption of a system of this kind naturally implies the casting aside of many preconceived notions of registration. This is where the difficulty arises in considering it.

It is further recommended that the guild, after settling these points, have a drawing made of the suggested design and measurements, together with the recommendations, and have them printed for the benefit of all builders and committees who may desire them. If we are to have uniformity in any degree we should be able to supply our measurements and suggestions immediately upon application.

J WARREN ANDREWS,
Chairman.
4 West Seventy-sixth Street, New York.

Henry.—Harold Henry will remain in Chicago until the second week of August, when he goes to New Hampshire to appear at the MacDowell festival, playing the MacDowell pianoforte, "Concerto." After this he will go on a walking trip through Vermont, New Hampshire and Massachusetts. Mr. Henry has already many bookings for his coming season, which will probably open with a recital in New York City.

LEMUEL KILBY, the Young Chicago Bass-Baritone, is making a very successful Chautauqua Tour this summer, as may be judged from the following Press Notices of his work:

Lemuel W. Kilby, the bass-baritone of the quartet, has tones beautifully modulated, smooth and full of feeling. His enunciation is good, and his songs were a pleasure to every one—Idaho Statesman, June 19, 1913.

"MESSIAH" PERFORMANCE.

Mr. Kilby, the bass, was in excellent voice, the powerful sonority of his voice was specially admired.—Idaho Statesman, June 20, 1913.

Mr. Kilby's work was artistic throughout. His beautiful baritone voice which is at all times under perfect control, together with his perfect enunciation, was a delight from first to last. —Evening Capital News, Boise, June 21, 1913.

Lemuel W. Kilby, basso, has a rich and beautiful voice and is one of the leading singers of the west, pleasing his audience wherever he has appeared.—Albany Evening Herald, Albany, Ore., July 15, 1913.

The Brahms Quartet demonstrated last night that its reputation has been honestly earned. Every member of the four is an artist, and in the selections as much genius is shown as in the singing of them. In solos, duets and quartets the members sang the old favorites and the newer pieces which base their charm on melody and sentiment.—Nevada State Journal, Reno, June 15, 1913.

Boise citizens and visitors in the city were delighted with the concert given by the Brahms Quartet. A varied program was rendered which pleased all classes and the talented singers won themselves into the hearts of the Boise people at their first performance.

Each of the members of the quartet received liberal applause in their separate parts, while the blending of the voices was perfect. The rendition of the numbers brought out the real quality of the tones of the singers and marked them as masters of the world of song.—Evening Capital News, Boise, June 19, 1913.

Music lovers who heard the Brahms this afternoon realize the fact that a great quartet is now in this city. Four treats are all the Brahms will afford the Humboldt chautauqua. Those who miss will only regret.—Eureka Herald, Eastern California, June 28, 1913.

Perhaps it would not be putting it too strongly to say that the Brahms Quartet of Chicago, noted as one of the most famous musical organizations in the United States, created a furore yesterday afternoon when the singers made their initial bow to Humboldters.

One of the largest audiences that has filled the auditorium since the chautauqua opened listened appreciatively to every number, and made manifest in the very air the fact that the singers would have conferred a favor had they continued with extra numbers.—Humboldt Times, Eureka, June 29, 1913.

Seldom does Eureka have the opportunity of hearing such music as was heard by those who attended the Chautauqua last evening. From the first until the closing number the audience sat entranced. Many a favorite was heard, including solos, duets, and trios in every possible voice combination.—Eureka Standard, June 30, 1913.

The prelude rendered by the quartet this afternoon was one of the best musical features presented during the assembly this year.—Albany Evening Herald, Albany, Ore., July 15, 1913.

The auditorium at the chautauqua grounds was well filled last evening to hear the concert given by the famous Brahms Quartet of Chicago. That every number on the program was appreciated was indicated by the enthusiastic manner in which each of the singers was received.—July 16, 1913.

For Terms and Dotes for the coming season, address CHARLES E. WATT; Kimball Hall, Chicago.

SAINT LOUIS

The following programs have been given recently by the pupils of Mr. and Mrs. William John Hall:

FIRST PROGRAM

Fleur de Lys ..... Martin
The Primrose ..... Kroeger

Miss Hillenkoetter

Clang of the Forge ..... Rodney
Forgotten ..... Cowles

Mr. Mann

In Dreamland ..... Dennee

Miss Mehr

Silently ..... Allen
I Told My Love ..... Martin

Miss Volker

A Song of Waiting ..... Wright
The Last Song ..... Tosti

Mr. Constantino

Garden of Lilies ..... Garioch
I'm Wearin' Awa' ..... Foote

Miss Fallis

Out on the Deep ..... Lohr

Mr. Robards

Bowl of Roses ..... Clark
Without Thee ..... Storer

Miss Pareira

Slumber Song ..... Vannah

Miss Hardaway

Beauty's Eyes ..... Tosti

Mr. Oehler

Come ..... d'Hardelot
Nightingales ..... Bunning

Miss Lanyon

Without You ..... W. J. Hall

Mr. Cooper

June ..... Nutting
At Parting ..... Rogers

Mrs. Baker

SECOND PROGRAM

Sweet and Low ..... Barnby

Misses Doorley, Woestmann, Mackey and Junker

Life Has Sent Me Many Roses ..... Lohr
A Snowflake ..... Ogden

Miss Meers

Der Nussbaum ..... Schumann
Spring Song ..... Mendelssohn

Mrs. Fesenmeyer

Adelaide ..... Beethoven

Mr. Haerting

My Laddie ..... Thayer
Rosamonde ..... Chaminade

Miss Clabaugh

My Heart at Thy Sweet Voice ..... Saint-Saens

Miss Mackey

Delight ..... Lückstone

Miss Garvey

It Was Not So to Be ..... Nessler
Toreador's Song, "Carmen" ..... Bizet

Mr. Newsum

Every Flower (Madame Butterfly) ..... Puccini

Misses Doorley and Fabian

Aria "Giuletta e Romeo" ..... Vaccai

Miss Woestman

Blackbird's Song ..... Scott
Villanelle ..... Dell' Acqua

Mrs. Tuxhorn

THIRD PROGRAM

When I Was Young ..... Henschel
Awake ..... Daniels

Mrs. Harris

Bedouin Love Song ..... Hawley
A Song of Steel ..... Spross

Mr. Sale

Habanera "Carmen" ..... Bizet
Request ..... Woodforde-Finden

Miss Fabian

Allah ..... Woodforde-Finden

Mrs. Harris and Mr. Starck

Ah, Rendimi, "Mitrane" ..... Rossi
Daybreak ..... Daniels

Miss Junker

He Is Kind, He Is Good ..... Massenet
A Birthday Song ..... Woodman

Mrs. Krutzsch

Now Sleeps the Crimson Petal ..... Quilter
The Two Grenadiers ..... Schumann

Mr. Starck

Sunshine and Summer ..... W. J. Hall
One Fine Day (Madame Butterfly) ..... Puccini
April Morn (by request) ..... Batten

Miss Doorley

* * *

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Roses and Butterflies ..... F. Behr
Miss Wilhelmina Barron
Scherzino ..... H. A. Wallenhaupt
Prelude No. 2 ..... J. S. Bach
Miss Frances Sandperl
Squirrels' Chatter ..... E. R. Kroeger
John Isaacs
Minuet in G ..... L. van Beethoven
Miss Marian Hoeppner
Butterflies ..... C. Grant-Schaefer
Miss Dorothy White
Piano Duo Rondo ..... C. Gurlitt
Misses Estelle Redding and Dorothy Crawford
Tarantelle ..... S. Heller
Miss Katherine Leith
Spring Showers ..... S. Fink
Miss Mildred Cass
Polonaise ..... E. Kronke
Miss Martha Newman
Danse Characteristique ..... J. Orth
Miss Mildred Garrels
Fleorette ..... P. Wachs
Miss Janette Vaught
Berceuse ..... L. Schytte
Miss Elizabeth Holladay
Rigoletto (transcription) ..... Verdi-Dorn
Richard Bernum
Song of the Brook ..... T. Lack
Miss Helen McCombs
Berceuse ..... G. Karganoff
Miss Elsie Bruner
March of the Priests ..... F. Mendelssohn
Miss Katherine Parker
Seville ..... E. R. Kroeger
Alphonse MacMahon
Piano Duo, Fen Brillant ..... J. Duvernoy
Misses Miriam Buttweiler and Mildred Cohn

FRANKLIN HOPKINS

Perhaps the most extensive collection of musical settings to the poetry of the foremost English poets, dating back to the Elizabethan age, is the lately published "Great English Poets Series" album of thirty songs, by Franklin Hopkins, composer of the Modern Poets album and Keats and Shakespeare albums of songs. There is great variety represented in this large volume, and although a careful perusal would indicate that Mr. Hopkins has not achieved individuality in his work, the diverse demands of the widely varying poems used and the evident purpose to make the music adapted to the words is the probable reason. The settings, however, possess points of similarity that show Mr. Hopkins to be a student of harmony with a particular relation to musical form. The solidarity of the song framework is noticeable in nearly every case, and the utmost simplicity apparent in many of these lyrics. In Milton's "L'Allegro," nevertheless, the most ambitious and longest, a very complex form of harmonic progression is employed, and it would seem as though the composer had tried to translate quite literally into music the famous lines, "The melting voice through mazes running, Untwisting all the chains that tie the hidden soul of harmony; That Orpheus' self may heave his head from golden slumber, on a bed of heaped elysian flowers." The characteristics of Mr. Hopkins' work are directness, simplicity, freedom from pianistic or vocalistic virtuosity, and always a strict adherence to form and to direct melodic appeal. The effects may appear somewhat old-fashioned, but it is clear that there is no evidence whatever that Mr. Hopkins has anything else in mind outside of an assiduous and studied endeavor to give an Anglo-Saxon flavor to Anglo-Saxon words. The public has been clamoring for English songs, and with such ma-

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MME.

Sophia Stephali

SOPRANO

Recent Press Comment

A small but appreciative audience greeted Mlle. Sofia Stephali last night when she appeared in the first of her series of three concert lectures. Her subject: "The Influence of Music," proved to be an interesting as well as a most instructive one and the concert lecture was greatly enjoyed by all who had the pleasure of attending it.—Lawrence (Mass.) Daily Eagle.

Charming Lecture Concert Given—Evening One of Rare Pleasure for Lovers of Music.—An audience that tested the seating capacity of Journal Hall last evening with Sofia Stephali, who gave a popular concert lecture on "The Influence of Music." Never, perhaps, have Meriden people been permitted to enjoy so charming an atmosphere of refined music as that which the lecturer and singer introduced.

The concert lecture was given under the auspices of the National Society for Broader Education of New York, which co-operated with the Meriden Humane Society to make it possible in this city. The splendid audience of last night, and the many season tickets sold, demonstrated beyond question that the character of the concerts was entirely familiar to the music lovers of Meriden. That the concerts to be given this afternoon and tonight will be even more largely patronized is a foregone conclusion.

Sofia Stephali is a fascinating lecturer and a delightful singer. It was a joy and a privilege to be present and hear the excerpts from the songs of the noted composers.—Meriden (Conn.) Morning Record.

The program was most thoroughly enjoyed by those in attendance, and her well rounded voice was heard to an excellent advantage in the several selections which she rendered.

The program was opened with selections from "Tannhauser" March, played by Miss Bernice Lathrop, a talented young pianist, who also accompanied Mme. Stephali in a manner that added to the effectiveness of the numbers.

Mme. Stephali is a lecturer of no mean ability and gave a very entertaining discourse on the topic upon which she spoke.—Bangor (Me.) Daily Commercial.

The lecturer was very generous in giving illustrative selections out of her extensive repertory, and the audience was delighted with the gaiety and brilliance of her expression and tone. Her voice is of great range and she manages it with exquisite skill whether she is interpreting a heavy operatic selection by Meyerbeer or a dazzling little song like "Sunbeams" (Ronald.) Sofia Stephali was assisted at the piano by Bereniece Lathrop, who in addition to playing the accompaniments sympathetically gave a pleasing rendering of Liszt's setting to the "Pilgrim's March" from "Tannhauser."—Ottawa (Can.) The Citizen.

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CHICAGO

terial singers should be able more and more to satisfy this desire legitimately. Some of the most striking numbers in the album, with the poet represented, are as follows: "Her glance was the best of the rays," Byron; "Lord of Burleigh," "Ever Varying Madeline," Tennyson; "She was a phantom of delight," Wordsworth; "From Comus," Milton; "One word is too often profaned," "The Indian Serenade," Shelley. In this album Thomas Moore seems to be the favorite, with six numbers: "At the mid hour of night," "Love hath echoes truer far," "Sweet evening bells," "The light that lies in woman's eyes," "Then fare thee well," "Whene'er I see those smiling eyes." Browning, Mrs. Browning, Swineburne, Scott, Kingsley, Johnson, Sidney, Samuel Lover, Chorley, and Edwin Arnold also figure. The album is bound in purple and gold, and is marked $3. It is published by Cecil Mackie, Inc., New York.

CLARENCE EDDY

The first of the three splendid programs given recently at Dallas, Tex., has already been printed in Music News. The second and third are as follows:

SECOND PROGRAM

Toccata in F major..Joh. Sebastian Bach (1685-1750)
Rondo, "Soeur Monique"..... .....Francois Couperin (1668-1733)
Minuet.....Jean Baptiste Lully (1633-1687)
Gavotta.....Padre G. B. Martini (1706-1784)
Fugue in E flat.....Niccolo Porpora (1686-1767)
(Arranged by M. Enrico Bossi)
Theme, Variations and Finale.....Louis Thiele
Fantasie in D Flat, Op. 101..... .....Camille Saint-Saens
"Epic Ode".....Ralph H. Bellairs
O man, hold thee on with courage of soul
Through the stormy shades of thy worldly way;
And the billows of clouds that round thee roll,
Shall sleep in the light of a wondrous day.
"Finlandia".....Jean Sibelius
(Tone poem for orchestra, arranged for the organ by H. A. Fricker)
"Meditation Serieuse," Op. 243 (new)..... .....Homer N. Bartlett
Toccata in F major.....Charles Marie Widor
(From the Fifth Organ Symphony)

THIRD PROGRAM

Concert Prelude and Fugue.....William Faulkes
"In Springtime".....Alfred Hollins
"Angelus" .....Albert Renaud
Rhapsody in B minor.....Albert J. Silver
"Chant Negre" (An Idyl).....A. Walter Kramer
(Arranged by W. H. Humiston
"Orange Blossoms".....Rudolf Friml
(Arranged by William Faulkes)
"The Hour of Joy," Op. 132, No. 5 (new)..... .....M. Enrico Bossi
"Echoes" (new).....John Hyatt Brewer
"Lamentation," Op. 45.....Alexandre Guilmant
"Kamennoi Ostrow".....Anton Rubinstein
(Arranged by Edwin H. Lemare)
"Love-Death," from Tristan and Isolde..... .....Richard Wagner
(Arranged by Archer Gibson)
March and Chorus from Tannhauser..Richard Wagner
(Arranged by Homer N. Bartlett)

A. G. V.—The American Guild of Violinists held a very successful convention in St. Louis last week, among those appearing on the program being, Heniot Levy, Bernhard Listemann, Joseph T. Ohleiser, Franz Listemann, E. R. Kroeger, Benjamin Clay, Harry Gieselmann, Carl Tholl, Edward Clay, Joseph Zottarelle, Hugo Olk, Charles Allen Gale, Chris Knudson, P. G. Anton, Rodney Saylor, Ellis Levy, Emil Post, Mrs. Lulu Kunkel-Berg, Madam Edgar Stillman Kelley, Victor Lichtenstein, Edward Clay, Mr. Gail and Mr. Silverberg.

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PROGRAM FOR AUGUST 7

MME. EDLA LUND, Soprano
JOHN R. RANKL, Basso-Cantante *MAURICE GOLDBLATT, Violinist*
RALPH GERBER, ROSE GOLDBLATT, Accompanists

Alt Heidelberg	*Jensen*
Zeugnung	*Strauss*
Chanson du Toreador *(Carmen)*	*Bizet*

MR. RANKL

Scandinavian Songs—	
Locklat	*Peterson-Berger*
En Svane	*Grieg*
Vildt, vildt suser blaesten	*Heise*

MADAM LUND

Romance (Second Concerto)	*Wieniawski*
Gavotte	*Gossec*
Zigeunerweisen	*Sarasate*

MR. GOLDBLATT

I'll Sail Upon the Dog Star (Old English)	*Purcell*
The Curfew	*Monk Gould*
The Floral Dance	*Moss*

MR. RANKL

Serenity	*Mary Turner Salter*
An Irish Love Song	*Margaret Lang*
The Year's at the Spring	*Mrs. H. H. A. Beach*

MADAM LUND

Dance of the Sylphs Bourree in A minor Valse Caprice	*Goldblatt*

MR. GOLDBLATT

Duet—The Passage Bird's Farewell *Hildach*
MME. LUND MR. RANKL

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The Concert of Thursday evening, August 14, will be given by Edith Kien, Pianist; Jessie Mack Hamilton, Soprano; Edward Loeber, Violinist; Alfred Newman, Baritone, and Phelps Cowan, Accompanist. Tickets may be bought in advance at 522 Kimball Hall.

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LOUISE BURTON

The Chicago press recently commented as follows on the work of Miss Burton:

Miss Burton has personality. She is musical. She has the capacity to respond to a message of beauty and the gift to communicate that response to others. Her voice has great possibilities, its native quality suggesting Mme. Carolina White's splendidly resonant tone.—Chicago Tribune.

Miss Burton's voice is of naturally beautiful tone and of good range, and the agility of her coloratura work made pleasant record. The Italian classics were the media of beautiful effects, while the lieder gave proof of true poetic insight into the emotional significance of the text.—Chicago Inter Ocean.

Miss Burton's opening number indicated her fine control, the difficult trills in it being given with security and grace. . . . . Her audience seemed most impressed by "Schatzelein," a song by Reger, which requires the elasticity of voice and happy mood which the singer brought to it, to make it effective.—Chicago Post.

Miss Burton's voice revealed an unsuspected volume and compass, the rich, resonant timbre of the middle register being particularly effective. She sang with evenness and beauty of tone and charm of phrasing. The Puccini aria was given with fascinating rhythm, and indicated keen dramatic instinct.—Musical Leader. (Advertisement.)

ALICE R. DEAL

Miss Alice R. Deal, organist of Leavitt Street Congregational Church, and secretary of Illinois Chapter of A. G. O., will leave Sunday evening, August 3, for an eastern trip, stopping at Niagara Falls, Albany, New York, Boston and Ogunquit, Maine, returning home Saturday, August twenty-three.

Miss Deal will also attend the convention of the N. A. O. at Ocean Grove, N. J.

J. LAWRENCE ERB

The following organ recital was recently given at Memorial Chapel at the University of Wooster by Mr. Erb:

First Sonata in G minor.....Becker
Preludium Festivum
Dialogue
Scherzo
Prayer
Toccata
Minuet in G.....Beethoven
Largo from Symphony (from the New World).....Dvorak
Allegretto in B minor.....Guilmant
Grand Chorus in D.....Guilmant
Andantino in D flat.....Lemare
Allegretto Scherzando.....Erb
War March of the Priests (from Athalia).....Mendelssohn

BRAHMS QUARTET

The following comment is from the Humboldt (Cal.) Times:

The advent of the Brahms Quartet will go down in the musical history of this city (Eureka, Cal.) The singers, all of them connected with various Chicago churches, are four artists who make up a splendidly balanced quartet, whose work is greatly supplemented by a pianist of exceptional ability. They are absolutely cultivated singers, whose voices blend beautifully; whose enunciation is perfect and who sing with exceptional taste. (Advertisement.)

Cooper.—Mrs. Fannie Fox Cooper, long known as one of the most thorough and successful teachers of piano in Chicago, has gone to Pasadena, Cal., where she will take up her professional work after a long vacation.

Stauffer.—Paul Clarke Stauffer presented his pupil, Gertrude Sheflan, at his Green Gables studio in Denver on Monday evening. She was assisted by Jennie Henderson, contralto, and Gertrude Bunger, violinist.

Music in America

WORCESTER, MASS

The Y. M. C. A. has organized a brass band and given it the name, "Y. M. C. A. Brass Band." The bandmaster is Charles R. Fish.. Jr., and the first concert was given recently at the Y. M. C A. boat house near Lake Quinsigamond, and drew an interested audience, which was pleased with the music given.

As this is a departure, along musical lines, of the association, the personnel and instrumentation is recorded: First cornets. John L. Donovan; E. C. Gilman; second cornets, Ernest Jackman, S. M. Sanford; third cornets, Archie Chapman, S. K. Milliken; first clarinets, Arthur K. Green, Joseph A. Valva; second clarinets, Albert Blanchard, George S. Eager; piccolo and flute, Harry T. Gray; baritone, treble clef. Arthur Geldard; baritone, bass clef, Carl Johnson; first alto, Elmer J. Wright, second alto, Paul Sterck; third alto. William Eddy; solo trombone, Herman de Anguera; second trombone, Robert Twist; third trombone, William Schmidt; double bass tuba, B. F. Ritter; first tenor, Stephen Williamson; drums, snare. J. J. Gleason, bass drum, John Der Wallis.

The orchestra, which did such satisfactory work under C. A. Whitcomb's baton, last year, will be reassembled in the fall, and plans for a glee club are being made by the director of the educational department, Robert L. Moore. who will probably be the leader of the club.

♮ ♮ ♮

The Steinert Series of Concerts

The Steinert Music House, through its local manager, Stanley C. Brennan, has arranged program, dates and the personnel for its series of four concerts which will be given in Mechanics' Hall, October 26, November 9. November 23, December 7. The first concert will have for artists, Mme. Maud Powell, violinist, the Hungarian pianist, Mme. Yolanda Mero, and Miss Harriot Barrows, soprano. Mme. Inez Barbour, soprano; Mme. Nevada van der Veer. (Mrs. Reed Miller) contralto; Evan Williams, tenor, and Reinald Werrenrath, baritone, will give the second program consisting of miscellaneous numbers and the "Persian Garden," by Liza Lehmann. At the third concert Mme. Johanna Gadski, Wagnerian soprano, George Harris, Jr., tenor; Miss Marie Caslova, violinist; Edwin Schneider, accompanist, are to appear. The fourth concert will be given by Mme. Marie Rappold, soprano from the Metropolitan Opera Company; Herbert Witherspoon, basso from the same company, and Felix Fox, pianist.

♮ ♮ ♮

Worcester Theater Next Season

The work of repair and rejuvenation of the Worcester Theater is progressing rapidly, and the coming season will open near the end of August. Manager Burke is planning to put on the heavy plays the first part of each week, and run lighter works of the popular variety, the last part. Last season the management gave Worcester the opportunity to hear several high-class concerts, notably Slazak, the tenor; Mme. Calve and company; Mme. Scotney, Howard White, and other members of the Boston Opera Company.

♮ ♮ ♮

Personal Mention

At a meeting for members only, of the Millbury Grange, Friday night, July 18, a program of music and reading was given, and each member carried eight ounces of candy, cake. or other toothsome edible, with which to beguile the time after the formal entertainment had ended.

Miss Cora F. Woodbury, mezzo soprano, sang Bishop's "Tell Me My Heart," "Meditation," Borch; "The Flower May Hide Its Lovely Face," Osgood; "Ecstasy," H. H. A. Beach. Mrs. Frank Simmons sat at the piano. There were readings by Miss Cora Searles, and a piano solo by Miss Henrietta Davidson.

Stephen Ezra Rich. tenor, sang at a recital of the piano pupils of Miss Grace Florence Bacon, his first teacher on piano, at Ware, Mass., late last month.

His songs were "A Perfect Day," Carrie J. Bond; "Ecstasy," Beach, and several of the "Nonsense Songs" of Margaret Ruthven Lange.

The pupils appearing at this recital were Fannie Barton Hunt, who played Tandelei, Behr, Op. 575, No. 3; Oriana Grace Sests, whose number was Sonatine, Beethoven, Op. 49, No. 2; Ada Merrill Hunt, who gave d'Etude. Wollenhaupt, Op. No. 1. Thomas James White played "Silver Stars," Bohm; Susan Elizabeth Marsh entertained with the Fifth Nocturne, J. Leybach, Op. 52; Sylvia Sestella Lester was heard in a march and a waltz by Czerny, and Elsie White closed the recital with the Graziosa March, by Eilenberg, Op. 67.

♮ ♮ ♮

Fred W. Bailey, director and organist at Piedmont church, and the originator of the Worcester Virgil pianoforte school, Miss Grace B. Davis being a principal teacher, is planning monthly recitals in the school next year, with a final recital in the spring.

LESTER S. BUTLER.

———♯♯♯———

Ballard.—The Second Baptist Church organ will be supplied during August by Byrl E. Ballard of Janesville, Wis.

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GARY CHAUTAUQUA

The Redpath Bureau in managing the Gary Chautauqua last week sent musicians of such splendid attainments, for the most part, that Music News is happy to comment upon the several musical programs featured.

Tuesday evening, with a capacity house in attendance, the members of the David Dunbar Opera Company presented Parelli's "Lovers' Quarrel" in a manner highly gratifying to the audience. Given almost wholly without scenery, after the fashion of the Ben Greet players, and with the sole accompaniment on the piano, the result was, nevertheless, pleasing in the extreme.

On the whole, a quartet of finer parts than Mabel Sherwood Cox, soprano; Esther Munstermann, contralto; David Dunbar, tenor, and Hugh Anderson, basso, are not presented by the Redpath Lyceum Bureau at any time. Isaac Van Grove at the piano formed an addition absolutely invaluable to the success of the company.

While allowances may easily be made a company of singers playing its one hundred and twelfth consecutive performance, little need to do so is required in this instance. However, Miss Cox, whose voice is of a most excellent quality and a range not ordinary, appeared to show traces of the strain of too numerous performances. This particularly affected her intonation. Miss Munstermann, a contralto whose voice is most rare in its decidedly rich quality, and whose musicianship is quite in keeping, was given an ovation at each of her two appearances—in afternoon and evening. Of David Dunbar the Gary Evening Post says: "David Dunbar might be written in red headlines, but only on account of the inconvenience of the thing it isn't. As a tenor he is superb, both as regards voice and the elegance and completeness of his art. Nothing more satisfying than his interpretation of the lover, Florindo, is easily imagined. His voice has power and pliability and the manner in which he uses it bespeaks a musical intelligence far from usual. Mr. Dunbar is a superior artist."

Mr. Anderson, whose superb voice and excellent operatic style are known throughout the country particularly distinguished himself at this time and drew enthusiastic response from his audience.

Isaac Van Grove was given the highly difficult part of substituting for a life-sized orchestra, and did it with colors flying. A technical equipment far and away beyond the ordinary, and the natural gift of accompanying approaching the ideal, were brought into use effectively by Mr. Van Grove. With good solo work throughout and a fine ensemble, the entire production was one highly creditable.

DAVID DUNBAR OPERA COMPANY

The second part of the evening's program consisted of a number of solos and two quartet numbers. Featuring here was the "Sextet" from "Lucia," arranged for quartet and given with fine effect, the excellence of the ensemble being particularly commendable. The "Barcarolle" from "Contes d'Hofmann" (Offenbach) was also given a clever reading.

* * *

Kryl's Band

Another musical program of the several, quite worthy of space here, was that afforded by Bohumir Kryl's famous band. Forty pieces of the organization, under Mr. Kryl's own direction, and with a corps of soloists not to be surpassed, were taken to Gary to put on the two appearances of afternoon and evening, Saturday. More than five thousand persons assembled to hear what proved to be the finest organization of its kind ever appearing in that city since its birth six years ago.

The afternoon program follows:

Overture to "Mignon" ..... Thomas
"Cleopatra" ..... Demare
Xylophone solo, James Hurt
Second Hungarian Rhapsody ..... Lisz'
Caprice, "Hunter's Dream" ..... Bucalossi
INTERMISSION
Humoresque ..... Sousa
Harrisonian (Fantasia for Cornet) ..... Kryl
Bohumir Kryl
Bacarolle from "Tales of Hoffman" ..... Offenbach
Spring Song ..... Mendelssohn
American Fantasia ..... Victor Herbert

Mr. Kryl was given an ovation for his wonderful cornet playing. All the difficulties of cornet technic, including marvelous "triple-tonguing," were skilfully displayed at his hands. Mr. Kryl invariably conducts without his score.

Another pleasing feature of the program

was the appearance of Mr. Harry Brooks, the cornet soloist of the company. His playing of the "Miserere" of "Il Trovatore" was insistently encored.

Mr. Brooks, though still very young, holds the enviable place of soloist in one of the notable bands of the country and has the distinction of being one of the two pupils Mr. Kryl ever consented to instruct. A splendid future is predicted for the young man.

Mr. Kryl introduced several pleasing novelties which were heartily applauded.

Especially interesting on the evening program was the symphonic poem "Les Preludes" (Liszt), and a Weber overture. Also on this occasion was introduced a number of novelties which prove Mr. Kryl's cleverness in arranging a program to appeal to a mixed audience. His idea of dividing the band, stationing part of the players outside the tent and at a distance, while the remainder were on the platform, during the "Echo in the Forest" (Kling), was highly effective and original. Also the Michaelis "Village Blacksmith," introducing the use of anvils and played in absolute darkness, the electric effects of the striking of the irons being spectacular and well done as well.

Sunday afternoon and evening the Mozart Trio appeared, and Monday the musical part of the Chautauqua closed with the concerts by the Barnard Orchestra, which was not heard by the reviewer.

FRANCES BOWSER.

LOS ANGELES

The dearth of musical doings is restful to the active concert-goer. Teachers and students are largely upon their vacations, at the sea, or the mountains, or gone abroad for rest, study, or change of environment. The local clubs, orchestras, concert and dramatic choruses are perfecting their plans and programs for a season full of interest and aesthetic culture. The postlude concert of the Endeavor chorus, drew a good-sized audience and was equally enjoyable as was the prelude to the opening. The aggregation of 1,000 voices is unusual and may remain intact for great occasions and conventions. The acoustics proved so satisfactory that mass chorus work may be greatly encouraged and festivals may become an annual feature.

Mrs. Bertha Lotta Sorensen of Chicago, again favored us with a splendid song recital. Her voice has lost none of its beauty, in some particulars much improved. A good steady and vitalized tone is an improvement, the interpretation and delivery was well defined. She was most heartily called back and gave repeated encores. Her program contained Needham's "In Blossom Time;" Tours' "Your Eyes;" Del Riego's "Happy Song;" Meyerbeer's "Roberto" aria, Whelpley's "Nightingale Has a Lyre of Gold;" Tipton's "A Spirit Flower;" Salter's "Come to the Garden, Love;" Mendelssohn's "Hear Ye Israel." Miss Leona Briggs and Mr. Philip Granel, accompanists, gave also several piano solos each, making in all a most delightful musical evening. Dr. Elsie Louise Morris, the mother of Mrs. Sorensen, introduced the artist of the evening.

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BATAVIA, ILL.

This program was recently given by the pupils of H. B. Bartholomew, assisted by Dwight Emigh, violinist, and the Treble Clef Chorus:

Pixies Good-Night Song ..... Brown
Helen Reckard

Over the Hills ..... Lemont
Stella Howard

Cuckoo ..... Schytte
Ebba Wenberg

Les Sylphes ..... Stoughton
Katherine Wolcott

Valsette ..... Borowski
Dorothy Melchert

Pierre and Josette ..... Grant-Schaefer
Alice Woods

Con Amore ..... Beaumont
Mildred Kirk

A Rose ..... Johnson
River and the Sea
Miss Louise Wagner

Erotikon ..... Grieg
Trevilla Wisbrock

Idilio ..... Lack
Elizabeth Anderson

Dance Eccosaise ..... Baker
Ethna Rogers

Butterflies ..... Lege
Eleanor Burke

Sunset ..... Buck
Mr. Arthur Milroy

Les Myrtles ..... Wachs
Lucinda Warne

Gondoliers ..... Nevin
Verdell Wentzell

Come ..... D. Hardelot

Shadow March ..... Del Riego
Mildred Shaw

Spring Song ..... Mendelssohn
Robert Grube

A la bien aimee ..... Schutt
Alma Benson

The Flatterer ..... Chaminade
Laverne Stuff

O Dry Those Tears ..... Del Riego
Norma Jeffery

Reeder Hubbel, organ; Dwight Emigh, violin

March Grotesque ..... Sinding
Miss Jessie Baker

The Swallows ..... Cowen
Maude Buelter

Tarantella ..... Lack
Paul Parce

If Only Thou Art Mine ..... Klein

Ecstasy ..... Rummel
Mr. L. B. Reeder

Absent ..... Metcalf

Ashes of Roses ..... Woodman
Treble Clef Chorus

NEW HAVEN

Music in New Haven, with the exception of some of the churches and the near-shore resorts, is at a standstill. Everyone flocks to the Momoguin to hear Fichtel with his orchestra, and to Lavin Rock to listen to the orchestral concerts while enjoying the delightful breezes which are so refreshing to those who have been working all day indoors.

The choir of Central Church, with the exception of the soprano, are to supply the music at Pine Orchard Church for the rest of the summer. Miss Ruth Muzzy, who has been supplying at the organ in place of Stanley Smith at the United Church, will have charge of the Pine Orchard music. Mr. Smith is having a much-needed rest and enjoying a long vacation.

A pretty new song has just been published, the words of which are by Ella Wheeler Wilcox, adapted to music by Professor William Haesche, entitled "Just You." It had its first rendering at Mrs Wilcox's Sunday afternoon concert, July 20, at her bungalow, Short Beach, Conn. Mrs. Wilcox is very fond of music, playing different instruments. Her playing of some oriental music which she learned on the

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mandolin this past spring while she and Mr. Wilcox were traveling in the Orient are gems of their kind.

MADAME TEALDI.

WICHITA, KANS.

The musical atmosphere here has ranged as high as 106 degrees Fahrenheit. I say "musical" atmosphere, inasmuch as Music News is not a chronicle for heat waves. Owing to the summer conditions little else than a feeble attempt is carried on in music lines. The teachers are preparing their summer exodus, some for a month's rest, others for shorter periods (but abrupt drops) in the cool regions of Colorado. While the music schools are maintaining summer schools, it is a safe prediction that few lessons will be given in August.

There are exceptions of course. Plans of some are: Lucius Ades is conducting the Lyric Glee Club in chautauqua work in the state. Frank A. Power will spend two weeks in Laurence, Kans. Tracy York and Mrs. York spent already a vacation in Oklahoma, and are going to brave August here. M. L. Hull is directing the band concerts by his local organization at the Riverside Park, so will remain here. Otto L. Fischer, pianist, will go east the latter part of August, visiting his parents in New York City. Harry Evans, baritone, of the W. C. of M., will remain here all summer and next year plans to visit his home in England.

Professor Arthur Friedman, who has taught voice in Wichita for many seasons, is removing permanently, going to New York City next month. His colleague, Selma Janson, pianist, who went to Pittsburgh a few seasons ago, has been appointed an instructor in the Pittsburgh Polytechnic School founded by Mr. Carnegie.

Mr. and Mrs. Theodore Lindberg will motor to Colorado within the month, visiting at Pueblo and Colorado Springs.

Mrs. Reno B. Meyers, teacher of expression in the Power-Meyers Conservatory, is at Manitou, Colo.

Mr. and Mrs. Ralph Brokaw of the same school are en route in Kansas, Oklahoma and Missouri in chautauqua work. Their itinerary leads them to the Ozarks, where they will rest before returning for the opening of the Power-Meyer Conservatory September 2, with which school they have affiliated this year.

Mr. and Mrs. Frederick Cahoon, formerly of Wichita and lately of New York City, visited friends here this week. They are en route to the Fort Worth (Texas) Christian University, where they will teach next season.

The Wichita College of Music opens September 11, at which time their regular faculty opening concert will occur.

Mrs. Jetta Campbell-Stanley presented her pupil, Miss Helen Grace, soprano, at St. Paul's Methodist Church, July 21, and notwithstanding the heat of preceding weeks showed excellent results of summer teaching, and past work done under Mrs. Stanley's supervision. The most excellent program appended was heard by an appreciative audience. Her tone production was good, voice placement consequently correct and her interpretations correct. Mrs. Margaret Hammond Campbell was at the piano.

Aria, One Fine Day ("Mme. Butterfly")....Puccini
A Cycle of Life....Landon Ronald
Prelude
Down in the Forest (Spring)
Love I Have Won You (Summer)
The Winds Are Calling (Autumn)
Drift Down, Drift Down (Winter)

INTERMISSION

Aria, Si, chiamano, Mimi ("La Boheme")....Puccini
A Birthday....Woodman
In 1822....D'Hardelot
Love Has Wings....Rogers
A Little Gray Dove....Saar
Provence Song....Del Acqua

Miss Mable Capron's piano class gave a recital last week.

Mr. and Mrs. Rafael Navas entertained the Musicians' Club July 26, at their home on College Hill.

Old Sol will go south before long, the season will soon open with the fall exposition and its attendant band concerts, and the Wichita chorus will put on its so far greatest course of attractions and the musical doings will be in full swing once more. The musician (?) who wrote "In the Good Old Summer Time" surely couldn't have been a really, truly professional musician or he would have said "Winter" instead.

BROKAW.

PITTSBURGH ORCHESTRA

Carl Bernthaler, conductor of the Pittsburgh Festival Orchestra, which is giving daily evening concerts at the Schenley Lawn, is proving his worth in many ways and the people of Pittsburgh are suddenly awakening to the fact that there is something remarkable in this man's ability as a conductor.

Out of a practically new body of musicians he has obtained results that it takes months, or even years to accomplish, and did he have a greater number of men in hand his orchestra would rank with the great orchestras of the country. Mr. Bernthaler has also delighted his audiences with the selections made for his programs as well as the choice of his soloists.

Wednesday evening Max Shapiro, concertmaster, was heard in a violin solo, playing the difficult "Souvenir de Moscow," by Wieniawski. In his playing of this number he showed absolute control and the highest degree of musical sureness; throughout there lay a velvety richness of tone—a tone full, round and beautiful, where not only technical finesse, but sentiment and mental assertiveness held equal claim. The audience was quick to realize this, and two encores were demanded before it was satisfied—"Humoresque," by Tor Aulin, and "Gavotte," by Gretri.

Thursday evening Mrs. J. Vick O'Brien, assisted by her composer husband, J. Vick O'Brien, was the soloist.

Mrs. O'Brien sang for her number in the first part of the program, "Elsa's Dream," from "Tannhauser," and in the second part, three excerpts from her husband's new grand opera, "Ye Olde Virginia."

Mrs. O'Brien displayed a voice of most unusual quality and fibre. One rarely hears tones of such absolute purity and crystalline purity as this artist possesses. She is mistress also of pianissimo, and is altogether a thoroughly equipped and richly gifted singer.

As a composer, judging from what was heard of Mr. O'Brien's work Friday evening, this young man will very soon gain his due recognition. His opera, such as was heard, is extremely modern with startling

orchestra effects. It is full of impetuous rhythms and gracefully twining and climbing melodies. There is also in it the "spirituals" of the negroes, at once palpitantly sensuous and charged with awe-struck, childlike piety, something of a paradox of their strangely mixed emotional nature. Perhaps, should "Ye Olde Virginia" be given in its entirety by one of the various grand opera companies to be launched the coming season it might prove to be the American Grand Opera every one is looking for. Who knows?

(Signed) CATHARINE ELSTON

* * *

Mr. Bernthaler's programs and soloists for the coming week are as follows:

Monday—Soloists, Miss Anna Bohn, contralto; Mr. Will A. Rhodes, tenor.
March—The Redpath ..... L. Panella
Overture—If I Were King ..... Adam
Songs with Piano—
Hindoo Song ..... Bemberg
Night ..... Ronald
Dearest ..... Homer
Miss Bohn
Waltz—Du and Du ..... Strauss
Gems from the Waltz Dream ..... O. Strauss
INTERMISSION
Selections from Carmen ..... Bizet
Songs with Piano—
Uncle Rome ..... Homer
My Desire ..... Nevin
Were I a Bird ..... Logan
Mr. Rhodes
Duet, Home to Our Mountains, from "Il Trovatore" ..... Verdi
Miss Bohn and Mr. Rhodes
Narcissus ..... Nevin
Grand Fantasy, Faust ..... Gounod
Tuesday—Soloists, Miss Martha Groff, pianist; Mr. Victor Saudek, flutist.
Overture, Halka ..... Moniusko
Serenade ..... Drdla
La Coquet ..... Arensky
Waltz, Tales from the Vienna Woods ..... Strauss
Wanderer, Fantasie ..... Schubert-Liszt
Miss Groff
INTERMISSION
Grand Fantasy, Natoma ..... Herbert
Concertino for flute ..... Chaminade
Mr. Saudek
Two Intermezzi, Jewels of the Madonna, W. Ferrari
Grand Fantasy, Samson and Delilah ..... Saint-Saens
Wednesday—Solist, Mrs. Eleanor Conrad, contralto.
March, Our Native Land ..... Herbert
Overture, The Mill on the Cliff ..... Reisiger
Aria, "Voce di Donna" ..... Ponchielli
Mrs. Conrad
Waltz, Children of the Mountains ..... Ziehrer
Gems from the Mikado ..... Sullivan
INTERMISSION
Grand Fantassy, Thais ..... Massenet
Flirtation ..... Steck
Toreador and Andalouse ..... Rubinstein
Songs with Piano—
"The Lerb Forgetfulness" ..... Von Fielitz
Autumn ..... Haile
Banjo Song ..... Homer
Mrs. Conrad
Albumblatt ..... Wagner
German Folk Song in the Style of the Masters, Ochs
Thursday—Soloist, Miss Sue Harvard, soprano.
March, Coronation ..... Meyerbeer
Overture, "Fest" ..... Lassen
Waltz, Dornroeschen ..... Tschaikowsky
Aria, "Ocean, Thou Mighty Monster" ..... Weber
Miss Harvard
Excerpts, The Firefly ..... Friml
INTERMISSION
Selections from "The Pearl Fishers" ..... Bizet
Songs with Piano—
Fairy Pipers ..... Brewer
Bitte ..... Selmar Jannson
Call Me No More ..... Cadman
Miss Harvard
Two Hungarian Dances ..... Brahms
Pan Americana ..... Herbert
Gems from the Opera "Eva" ..... Lehar
Friday—Classic Night
Overture, Genoveva ..... Schumann
En Bateau, from "Petite Suite" ..... Debussy
Valse Triste ..... Sibelius
Symphony, The Unfinished ..... Schubert
INTERMISSION
Suite, Gitanella (in five parts) ..... Lacomb
Ballet Music, Queen of Sheba ..... Goldmark
'Cello Obligato, by Mr. Derdeyn
Dreams, A Study from "Tristan and Isolde," Wagner
Second Hungarian Rhapsody ..... Liszt
Saturday—Popular program; soloist, Mr. John Siefert, tenor.
March, Schenley Lawn ..... Loesel
Overture, William Tell ..... Rossini
Waltz, Blue Danube ..... J. Strauss
Aria, "Cujus Animam," from "Stabat Mater," Rossini
Mr. Siefert
Gems from "Robin Hood" ..... DeKoven
INTERMISSION
Selections from "The Chocolate Soldier," O. Strauss
To Thee ..... Czibulka
Serenade ..... Arensky
Songs with Piano—
"I'll Sing Thee Songs of Araby" ..... Clay
"From the Land of the Sky Blue Water" ..... Cadman
"The Moon Drops Low" ..... Cadman
Mr. Seifert
Down South ..... Myddleton
Swanee River ..... Myddleton
American Fantasy ..... Herbert

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Music News

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ALESSANDRO BONCI

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Music News

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Editorial

DEATH OF MRS. WATSON

Music News is very sorry to have to chronicle the death of Mrs. Regina Watson, a musician who has labored in this city for many years and the influence of whose work has been very far-reaching. The following is quoted from the Chicago Tribune:

Mrs. Regina Watson, pianist, died at her residence, 2146 Lincoln parkway, yesterday. She was sixty-seven years old. Mrs. Watson was born in Germany and came to Chicago when ten years old.

She studied music under Liszt and Taussig, and was an intimate friend of Von Buelow and of Madame Teresa Carreno. She was the first to produce "Enoch Arden," with its musical setting, in Chicago, and first set to music Boker's "Countess Laura." She was well known in Chicago society.

Mrs. Watson died following the effects of an operation. Her husband died a year ago and since then, it is said, she lost her interest in life.

Funeral services will take place from her home next Sunday. Interment will be at Rosehill cemetery.

♯♯♯

AMERICAN GUILD OF PIANO TUNERS

The fourth annual convention of the American Guild of Piano Tuners is being held this week at the Gilsey Hotel in Cleveland, Ohio.

The officers are as follows:

President—Emil Koll, 520 West Ninth street, Cincinnati, Ohio.

First vice president—Erwin H. Bacon, 334 University avenue, Rochester, N. Y.

Second vice president — Lawrence P. Reinhardt, box 405, Logansport, Ind.

Secretary - treasurer — William Braid White, room 639, Postal Telegraph building, Chicago, Ill.

♯♯♯

OCEAN GROVE

The convention of the N. A. O. at Ocean Grove opened with a very large attendance on Monday and has been continuing daily with increasing interest. Music News prefers to give its "story" in one installment, and therefore the detail of the meetings is reserved for next week, when they will all be available. Several of the important papers will be printed in full, that of the editor of Music News being given in today's issue.

♯♯♯

CONGRATULATIONS AND GOOD WISHES

Music News is in receipt of cards announcing the marriage of L. Douglas Russell, baritone, to Lucille Steers Brand. Congratulations and good wishes are offered.

Detweiler.—Mr. Harry Detweiler of the Columbia Conservatory in Aurora has gone for a month to the Atlantic coast. Mr. Detweiler reports that the summer term at his school has been exceptionally successful and that a splendid class is already booked for the fall term. In addition to conducting the choir at the Congregational Church, Mr. Detweiler has just accepted the position of choirmaster with the First Methodist, which is the largest church in Aurora.

OUR OWN LINE O' SWIPE

The young woman choir director simpered to the man at the church music counter: "The pastor is to preach on 'Matrimony' and wants appropriate music. I can't think of a thing to fit." "That's easy," said the wag. "Best thing possible is 'O Taste and See.'"

♮ ♮ ♮

A Long Farewell

Fair Worshiper—What is that sad, sad air you're playing, professor?

The Professor—Dat iss Beethoven's "Farewell to the Piano." I see dose installment people coming mit der van.—Music Trade Review.

♮ ♮ ♮

A Reason for Non-Applause

At one of his recent concerts, Thomas V. Purcell, violinist of the Schubert Symphony Club, noticed a young couple in the third row from the stage who seemed to enjoy every number, but despite the enthusiasm displayed by the rest of the audience they did not applaud any number until the program was almost finished. After playing that exquisite little gem, "Poem," by Fibich, Mr. Purcell heard the young lady whisper to her escort, "John, dear, please let go of my hand a minute; I simply must applaud that last solo."—Bismarck Daily Tribune.

♮ ♮ ♮

Answers to questions propounded at musical examinations in England, and garnered by the London Musical Herald:

Purcell was the only English composer there ever was.

Palestrina's music is very monotonous and holy. When listened to it makes a man soar above all the evil and dark spots in his character.

"The Messiah" is an anthem, and was written between 1600 and 1700; it was written by Routledge. The "St. Matthew" was written by Chopin in the year 1663.

Composers such as Handel and Bach knew next to nothing about chords and keys.

Beethoven's music is full of accidentals, and if not played with largeness does not sound well.

Con sordino means (a) with sordidness; (b) in a sarcastic manner.

Beethoven was not very great at religious composition, although he harmonized "The Messiah."

Mozart's operas were smooth, while Weber's were all large chords which only he himself could stretch.

Sinfonia Eroica means a heretic.

France was indulging in the amusing and comical opera; but England must have a higher standard, a nobler aim, a better hope.

Handel's operas are light and not stilted as those of Wagner.

Large prices have been payed for Bach's compositions, and also to hear them played. —"The Master Musician."

Music News

Music in Chicago

SUMMER NIGHT CONCERT

The concert at Warren Avenue Congregational Church on last Thursday evening was one in which great variety was offered and when also, the total of pleasure afforded the audience was very great.

Mr. Harry R. Murrison of Alliance, Ohio,

MABEL F. MURRISON

was scheduled for an elaborate program of vocal numbers, but was unfortunately taken ill en route to Chicago and found it impossible to sing his entire program here. He, however, offered two arias and one long group of short works, and certainly pleased the audience to the extreme.

Mr. Murrison has excellent stage address and a most intelligent way of presenting his program and coupled with this is the fact that Mrs. Mabel F. Murrison, his accompanist, has evolved with him, an ensemble which is very exact and very sympathetic, and which certainly proved on Thursday a factor in the success of his work.

The aria "With Joy th' Impatient Husbandman" from Haydn's ever verdant "Seasons," was sung with simplicity of style and great sincerity of utterance, while the enunciation of text was of unusual purity —this last factor being apparent in all the numbers given by Mr. Murrison.

The "Infelice" recitative and aria from the Verdi "Ernani," was treated with fine effect and again pleased the audience very much.

"Unfearing" (Bruno Huhn) and Mr. Murrison's own charming "Thou'rt Like a Lovely Flower," were done with extreme suavity and a control of legato which is unusual, but it was in the strictly dramatic works that Mr. Murrison was at his best.

"Uncle Rome" (Homer), "The Pipes o' Gordon's Men" (Hammond) and "Charge of the Light Brigade" (Bergen) were sung with a remarkable display of bravoura and a wonderful play of dramatic contrast. The text was enunciated with rare fidelity to the varying passions depicted, and the music was treated, in every case, legitimately and effectively. Altogether Mr. Murrison made a splendid impression and will be warmly welcomed on another appearance here.

Another singer whose work at this time was extremely well received and whose natural gifts and artistry are undoubtedly great was Mrs. Else Harthan-Arendt, whose singing of the "Romanza" from "Cavalleria Rusticana" was superb in swing and style, and whose rendition of "A Little Winding Road" (Ronald) and "The Year's at the Spring" (Beach) and "The Last Rose of Summer" (encore) proved her to have versatility and vocal art of much range.

Mrs. Arendt has a voice of splendid caliber and unlimited power; her control of all the resources of the trained singer is absolute, and her impressiveness of interpretation is away beyond the usual.

HARRY R. MURRISON

Her appearance before an audience also is most pleasing, and on Thursday she was greeted with splendid enthusiasm and the audience hearing her at this time will not be slow to endorse her work on every occasion.

Her success was enhanced by the musical and authentic accompaniments provided by Miss Grace Humphrey, a pianist of much more than the usual ability and one whose ensemble with a singer is undeniably fine.

The third soloist was Miss Gertrude Consuela Bates, who, already a great favorite at this church, was at this time doubly successful and compelled the most enthusiastic recognition from the audience.

Her playing of two movements from the Wieniawski "Second Concerto" was very artistic and was filled with a variety and a power which place Miss Bates in the front rank of local players.

The "Melody" by Charles G. Dawes was played with appealing suavity, the Randegger "Pierrot Serenade" was a perfect gem of clarity and sparkle, while Kreisler's "Liebesfreude" was delivered with an impetuosity as well as a beauty of tone which made it most interesting. Her encore numbers included the "Thais" "Meditation" and might very easily have been multiplied to a half dozen instead of two.

Mr. Ralph Gerber furnished sympathetic and colorful accompaniments for her work.

UNIVERSITY OF CHICAGO

Program of recital to be given at Leon Mandel Assembly Hall, University of Chicago, on Monday evening, August 11, Palmer Christian, organist, Barbara Wait, contralto:

Agatato (11th Sonata) ..... Rheinberger
Reverie ..... Bonnet
Scherzo-Caprice ..... Bernard

Mr. Christian

Verborgenheit ..... Wolf
Sapphic Ode ..... Brahms
Chant Venetien ..... Bemberg

Miss Wait

Prelude and Fugue in E minor ..... Bach
Soeur Monique ..... Couperin (1668-1733)
Gavotte ..... Martini (1706-1784)

Mr. Christian

Only a Rose ..... Downing
The Nightingale Has a Lyre of Gold ..... Whelpley
On the Shore ..... Neidlinger

Miss Wait

Norwegian War Rhapsodie ..... Sinding
Sarabande ..... Karg-Elert
Esquisse ..... Schumann
Intermezzo ..... Hollins
Allegro con fuoco ..... de Boeck

Mr. Christian

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MRS. GRACE BRUNE MARCUSSON AT MAC BURNEY STUDIOS

In "An Evening of Modern French Songs" at the current Monday recital in the attractive studios of the MacBurney School, Mrs. Marcusson, soprano, contributed the program. It was an unusually attractive one, both in contents and construction. There were familiar songs and also those that had their first hearing for at least one auditor. In the latter category were the Lalo "Captive" and the Holmes' "Threnody" and the Devries song. In a measure they formed the most enjoyable moment of the evening, so full of elusive charm

GRACE BRUNE MARCUSSON

were they. The Holmes song in particular became wonderfully attractive as its iterations came and went in graceful weavings.

Mrs. Marcusson had her musical forces well in hand and succeeded convincingly in conveying the atmosphere of each song. Nothing that she did was better than the Bemberg "Hindu Song." She colored the weird phrases beautifully and the broken mournful ejaculations had cadences of pathos in them. Brilliantly done was the Lemaire "Vous Dansez," the little slip of memory not fretting in the least. Mrs. Marcusson's voice is so big, virile and dramatic in its tendency and her temperament follows the same course so readily that these do not willingly yield to the demands of such songs as Hahn's "Exquisite Hour." The mentality compassed it perfectly, and it was well done, but not as she will do it when a larger pliability shall come. Her growth and development along all lines is altogether admirable.

The accompaniments were in the more than adequate hands of Mr. William Lester and he read also a capital paper on "Modern French Composers."

ALBERT COTSWORTH.

MUSIC AT RAVINIA

Five operas from the standard repertory were represented this week at Ravinia Park. In order to give more time to the rehearsal of these works there was no concert given Saturday afternoon.

The arrangement for the week was: The Nile scene from "Aida" on Monday and next Sunday evenings, with Miss Lois Ewell; the fourth (final) act of "Rigoletto" on Tuesday and Saturday evenings, with Mlle. Jennie Dufau as Gilda; the mirror scene and the oasis scene from "Thais" on Wednesday evening, with Miss Ewell; the garden scene from "Faust" on Thursday evening, with Mlle. Dufau as Marguerite; the prologue, act 1, and the latter half of act 2 of "Pagliacci" on Friday evening, with Miss Ewell as Nedda.

Subjoined are the programs for the week:

MONDAY, AUGUST 4
No Afternoon Concert

MONDAY, AUGUST 4, 8:15 P. M. "AIDA"
Opera by Verdi. (Nile Scene)

Aida ..... Lois Ewell
Ammeris ..... Florence Mulford
Rhadames ..... Leonid Samoloff
Amonasro ..... Louis Kreidler
Ramfis ..... William Shuster
Overture, "Rosamunde" ..... Schubert
In the Spinning-Room ..... Dvorak
Waltz, "Morning Journal" ..... Strauss

TUESDAY, AUGUST 5, 3 P. M.

Overture, "Patrie" ..... Bizet
"Ave Maria" ..... Schubert-Lux
"The Bell in the Enchanted Forest" ..... Bruneau
Lyric suite ..... Grieg
Rustic March, Nocturne, March of the Dwarfs
Waltz in D ..... Glazounow

TUESDAY, AUGUST 5, 8:15 P. M.
"RIGOLETTO." Opera by Verdi. (Fourth Act)

Rigoletto ..... Louis Kreidler
Duke of Mantua ..... Leonid Samoloff
Gilda ..... Jennie Dufau
Maddelena ..... Florence Mulford
Sparafucile ..... William Shuster
Overture to "Oberon" ..... Weber
Variations "Kaiser Franz" ..... Haydn
Waltz from Ballet Suite, "Dornroeschen" ..... Berlioz
March, "Rakoczy" ..... Berlioz

WEDNESDAY, AUGUST 6, 3 P. M.

Overture, "Melusina" ..... Mendelssohn
Souvenir ..... Van der Stucken
Two Norwegian melodies ..... Grieg
"Heart Wounds"
"Spring"
Polonaise from Scenes de Ballet ..... Glazounow
Overture to "William Tell" ..... Rossini
Tarantelle ..... Nicode
Valse Caprice ..... Rubinstein

WEDNESDAY, AUGUST 6, 8:15 P. M.—"THAIS"
Opera by Massenet. (Mirror and Oasis Scenes)

Thais ..... Lois Ewell
Athanael ..... Louis Kreidler
Nicias ..... Leonid Samoloff
Overture to "Masaniello" ..... Auber
Allegretto from "Roma" Suite ..... Bizet
Slavonic Dance ..... Dvorak

THURSDAY, AUGUST 7, 3 P. M.
Children's Program

Marche Triomphale ..... Borowski
Vorspiel to "Hansel and Gretel" ..... Humperdinck
Rustic Scenes ..... Godard
Village Scenes, Evergreens, Moonlight Waltz
Procession from "Feramors" ..... Rubinstein
Three dances from "Henry VIII." ..... German
Morris Dance, Shepherd's Dance, Torch Dance
Waltz, "On the Beautiful Blue Danube" ..... Strauss
Czardas, from "In Foreign Lands" ..... Moszkowski

THURSDAY, AUGUST 7, 8:15 P. M.—"FAUST"
Opera by Gounod. (Garden Scene)

Marguerite ..... Jennie Dufau
Faust ..... Leonid Samoloff
Mephisto ..... Louis Kreidler
Siebel ..... Florence Mulford
Martha ..... Grace Cunningham
Overture, Solennelle ..... Glazounow
Suite, "Peer Gynt," No. 1 ..... Grieg
Morning
Aase's Death
Anitra's Dance
In the Hall of the Mountain King
Polonaise in E ..... Liszt

FRIDAY, AUGUST 8, 3 P. M.

March, "Tsigane" ..... Lacombe
Overture to "Orpheus in Hades" ..... Offenbach
"A Fairy Tale" ..... Nicode
Inferno from "The Tempest" ..... Van der Stucken
Symphonic poem, "Danse Macabre" ..... Saint-Saens
Waltz, "1,001 Nights" ..... Strauss
Slav March ..... Tschaikowsky

FRIDAY, AUGUST 8, 8:15 P. M.—"PAGLIACCI"
Opera by Leoncavallo

Nedda ..... Lois Ewell
Canio ..... Leonid Samoloff
Silvio ..... Louis Kreidler
Tonio ..... William Shuster
Beppo ..... Harry Davies
Wagner program
"Das Rheingold," "Rainbow Scene and Finale; "Siegfried," Waldweben; "Die Walkure," Magic Fire Scene

SATURDAY, AUGUST 9, 3 P. M.

Selections from "Boabdil" ..... Moszkowski
March, Moorish Fantasy, Malaguena
Valse Triste ..... Sibelius
Bacchanale from "Samson and Delilah" ..... Saint-Saens
Introduction to Act III., "A Basso Porto" ..... Spinelli
Poetic Scenes ..... Godard
In the Forest, In the Village
Polonaise from "Eugen Onegin" ..... Tschaikowsky

SATURDAY, AUGUST 9, 8:15 P. M.
"RIGOLETTO"
Opera by Verdi. (Fourth Act)
Same cast as on Tuesday

Overture to "Der Freischuetz" ..... Weber
"Entr' Acte," Ballet Music from "Rosamunde" ..... Schubert
Tarentelle from "Italian Capriccio" ..... Tschaikowsky

JOHN W. NICHOLS

After a most successful month of singing at the mother Chautauqua assembly on Lake Chautauqua, N. Y., John W. Nichols, the well known tenor and teacher of voice culture, has been persuaded to open a studio at Ocean Grove, N. J., for the months of August and September, in order that those who wish to study before returning to their winter's work, can do so in a delightfully cool spot by the ocean.

Faelten Pianoforte School, Boston, Mass., Programs 1912-1913

Music News has secured the exclusive right to publish the entire set of programs given at the Faelten Pianoforte School during the past season, with interpretation lessons by MR. CARL FAELTEN

(Continued from August 1)

MAY 22, 1913.

Ensemble—Mildred Sheatsley, Marguerite Flynn, Elsie Poole, Marion Seavey, Hedwig Schultz, Helen Morrison, Mabel Jackson, Mary Golden—First Movement Unfinished Symphony, Schubert.

John Hantz—Hurry Scurry, Gurlitt; The Fountain, Cadman; Joyful, Rohde.

H. Oswald Thwing—Solfeggietto, Ph. Em. Bach; Andante Sostenuto, Vivace, from Op. 72, Mendelssohn.

Mildred Colby—La Zingara, Bohm; Excelsior, Hummel.

William Colby—Gavotte, D major, Bach; Caprice, A minor, Stavenhagen; Polonaise, Op. 10, Baumann. Second piano, Mildred Colby.

Transposition Exercise (Faelten system)—Virginia Heald, Waltz, Op. 197, No. 1, Gurlitt; H. Oswald Thwing, Jolly Traveler, Parlow; Helen G. Tracy, Song Without Words, Op. 30, No. 3, Mendelssohn.

Flora Moir—Polish Dance, "Ziska," Brown; Impromptu, "A la Valse," Bohm.

Evelyn Page—Harlequin (March), Tarantelle, Op. 14, No. 7, Lynes.

Ruth Silber, C. Levon Eksergian—Sonata, B flat, for two pianofortes, Clementi.

Ensemble—Louise Murray, Sylvia Storrs, Mary Washburn, Ola Murray, Vivian Morse, Evelyn Merrow, Marjorie Goodwin, Marion Seavey—L'Andalusienne, Kronke.

Helen Genevieve Tracy—Hunting Song, Spring Song, Mendelssohn; Morceau de Concert, "La Favorita," Donizetti-Ascher.

Ensemble (class of 1913)—Marjorie Goodwin, Annie Mackay, Vivian Fraser, Harry G. Starr, May G. Ryan, Ruth Markham, Cecilia Petersen, Frances McConihe—Menuetto from Symphony, G minor (Arr. by Vivian Fraser), Mozart.

MAY 24, 1913.

Ensemble—Flora Moir, Virginia O'Conner, Laurette Moulton, Katherine Skinner, Helen Greene, Elizabeth Akeroyd, Mary Washburn, Evelyn Merrow—Valse elegante, Op. 313, Krug.

Thelma Cooper—Autumn Zephyrs, Evening Song, Ducelle; Gipsy Dance, Lichner.

Leong Wah Yu—Trapeze Performer, Kern; Youthful Athletes, Lange.

Viola Howard—Elfin Dance, Werner; "Colombine," Delahaye.

Transposition Exercises (Faelten System)—Hope Laurence Heiser, Leong Wah Yu—Waltz, Op. 197, Gurlitt; Hunting Song, Ehmant. Thelma Cooper—Dance of the Dew Drops, Ducelle; Viola Howard—Pierrot and Pierrette, Mrs. H. H. A. Beach. Viola Ormonde—No. 42, from Staff Reader, Faelten.

Christine Schelbach—Sonatine, F major, Schytte.

Viola Ormonde—Helter Skelter, Franke; Magic Bell, Heins; La Chatelaine, Leduc.

Evelyn Merrow—March, C major, Beringer; Croquis et Silhouettes, Schutt; Rondo, Op. 51, No. 2, Beethoven.

Mary Morton Washburn—Impromptu, B flat major, Schubert; Solitude, Danse Negre, Cyril Scott; Scherzo-valse, Chabrier.

Ensemble—Frances Field, Helen Dempsey, Herbert Good, Margaret Stock, Mildred Manning, Helen Tracy, Maxine Buck, Mary Washburn—Polka Boheme, Op. 7, Polonaise, Op. 7, Bodenhoff.

MAY 29, 1913.

Ensemble—Viola Chisholm, Ethel Bonney, Catherine Shea, Pauline Crowley, Alice McCarthy, Winifred Dowd, Florence Stevens—The Little Spinner, Return of Spring, Lenecke.

Katherine Fay—Pierrot, Impromptu Valse, Seybold.

C. Alfred Breed, Arthur F. Williams—Etudes Brilliantes, No. 5, No. 9, No. 8, No. 12, Op. 105, Burgmuller.

Ola Murray—A Declaration, Templeton Strong; Woodland Murmurs, Wilson G. Smith; Shepherd and Shepherdess, Godard.

Transposition exercises (Faelten system)—Edith Bartrip, Helen Dempsey, Myrtle Brown, Helen Hickey—Joyful Waltz, Krause; Marie Clancy, Waltz-Melody from Clef Reader, Faelten; Harold Robinson, Forest Song from Clef Reader, Faelten; Marjorie Deere Stephens, Grace Bassnett, Etude from Op. 599, Czerny.

Helen Clifford—Indian Idyl, With Sweet Lavender, MacDowell; Impromptu, Op. 28, No. 3, Reinhold.

G. Louise Murray—Air de Ballet, A major, Luzzatti; Impromptu, E flat minor, Reinhold.

Ensemble—Mildred Hiltz, Nellie Rabinovitz, Lucille Page, Ruth Huckins, Helen Treadwell, Lillian Hirsh, Dorothy Kerrison, Arthur Bassnett—Overture, "La Sirene," Auber.

Grace Swain—Valse, Op. 42, Chopin; Consolation, No. 6, Liszt; Intermezzo, Op. 9, No. 3, Strauss.

Florence Fleming—Chanson de Troubadour, Schytte; Silver Spring, Mason.

Marjorie Goodwin (class of 1913)—Andante and Finale from Coronation Concerto, Mozart. Second pianoforte, Carl Faelten. Tutti, Helen V. Ray, Ruth Markham, Cecilia Petersen, Harry G. Starr.

JUNE 5, 1913.

Ensemble—Raymond Cadigan, Walter Buckley, Frank Guilfoyle, Weaver Adams, Gertrude Dana, Virginia O'Connor, Mildred Hayden—Spring's First Message, Meyer; Scherzino, Giese.

Muriel Robinson—Silver Caseade, Lynes; Marche des Druids, Abelle.

Marie Conlin, Florence Keen—The Happy Miller, Abelle; Whispering Winds, Esipoff; Boat Song, Heller; "The Blue Mediterranean," Volpatti; Mazurka Gracieuse, W. S. Smith.

Gertrude Dana—Allegro from Sonata, for pianoforte and violin, Schubert; Hermann Dana, violin.

Ensemble—Flora Moir, Miriam Muran, Ethel Robbins, Minnie Valentine, Mildred Hayden, Gertrude Dana, Virginia O'Connor, Laurette Moulton—The First Roses, Hansen; Tarantelle, Giese.

Frances Clifford—Waltz, Scherzino, Polacca Militaire, Op. 101, Bertini.

Elizabeth Forrest—Sous la Feuillee, Thome; First Mazurka, Godard.

Transposition Exercises (Faelten system)—Mary Fellows, Alice Campbell, Mildred Sheatsley, Blanche Hayes—Sunshine and Showers, Teddy Graves. Muriel Robinson, Jolly Traveler from Book III, Faelten; Elizabeth Forrest—Air, Handel-Faelten; Bertha Muran—Andante from Staff Reader, Faelten.

Bertha Muran—Sonata, D major, Mozart.

Ensemble—Barbara Hayden, Gertrude Robinson, Harry Starr, Melinda Austin, Katherine Crosby, Mary Fellows, Dorothy Clements, Charles Fearing—Doll Dance, Mercadante; "Le Secret d'Amour," Klein.

Dorothy Clements—Lonely Traveler, Papillon, Op. 43, Grieg; Notturno, Op. 21, Nevin.

Dorothy Shann—Allegro Maestoso from Concerto, Op. 32, Weber. Second pianoforte, Carl Faelten. Tutti, Frank Guilfoyle, Harry J. McClenahan, Harry G. Starr, Charles Fearing.

Ensemble—Sylvia D. Storrs, Mary Washburn, Marion Seavey, Beulah Breed, Margaret Faulkner, Mildred Jordan, Louise Murray, Miriam Day—Overture, "Fra Diavolo," Auber.

JUNE 7, 1913.

Ensemble—Astrid Stromblad, Hazel Kanz, Evelyn Merrow, Blanche Duncan, Jessie Stuart, Doris McArdle, Clara Shear, Flora Moir, Margaret Wyman—A la Mongroise, D'Ourville; Serenade, "Susurri Veneziani," M. Felton.

Constance Dowd—Dance by Moonlight, Porter; Petite Valse, Dennee; Gaiety, Philipp.

Illustration of Class Instruction (Faelten system)—Katherine Griffin, Helen Curley, Bessie Upham, Edith Smalley—Romanza, Humoresque, Faelten. Isabel MacDonald, Dorothy Merry, Harriet Long, Josephine Krebs—Tarantelle, Waltz, Hunters' Chorus, from Clef Reader, Book II., Faelten. Marion Cann, Bella Greenblatt, Margaret Chickering, Evelyn Wood—Dance by Moonlight, Porter; Jig, Faelten. Elizabeth Morse, Ruth Fisher, Claire Ganey, Geraldine O'Brien—The Bugle Call, Goerdeler; Waltz Melody, Faelten. Ruth Baxter, Constance Learned, Bessie Upham—Returning from Vacation, Dana; Forest Song, Faelten. Roger Williams, John Chickering, Herbert Patrick, Wiliam Graves—Hunting Song, Dana; Swiss Air, Faelten. Mabelle Rogers, Elinor Brown, Margaret Brainard, Miriam King—Gaiety, Philipp; Alla Marcia, Faelten. Louise Sullivan—Waltz, Op. 197, No. 1, Gurlitt; Tarantelle, W. S. Smith. Helen Crosby, Edith MacDonald—Lullaby, Rohde.

Stanley Thwing—Hunting Song. The Little Sandman, Reinecke; Butterflies, Lege.

Ensemble—Sally S. Cabot, Ruth Eyre Davies, Eleanor Bockelman, Elsa Evans, Alberta Avonelle Sanford, Stanley Thwing, Marjorie Deere Stephens, Grace Bassnett—A Little Song and Waltz, Biehl.

Spencer Brugh—Intermezzo, "Tales of Hoffman," Offenbach; Studies, Op. 105, No. 4 and No. 2, Burgmuller.

Ruth Eyre Davies—Gavotte, Volkslied, Scherzlied, Tarentella, Op. 44, Zilcher.

Alberta Avonelle Sanford—Birdling, Grieg; Lullaby, Zilcher; Goblin Dance, Henrique; To the Cuckoo, Zilcher; Solfeggietto, Bach.

Constance and Claire McGlinchee—Andante and Rondo from Sonata, for two pianofortes, Mozart.

Ensemble—Georgie Webster, Harry J. McClenahan, Marjorie Goodwin, Elsie Poole, Marion Seavey, Millicent Bouve, Lois Hannaford, Marion Parker—Overture, "Der Wassertrager," Cherubini.

GRADUATION, JUNE 12, 1913

Vivian Gertrude Fraser, Marjorie Sprague Goodwin, Claire Warren Kidder, Frances Louise McConihe, Annie Agnes Mackay, Ruth Elvira Markham, Cecilia M. M. Petersen, Ruby Pfeiffer, Helen Virginia Ray, Estelle Abbie Ross, Mary Gertrude Ryan, Harry Gillson Starr.

PROGRAM

Overture, "Prometheus" ..... Beethoven
Address by Mrs. Reinhold Faelten
Andante and Variations ..... Mendelssohn
Presentation of diplomas by the director....
Kaiser Marsch ..... Wagner
Reception by Graduating class in Faelten Hall.

RECITAL BY CARL FAELTEN

JUNE 14, 1913.

Bourree, Bach; Rondo Brillant, Weber; Spring Song, Mendelssohn; Spinning Song, Mendelssohn; Berceuse, Chopin; Valse, Chopin; Hungarian Rhapsody, No. 2, Liszt.

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INDIANAPOLIS CONSERVATORY

The Elderly Person

The Organist said:

"Now, don't spat with me this time, because I'm fully in earnest in telling of my pleasure. In common with others I am giving myself some vacation privileges and I've just been where I have had some of the loveliest of music, doubly beautiful because unexpected. I ran out to visit some friends five hours away from Chicago. The first morning after my arrival I awoke with that mysterious certainty that an inward monitor had aroused me. It was as if in response to some call associated with a long time ago. I couldn't sense it at all at first, albeit I knew I was not imagining or dreaming. The floating sounds about me gradually focused, and then I realized that the birds were singing matins for me. Then I began to define the voices, one by one, for there was a chorus of them, each singing a different song, but not failing in exquisite harmony. I had to smile gratefully that the tireless 'tweet, tweet' of our friend the English sparrow, which is our city bird's early call, was completely smothered. I knew he was there as a sort of undertone, because he is like the dandelions, he's everywhere and mostly where he is least wanted.

"While I listened to the caroling going on, my reason told me I should be content with such an aubade, but something way back in my makeup distinctly stated that I hadn't been wakened by these fairly familiar tones, beautiful as they were. Something else had summoned me, I felt convinced, and I strained my ear to detect what might have given me such an impression. And then it came with almost startling clearness and like a mellow-toned bell across the fields. Three luscious, long-drawn, perfectly rounded notes, and then a roulade of whirling scales. I jumped out of bed in a hurry, very much awake and eager to see and hear again my boyhood friend, the cardinal; or, as we called him down south, the 'red-bird.' I had been told that he was gradually forging his way further and further north in a migratory way, but this was my first close evidence of the fact. Fronting my window was an old pine tree, rugged and scrawny, but adorable just because of its determination to keep in the running. Its new growth was coming out slowly and the greenery at the ends of its branches held up cups, for all the world like those long-haired sprawling chrysanthemums we have at the flower shows, only, of course, the color was green. It had great bolles on its stalwart sides, and it showed half-healed wounds where branches had been lopped off at the trunk. And in the gradings of the years the ground at its base had been cut away and it stood above two small terraces. Its last humility was to carry an electric light bulb. Nearby stood a thickly branched soft maple tree, also bearing the scars of years by way of branches lopped off cruelly by apparently unfriendly winds. The strong winds are really comrades in that they test the tree as to its real strength. The soft maple grows so rapidly that it becomes very decorative and not so solid as to veins and muscles. And so when examinations came around it often finds it hasn't passed, very much like some high school pupils who were disappointed at the marks on their papers.

"Up and down and in and out among the thick short recent growth of this tree a bird was running restlessly, searching the under and upper side of each inch of the section he had selected. He sent out a cheerful little fresh-voiced tone as though the mate was not far away and he was assuring her of his presence. He seemed to find abundant refreshment, and when the plump body came to view at last he was really upside down in his energetic campaign anent bugs and slugs. I knew him before I saw his stout short bill and the dashes of white in his wing feathers, the always cheerful and happy rose-breasted grosbeak. A nuthatch flattened himself against the old tree in that bat-like way he has of following his bent. Fat robins pirouetted across the lawn, saucy and confident and quite cordial to all comers, since there were worms and grubs in plenty in the springtime planting season when human beings turn up the soil freely on purpose to furnish refreshment for bird life. Then, too the cherries were showing the first tints of color that would mean red ripeness after a while and a feasting of fatness for all the robin brood. A catbird sang in the low branches of a wild crab tree preserved in a tangle in one corner of the yard. Disguise it as he might by all sorts of agile movement, it was easily indicated that the object of his solicitude was sitting on a nest of eggs not far away and he didn't want her disturbed or alarmed. He kept on calling attention to the other charming points of view which could be found in increasing number and variety a little farther off. The soft light had a glow in it making almost imperceptible shadows under the foliage, but everywhere there was a hint of the dominating force which seems to direct and order the forces of nature, so earnestly do they await its influence and so markedly do they respond to its actual presence. When the early summer sun rises and floods the earth, then every shrub and tree that has been started right and is well under way and been living according to its instructions, seems to give itself a little inflection of content, as if it were thus sure it was on the right track and starts off on the day with absolute security in its industry. Later on in the season they feel the strokes of the taskmaster compelling them to work overtime despite decreasing vitality. But in the early season he creates an enthusiastic spirit of the corps.

"Just over the stone wall at the edge of the bluff an old gnarled and weather-visaged oak tree had fought for a living for countless years. It had never been allowed to grow sturdy enough to carry a tall trunk and far-reaching branches. It was right in line and a ready target for all the storms

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that have a particular enjoyment in sweeping over hill crest and pouncing on what is unsuspectingly below. So it was not a shapely tree and one long limb was naked and held out its appeal to be lopped off, since it was but a disfigurement. But it was just the place for the dear cardinal, and there he sat comfortably perched and preening himself leisurely while he sang. The old limb didn't know it, probably, but it quite justified its existence by furnishing such a background of secure support. I suppose that is the way with lots of other crippled things as well as people. Furnishing the background is much like pumping the organ—it is absolutely necessary, else there wouldn't be some certain kinds of music. James Lane Allen, you remember, wrote that lovely story of 'The Kentucky Cardinal.' It is idyllicly charming. All his other stuff is so dry that I've wondered just where that little spring of real romance found substance to thread its way through his arid lands of fiction. But he caught and preserved to perfection the loving attachment everyone has for the bird who comes to know its beautiful song. It is rarely, liquidly musical in itself, and the bird sings without reserve and at all times of the day. He is as lavish in his tones and as unsparing of his vocal chords as the mocking bird. In this unstinted outpouring he makes me think of those arbors down south where the climbing roses ran riot and seemed to struggle for foothold and to wave cluster after cluster and then some more of endless blossoms, and to urge and insist that they be plucked, because there were no end of buds on hand, and more coming, and nothing would please better than to have the ripened flowers in your hand. This bird sat on that limb and sang for me in some such way, and I felt as if he knew I was reveling in his gracious profusion. He is not such a very large bird and he doesn't seem to take very good care of himself. In fact, my friends assured me that he stayed thereabouts all through this semi-northern winter. He is red all over, with just a line of black feathers under his chin, a sort of necklace. He has a crest, or topknot. I am maintaining it, as one of the traditions of my boyhood, that this crest was always black. But my friends and the authority of the bird book say I am at fault. He has a lovely arched throat, the curve running outward instead of inward, as is the customary way of human singers. I've been watching singers a long time. Those who are singers by the grace of God are the full-throated ones like the cardinal and Schumann-Heink, Caruso and Alma Gluck. Art and training and temperament do a lot, but they cannot supply the actual formation which makes that rich gurgle in the throat which thrills us to the core.

"My bird flew away after a while, but that was not the last I heard of him. He was everywhere like the roses and clover, in the fields, by the roadside, by the stream, on the islands in the river, in the park and cemetery and singing beguilingly like a happy child in an abandon of happiness and with a wealth of tenderness. The notes were round and cooling, but there was a throb or undercurrent of gentle sweetness as though he carried a message that he delivered, unconscious of its import, but done with loving spirit because he loved the source from which it came. He didn't seem to value himself at all, or care for the brilliance of the tone, but caressed each inflection to make it mean everything it should and so give to his song full significance. It was benediction."

THE ELDERLY PERSON.

THE NEMUSIER METHOD FOR VIOLINISTS

A New Invention by Carl-Frederic Steckelberg, Head of the Violin Department of the University School of Music, Lincoln, Neb.

Readers of Music News perhaps recall the announcement made some time ago in this publication of a time and labor-saving technical device invented by Mr. Carl-Frederic Steckelberg, called the Nemusier. This well-known violinist and instructor has now perfected a method which enables violinists to use it more intelligently. For the benefit of those who did not take notice of the announcement it will suffice to say that the Nemusier is a small device which represents the strings and fingerboard of the violin in one position, by means of four small platforms, one for each finger, containing little ridges which correspond to the strings of the violin. These little platforms are governed by levers controlled by adjustable springs. Each little platform represents two semi-tones for each finger on each string, and any tension found necessary may be obtained.

Mr. Steckelberg has just issued a booklet setting forth some of the most important features of his ingenious invention and of the Nemusier method from which we quote in part:

"The hand is developed by the resistance of the strings while one is practising on the violin. It is this resistance which strengthens and develops finger action and technic.

"On the Nemusier each finger receives its full share of exercise so that the development is an even growth. You will find that the trill with the third and fourth fingers will become even freer and more facile than with the other fingers, and this is proof of one of the wonderful advantages of its use.

"Muscular development is reached through the expenditure of energy. On the violin, to gain technic, you move a weight or resistance of four ounces, approximately three thirty-seconds of an inch; on the Nemusier with the springs in the third notch you move a resistance of twelve ounces, five-sixteenths of an inch; the difference is three times the resistance of the string moved; three and a third times the distance of the violin string, which is nine and one-third points in favor of the Nemusier.

"When playing on the violin one's concentration is divided between the left hand, the right hand, the eye, and the ear, while on the Nemusier all of the power of concentration is directed on the object sought, finger movement or technic—three parts of concentration on Nemusier as to one part on the violin."

The merits of the Nemusier method are these:

(a) It teaches perfect finger action.
(b) It teaches perfect finger position.
(c) It individualizes the fingers to a marvelous state of perfection.
(d) It develops speed.
(e) It develops strength so that the hand never knows fatigue.
(f) It gives one the ability to play chromatics perfectly.
(g) It makes easy all double stop work.
(h) It gives one a comprehensive knowledge of intervals.

The above mentioned booklets will be gladly sent free of charge by addressing Mr. Carl-Frederic Steckelberg, Lincoln, Neb.

———♯♯♯———

Cowan.—Mr. Phelps Cowan has returned from a two weeks' vacation and will resume his work as accompanist for the summer night concerts at Warren Avenue Congregational Church next week. Last week he acted in similar capacity at a private musicale in Evanston.

———♯♯♯———

Derdiger.—Ella J. Spicker Derdiger has had a most successful year, and because of the continually increasing demands of her school for space, she has taken for the coming season the large studio, 407 Kimball Hall.

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MUSICAL JOURNALISM

A Paper Delivered Before the National Association of Organists' Convention at Ocean Grove, N. J., Thursday, August 7.

By CHARLES E. WATT

Why should an organists' convention be interested in the matters pertaining to Music Journalism? That is the question you are asking, and it is the question I put to myself when the subject was given to me for discussion.

There is only one answer, and that is: Reciprocity. The organists' convention, and every other convention or club of musicians, as well as the musicians as individuals, should be interested in the music papers because the music papers are interested in them and have done and are doing a great deal to make conventions profitable, inasmuch as the reports of these conventions, published in the music newspapers, reach many thousands who cannot attend the convention itself, and if the reports are well done they can influence the public thought even more than does the actual meeting.

Since the interest, therefore, is mutual—or, at least, since it should be mutual—I propose in the little I shall have to say to be very frank and to do what I can to remove some of the antagonism which unfortunately exists between various members of the music profession and the music newspapers; for the two factors should be absolutely in accord. Each can help the other mightily, and in fact each is absolutely dependent, in many ways, on the other.

When a superior officer once found two lesser officers in the army quarreling with each other, he rebuked them as follows: "Don't be so foolish as to waste your time and energy antagonizing each other; save your strength and ammunition for the common enemy."

The general public cannot be called, honestly, the enemy of either the professional musician or the music newspaper, but it, at least, is often very apathetic in its appreciation and support of the musician, and the paper can be, and is, as a matter of fact, very useful, indeed, in helping to do away with that old-time apathy and to establish the musical profession on an absolutely strong basis.

Mr. Freund, the Editor of Musical America, has recently in interviews stated some very astonishing facts in regard to the general musical situation in this country, and while he has not particularly named the Music Newspaper as one of the most important factors in this development, he might very honestly have done so; and now that the Larger American Musical Life is so well under way it is worth while to consider the American Music Weekly and see what help it may be in the Future, and perhaps suggest some things which it should not be, at the same time. No one can deny that up to date it has been as potent a factor as any in bringing the musical status of America up to its present satisfactory standpoint, and, that being true, there is no reason to suspect that in the future it will not be even more active in doing good work.

There are just four Weekly Music Papers in the United States, not counting one on the Pacific Coast, which is almost wholly local to San Francisco and the influence of which is not appreciable east of Denver, and while it is not possible nor would it be profitable to make any comparisons or show forth any differences in these four weeklies, it is nevertheless possible to state some general facts and deduct some general conclusions.

The first fact is this: The papers themselves are splendid examples of business enterprise. Few people indeed understand the cost of production of any newspaper and still fewer know that when the paper is devoted to a specialty, and may, in fact, in a sense be called a Trade Paper—it has but a limited field from which to draw sustenance. The especial duties of a music newspaper, entailing not only the ordinary newsgathering and the publicity work so well known in all newspaper offices but demanding also the constant attendance at music events and the reporting of functions at all times of the year and in all parts of the country, are arduous indeed.

In spite of these special difficulties the Music Weekly has attained a business success which is phenomenal and it is only necessary to compare any one of the American music papers with any of those published in Europe, some of which are extremely old, to see that the American music paper, like most other things American, is vastly superior to the European article, both in make-up and in content, but very especially in make-up. This entails, of course, the fact that the publishing of the American Music Newspaper is an expensive proposition and must therefore find liberal support from some source—the only logical source being the Professional Musicians, the question at once arises, is this support an essential thing and should it be continued in the future as in the past?

This question is particularly in place just at present because of the fact that many state conventions of the past two years have discussed it with much heat and very much that is derogatory of the newspaper—mostly fiction, however—has been made public at these meetings.

In the Illinois Convention of Teachers last year, for instance, the music papers were excluded from all business meetings and there was a very general discussion as to the advisability of cutting loose from the so-called "thralldom" of this press and the establishment of newer ways in which to gain "Publicity."

Also, many individuals, especially among the lesser managers, have advocated right and left the entire abolition of the Weekly Music Paper and have given, in print and otherwise, some very astonishing reasons for this attitude and have proposed an endless list of new ways to advertise, most of which have promptly fallen to the ground.

In Chicago especially the agitation has been severe and very much foolish talk on the subject of Music Papers has been indulged in.

Now, there are several special phases of the matter which I want to touch upon as briefly as possible.

To again quote Mr. Freund: An editorial in Musical America some months ago very carefully and very exactly explained the reasons why the Professional Musicians ought to advertise in the Music Weeklies and also showed convincingly that the support of the paper must come from that source.

Many musicians think that in subscribing for a music paper they are really helping to support it. In a very limited way they really are, but as Mr. Freund stated, there is ABSOLUTELY NO PROFIT IN ANY MAGAZINE except from the advertisements it carries. The subscription list might be multiplied to infinity, and yet all the money taken in from that source would be swallowed up in the cost of production of the paper itself—this is absolutely true of the American music newspaper especially—for it is produced royally and the cost is terrific.

. . . . . .

To be successful, the Musician must be Broad Minded. He must know all about every development of his own art especially. The piano teacher who knows only piano technic and repertoire, the singer who knows only vocal art or the organist who scorns the other branches of music development will reach no high plane in his work. This is so self evident that it is unnecessary to offer any argument whatever.

What way so quick to gain this general knowledge as from the music weeklies—papers which have time to digest the situation and which are local to no one division of the country.

All musicians should, therefore, be readers of the four papers published in this country. Prohibitive in cost, you say? All four of them by subscription cost only $11.50 per year—less than one dollar a month—less than 25 cents a week for the lot!

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Or, if four seems preposterous to you, then you should certainly be a regular subscriber for one New York paper and one published in Chicago. I have no hesitation in making this statement, for, as I have said above, it is not a matter of profit to the papers half so much as it is a question of advantage to the professional musicians, and if the papers were subscribed for and actually read more fully than now, very much of false impression would shortly disappear and the reasons why the musicians would advertise more freely in the music papers would become more clearly apparent.

An Editorial prepared some little time ago had for its caption "The Three P's" and though this article was more or less kindergarten as to content and style, it yet created so much comment at the time that it will not be improper, perhaps, to recapitulate its main points here.

The three P's are Preparedness, Personality and Publicity—all of these being absolutely essential to the public musician.

No stress need be laid now on the fact that it is foolish to enter the public arena today without Preparedness—in fact, it is not necessary, for the many millions of dollars spent in music study, the purchase of instruments, etc., are eloquent proof that we have reached, in America, a satisfactory status on that point.

That Personality is very important also is generally conceded, and, if graces of mind and body are not in evidence naturally and cannot be cultivated by the would-be public musician, he might as well abandon his career at the beginning, for lacking grace, charm and adaptability he will arrive nowhere.

Publicity, however, the really greatest factor of the three, is not so well understood, nor is it considered from any sensible or practical standpoint by the vast majority of musicians. It is only he, however, who does study it and apply its best known axioms who really becomes "great" in the estimation of the world.

A great many musicians have a lurking inner consciousness that they are really very superior people and that their musical gifts and accomplishments should bring them the best there is in the world as a matter of course. These musicians think that publicity is theirs by divine right and that the public press is maintained for their benefit.

In the early days of any community the local newspapers exist in a very hap-hazard way of course and are more than glad to grasp every opportunity to make their columns readable. The musician of the small community is a more or less notable person and he has no difficulty in getting publicity in his local press for nothing. But, as the city grows, this becomes more and more difficult until in the large cities it is in time, impossible.

Twenty-five years ago a new music school in Chicago could have almost unlimited attention from the daily press, but today, when there are perhaps fifty important schools of music and the volume of teaching has grown so enormous that it is actually one of the great commercial assets of the city, the daily press has grown positively indifferent from any other than the purely advertising standpoint, and it is a literal impossibility to get publicity now from the daily press except through pull of some sort or by payment more or less direct.

Unquestionably the same conditions are true in every large city.

It follows inevitably then, that since the daily press is interested only in foreign notables; being absolutely gullible in that direction and giving thousands of dollars' worth of free publicity in a given case if sufficiently beguiled by the manager's manipulations, the American music-maker and teacher must look to his own class of paper for his Publicity—the thing which he must have and which he must, in some way, pay for.

It is scarcely possible to find a well established musician in any line but that thinks he could very easily edit a Music Paper, and he is therefore full of ideas as to the way it should be run. As a matter of fact, there are hundreds of executive musicians in America who could actually do the editorial work of a music paper with entire satisfaction, but the question of making the paper pay is an entirely different one, and it is just on this rock that all the discussion begins and where the division of opinion between the professional musician and the music paper occurs.

The musician thinks and says that the paper ought to be educational and altruistic first of all. The publisher KNOWS that it must be commercial first of all and that the other factors must be taken care of in just proportion only.

And it seems to me much of the discussion and the bad feeling which has at any time been apparent has grown out of a lack of frankness on the part of the music papers and the fact that they have tried often to make it seem that they believed musicians to be wholly right in unreasonable demands, while at the same time they were endeavoring in round-about ways to secure the support without which they could not exist.

To put the matter quite plainly then, since the music paper is a commercial proposition and must of necessity be such, the only question between the professional musician and the paper should be one of adequate service for reasonable pay.

Startling as this statement may sound, it does not at all entail the fact that the opinions or the plans of any music paper are or need be for sale. On the contrary, the paper absolutely must have editorial writers who have opinions which they are not afraid to state, and it must have reviewers who will give honest statements of fact. But all the editorial matter should be selected with a view to dealing with generalities instead of with personalities, and all review of public work should be constructive rather than destructive. It is not necessary to print harsh comment on public work at any time, and this should apply to advertisers as well as non-advertisers of the paper.

But, after all, the real question which will be asked and which is even now being discussed everywhere is this: Must one advertise in order to receive any attention at all?

The question is purely one of Editorial choice. The Editor is absolutely within his

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rights in the choosing of the subjects he treats and can, with perfect propriety, ignore any thing he chooses. It is the rule of all newspaperdom. The really sensational thing must perforce receive some attention, but all the medium events and the smaller things are sifted over and chosen from according to the ideas of the editorial department, and in a music paper, for instance, if it becomes a question of sending the last available reporter to the function of an advertiser or of one offered by a non-advertiser, common sense will of course decide in favor of the former.

In other words, the music paper is under a distinct obligation to its advertisers and is under no more than the ordinary obligation to any others. From the Altruistic or the Educational side the paper has just as much right to choose its course as has any individual musician.

Purely commercial, you say? Well, let us see! You may walk on State street in Chicago, or Broadway in New York and admire the goods displayed in the store windows, but if you really want to wear these goods you must go in the store and pay real money for them. It makes no difference whether you are "talented" or "doing art work" or whether you are absolutely without funds or not—if you want the Broadway or State street goods you must find money to pay for them. And so, if the publicity offered by the music papers is good you should be willing to pay for it.

It is not, however, all of it good. I make no pretense of saying that all that has ever been done by any American music paper has been good—nor do I claim that the charges for services made by some of these papers are legitimate.

But, it is your prerogative to examine all State street or Broadway goods before you buy them, and so it is equally your privilege to study the subject of advertising in the music papers and buy only that which is reasonable and which seems to you fully worth the money asked for it.

And if the musicians of America will adopt a high grade moral way of dealing with the music newspapers and will demand a high grade moral policy in return, they will get it very speedily. The musician must not expect or exact SOMETHING for NOTHING, and the music paper on its part must be liberal, educational and altruistic as well as commercial.

What, then, would be the ideal condition? Unquestionably one in which the professional musician recognized the fact that he needs the help and the publicity of a certain number of music papers (four hardly seems too many, but possibly a fewer number) and that he will support them adequately in order that they may be enabled to do their work from a high grade standpoint without question as to the advisability of adopting any other.

In other words, the musician should advertise as freely as he thinks he can consistently afford, and in looking at the money expenditure he must be at least as altruistic as he expects the paper to be. He must not everlastingly look for the DIRECT RESULT of advertising, but he must remember that publicity is the breath of life to him and that if the music paper gives it to him freely and honestly, he must in turn yield his support freely and honestly by way of advertising in that paper. Very often musicians say, "I do not want any press notice at all unless it comes to me absolutely spontaneously. If I pay anything for it directly or indirectly, it loses its entire value."

If publicity is a commodity, a necessary commodity for the musician, why should it be valueless because paid for? A dress or a coat must be paid for just in proportion to its quality, but does that rob it of value? It may be perfectly honest of material and in make-up, and it may have involved the real artistry of a designer, yet all this is paid for when you buy it, and the material is none the less good therefore, nor is the artistry dimmed one iota because dollars have been exchanged for it.

If musicians were themselves absolutely non-commercial in their dealings with the public, they might more readily and consistently accuse the music papers of being otherwise. But to come down to facts. All professional musicians are such—first because of inclination and also because they are very glad to do much for the cause itself—but also, as the first flush of youth passes, each public musician finds more and more that his art is also his commercial asset, and he sells it by the hour or the day exactly as he sometimes accuses the paper of selling itself by the column or page.

The plain truth is this: The musician must have food, clothing, shelter, relaxation and various other essentials to life—these he must pay for in proportion as he patronizes those who keep them in stock to sell—but he also, if he would get very far along in his work, must have PUBLICITY, and he should, therefore, apportion his expenditures in such way that a part of his income is left for publicity getting. The music paper is not the only factor on which this appropriation should be expended but unquestionably, today, it is the chief one.

But, once the musician has attained a proper attitude of mind toward this problem the music paper must seek to meet this with like honesty of purpose. Not only high grade Editorial and Reportorial work should be provided and as reasonable prices for advertisement as are at all consistent with the publication of the paper should be adopted, but also, as a mutual protection, the papers should utterly repudiate any methods which could bring discredit to them and in doing this should be particularly careful to avoid the "I am holier than thou" attitude—each one, first of all striving for a high ideal and hoping that the others will also strive for the same thing and that the Music Public, honestly and freely appreciating this, will make all other methods as undesirable as they should be unprofitable.

MUSIC EVENTS AT CHAUTAUQUA

Following is an outline of the season at Chautauqua, N. Y.:

Concerts—Occur regularly on Monday and Friday evenings at 8:00, and Wednesday afternoons at 2:30. Special programs include the following: June 30, quartet concert; July 2, August 6, quartet song cycle. July 4, 12, patriotic concerts. July 9, ballad concert. July 14, faculty concert. July 16, August 13, children's concert. July 18, "The Golden Legend," by Sullivan. July 23, modern composers' program. July 25, "Il Trovatore," by Verdi. July 28, "The Messiah," by Handel. July 30, orchestral concert. August 7, American and English composers. August 11, "King Olaf," by Carl Busch. August 12, promenade concert. August 15, "The Flying Dutchman," by Wagner. August 18, operatic concert. August 22, farewell concert.

Organ recitals, upon the Massey Memorial Organ occur regularly on Tuesday and Thursday afternoons at 4:00.

———♯♯♯———

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BACH FESTIVAL

The following splendid review of the recent Bach festival was written by F. L. W. to the Philadelphia Tribune. It is reprinted, even at this late day, as an indication of the scope of the festival, no less than because it is a very readable article:

BETHLEHEM, Pa.—The eighth Bach festival has passed into history with the performance of the great Mass in B minor, which has been a feature in five of seven previous festivals. The Bach choir, under Dr. J. Fred Wolle's direction, has never given such convincing evidence of his masterful and illuminative guidance of the ensemble. The choir knows every line of the music by heart in the truest sense of the words, and the veterans of the organization, who have taken part from the first performance in the old Moravian Church, 13 years ago, form a nucleus around which each year a loyal and coherent body of singers binds itself in the feeling that this music is as worthy an intellectual and ideal avocation as any to which the leisure hours of their lives could be given.

Above all, the hearer felt the unquestionable sincerity of the performances. It was plain that every line of the score had been dissected, bit by bit, that Doctor Wolle had made the singers go over every phrase, every measure, every syllable, in fact, with a patient iteration which might have been wearisome if the whole process had not been informed by the loving enthusiasm of every one concerned. Doctor Wolle, while conducting, leans over the stand with the unquenchable eagerness of one who is discovering for the first time how noble and how beautiful the music is, and not as though it were an old, old story to his profound scholarship. His hands seem to be explaining continuously what he reads there, and to be constantly appealing to his choral forces to see in the music what he sees, and to behold visions and dream dreams that are like unto his own. He does not use a baton.

HIS HANDS INSPIRE

From sheer custom one cannot help imagining now and then the quick mercurial flash of the magic wand that is invisible, but one realizes that something of the intimate personal contact of the director and the directed, something of the communal spirit would be lost if the baton came between those tense and quivering fingers and the intent, responsive ranks looking down upon their leader's face as though their lives depended on inheriting and reflecting the inspiration he translates to them from "that great place toward which all music goes." Nor is it too much to affirm that their lives do depend upon it, for all other cultural interests in the beautiful twin cities among the green hills are subordinate from year to year to the apocalyptic creative imagination manifested in the works of Johann Sebastian Bach.

More than 5,000 persons heard the music of the two days, and to the making of this Pennsylvania Oberammergau the whole of the country and even foreign lands contributed. These audiences or congregations are not like the generality of such assemblages. They went into the lofty nave and transept of Packer Memorial Chapel in the spirit of worship, and applause was, of course, eliminated. Within a pew's length in whatever direction one would almost surely find one or more of the high priesthood of music, and the remainder were reverent laity. Many as they listened held in hand the vocal score and followed every mutation of solo contralto or commentatory oboe or whatever the musical argument of the moment might be.

Representatives of fourteen states, as well as Mexico and Canada, had come under the liberal auspices of Lehigh University to listen to the music and to say with Wordsworth "And as I mounted up the hill the music in my breast I bore, long after it was heard no more." For part of the inspiration it was, surely, to wander between-whiles through the nocturnal mystery or the golden afternoon sunlight beneath the oaks and chestnuts of the loveliest hillside arena imaginable for such a spiritual tournament of song. Doctor Drinker, president of the university, is president of the choir as well, and the university authorities, Vice President Emery, Registrar Walters, and many others who deserve to be named honoris causa, were indefatigably assiduous for the comfort and the welfare of the visiting enemy of pilgrims.

Merely to illustrate the diversity of the gathering, a cursory survey of the roster of applicants for seats is suggestive. There came in force pupils and teachers of the New England Conservatory of Music, at Boston; the Conservatory at Ypsilanti, Mich.; Madame Bowman's school in Montreal; the Comstock Music School of New York; Miss Lankenau's school; Madame Froelich's Music School, at Harrisburg, and forty-four other similar institutions and conservatories. Professor Hall, Doctor Gibson and Professor W. Kugler came from Boston. There was a delegation from the Cincinnati Orchestra Association. Vermont, Massachusetts, Connecticut, Rhode Island, New York, New Jersey, Pennsylvania, Delaware, Virginia, Ohio, Indiana, Michigan, Illinois and North Dakota were the states represented, as well as the District of Columbia. Besides the cities mentioned there were guests from Buffalo, Troy, Brooklyn, Elmira, Saratoga, Akron, Indianapolis, Chicago, Washington, Wilmington, Trenton, Baltimore, Cambridge, Jersey City, Elizabeth and Plainfield.

PHILADELPHIA'S PART

Philadelphia, providing most of the orchestra and two of the soloists, sent hundreds of distinguished members of its musical fraternity and its aristocracy of culture. The large proportion of trained musicians made the chorales, in which the standing audience joined, thrillingly effective. No ordinary congregation can be expected at sight to compass the difficult intervals of Bach's majestic polyphony.

A few minutes before each of the four sessions

trombone players, including the seldom heard soprano trombone, ascended to the lofty belfry of the church and woke the echoes of the hills with chorales in slow and solemn measures, making pronounced use of the slides in quaint accord with amateur Moravian tradition. For this preliminary invocation is a labor of love and not of professional duty with those who engage in it. As the last notes melted into silence—or, perhaps, the wondering birds took up the strain—the greensward was emptied of its reverential groups and the dim interior of the church was filled, leaving a cluster of late-comers craning and on tiptoe at the open door. From the first notes of the St. Matthew Passion to the prayer for peace at the end of the glorious mass, an atmosphere was created in benedictional offsetting against the hectic fever and stress of modern life, the serfhood of stale custom, the domination of whatsoever things are crass and gross and material.

The music is as large as the sky, as ample as nature. Its diapason is the fundamental truth. It was too big and too fine for the four walls to hold it—every long-drawn note, every tense and throbbing suspension, each majestic cadence seemed to mount to the very gate of heaven that it might be laid a mortal offering at the feet of God. The world was no more with those who sang or those who listened, and it had long ago fallen away from the feet and the eyes of him who directed in something of the ecstatic rapture of a major prophet.

The arrangement of the choir of 250, with a chorus of mannerly children at the back, brought the men's voices between the sopranos and the altos, the entire alignment of the choral forces being vaguely upon the order of a somewhat distorted Maltese cross. The organ, with T. Edgar Shields at the keyboard, was at the right as one faced the choir. The sixty players, chiefly drawn from the Philadelphia Orchestra, with Harry Meyer, their capable concertmeister, and five soloists, were at Dr. Wolle's omniscient and omnipresent right and left hand, with two double basses formidably looming at each wing-tip of the instrumental corps. That gave Dr. Wolle the generalship of the field and enabled him to bring his batteries into action or hold the light infantry at the rear in abeyance, as the occasion demanded.

It is not feasible, without prolongation into a small treatise, to give with titular quotation the precise chapter and verse of the multifold points of excellence of choir and soloists alike. The latter were Grace Kerns, soprano; Florence Mulford Hunt and Margaret Adsit Barrell, contraltos; Nicholas Douty, tenor; E. A. Jahn and Horatio Connell, basses.

SOLOISTS ARE EXCELLENT

Miss Kerns, of girlish presence, sang with a certain inspired abandon and freedom and ingratiating freshness of tone quality that earned at once and retained for her throughout the explicit admiration of her hearers. Mrs. Hunt and Mrs. Barrell have voices of the authentic contralto mellowness and unctuousness, in fortunate alliance with the faculty of divination of the sense and sentiment of the text. Nicholas Douty's positive genius as an exponent of oratorio has been manifested so often that the thought of his participation is almost inseparable from the idea of a Bach festival. His singing of "My God, My God, Why Hast Thou" was an inspiration. Mr. Douty delivered all his lines with that familiar lyric ease and flowing spontaneity which are the special delightful characteristics of his method, and though at the fag-end of a particularly arduous season, his voice sustained the heavy burden of the magnificent declamatory narration with no perceptible impairment of its buoyant resiliency and sufficing volume.

The strength of Mr. Jahn's performance lay in its dramatic intensity and whole-hearted sincerity which made his enactment a vital characterization and not merely a vocal performance. His voice was not in the best condition and would not do all that he wanted it to do. Mr. Connell was a figure of epic dignity and gravity befitting the solemn import of the measures freighted with the words of the Redeemer, and the tone quality was pure and sweet and effortlessly pronounced. In some particulars, the orchestral support deserved high praise; in others, the result of taking eleventh-hour chances was only too plainly apparent.

The wind instruments were almost unfailingly admirable. Oboes, English horn and flute were wonderfully good, and with the clarinet and French horn bore off the instrumental honors. They proceeded serenely ahead through mazes of runs in thirds and sixths, leaving the 'cellos—the chief structural weakness—to their own dilatory and feeble devices.

OBLIGATOS FINELY PLAYED

The French horn obligato for Mr. Connell's "Quoniam tu Sanctus" in the mass was beautifully played. In any stricture upon voices or instruments it is only fair to bear in mind the fact that Bach multiplies the difficulties with majestic disregard of human fallibility. As a rule, the work of Mr. Shields at the organ keyboard was unobtrusively excellent. The brasses were notably subdued, as compared with last year, when they were too loud. Throughout the mass the orchestra was much better than on the opening day, for the frequent performances at previous festivals partially atoned for the lack of rehearsal on the present occasion.

On both days there was highly commendable work done in certain of the instrumental interludes, and the accompaniment in the mass of the chorus "Cum Sancto Spiritu" and in many other places was to be praised without reserve.

The choir itself offered a revelation of what instructed and unwavering devotion can accomplish. It seems at all points to present an impregnable front to adverse criticism, even if one were inclined to be captious. One could not ask for anything more or better. The crescendos, swelling in volume from the faintest shadow of a tone to a full-blooded, pulsing richness of sound that filled the edifice to overflowing, were created by virtue of the fact that every singer gave "the last full measure of devotion" to every note, not merely as a note but as part of a chord. In the gorgeous climaxes, when, as Handel would have said, "the heavens opened," body and soul and mind were enlisted in the corporate service with an enkindling fervor that communicated a like exaltation of spirit to the listener.

To those who have so long lived and breathed beneath his direction, even the crook of Dr. Wolle's little finger has come to mean something—much more so the passionate appeal of his facial and manual predominance, and the finality of the quivering descent of the clenched fists. These vibratory fingers that hold as in a leash the polyphonic thunders and harmonious lightnings can well afford to dispense with a flimsy stick—the true diviner needs no divining rod. The threnody, the agony, the contrition of the Son of God were made his own by this great leader of leadable men and women, as though he entered with mortal humility and reverence into the mind of the Man of Sorrows acquainted with grief. When the words "I will smite the shepherd" were sung, with the reiterated notes, the leader's arm descended as though in the retributory action.

AUDIENCE IMPRESSED

In the scene of the Last Supper the hand that was placed in the dish amid the awestruck, incredulous interrogation of the disciples was the hand that unlocked the door to the participation of the whole assemblage in a communion service lacking only the physical presence of the consecrated elements. The reverential atmosphere at all times, indeed, was a signal feature of the festival that could not escape the thoughtful observation of the visitor. The silence was unqualified—a profound, Sabbatical hush, in the midst of a community largely monopolized by steel mills and interlacing railways. "Shew not forth words where there is a musician" was the wisdom of Ecclesiasticus, and these audiences did not rustle their program books, did not talk about servants and clothes, and did not rush pell-mell to get back to the broad highway and the cluttered booths of Vanity Fair. What a constant contrast was all this with the market place of "man's fitful uproar mingling with his toil!"

The sense of rhythm implanted in the choir, the implicit obedience to their leader's glance or lightest gesture, the startling unanimity of attack, the balance of the voices (a few more strong tenors are a desideratum), the towering tremendousness of the climaxes, were points of superiority luminously manifest. Such singing as that of the opening "Kyrie Eleison" of the mass, the outwelling and the receding of the culminant voices in the "Cum sancto Spiritu," the buoyant jubilation of the "Hosanna in Excelsis," the touching pathos of the final prayer for peace—these it is not possible to translate into other terms than those of the patriarch who gave immortal formulation to the spiritual aspiration of mankind.

There should not be neglect to add that the Bethlehems, the public, the cause of music at large owe grateful acknowledgement to Charles M. Schwab, chairman of the executive committee, whose generous aid and broad-minded comprehension of the permanent values of life have made these festivals possible.

———###———

Norton.—John W. Norton is spending a fortnight in camp at Dixon, Ill.

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Churches

CHURCH OF THE COVENANT

Mr. J. B. Trowbridge, director of the Covenant chorus at the Church of the Covenant, Belden avenue and Halsted street, gave a most successful mid-summer song service last Sunday evening. Assisting the very excellent choir of twenty-five voices was the Moody Institute Ladies Quartet. Finer blending of voices it has rarely been the pleasure of the writer to hear. The members are:

Misses Gable, Page, Pratt and Dennison.

Miss Susan Reuter, soprano, gave a fine reading of "Teach Me to Pray" (Jewitt) in a voice quite surpassingly beautiful and showing very careful training.

Mr. H. E. Osterholm, baritone, offered "Hold Thou My Hand" (Gounod). On this occasion he again made the favorable impression which his work always creates. His voice is one of real tonal beauty. A. Osterholm assisted at the organ.

Mrs. R. G. Stowell, organist of the Church of the Covenant, gave very able assistance in accompanying during the evening.

ST. JAMES M. E. CHURCH

Program for August 10:

Organ Prelude, "Chorale and Prayer"... ...Boellmann
Duet, "The Lord Is My Light"..... ..H. A. Matthews
Baritone solo, "Light"... .....Stevenson

Mr. Champlin

Organ offertory, "Let There Be Light"..... .....Dubois
Organ Postlude, "Postlude in F"..... .Cappelen

EVENING WORSHIP

Organ—
"Prelude in C Sharp Minor"... .....Rachmaninoff
"Andantino No. 2..... .....Lemare
Duet, "Come Thou Rebellious Spirit" ("The Soul Triumphant") ... .Shelley
Soprano solo, "'Tis in Vain" ("Mary Magdalene") ....Massenet

Miss Nazor

Organ offertory, "Le Cygne"... ....Saint-Saens
Organ, "Grand Chorus in C"..... .....Salome

Miss Tina Mae Haines organist and director

PLANS FOR CHICAGO OPERA COMPANY OUT

Announcement is made by Cleofonte Campanini, general manager of the Chicago Grand Opera Company, of two important engagements for that organizations. These are Giuseppe Sturani, who last season was one of the conductors at the Metropolitan Opera House here, and Lucien Muratore, a tenor, who has sung at the Paris Grand Opera and other continental musical institutions for some time past, and who was recently heard in this country in concert.

Mr. Campanini, has also obtained the American rights for the production of "Mona Vanna" and "Cristofore Colombo," both of which operas will be given by the Chicago company this season. The former will receive its premiere in the United States on the evening of December 26, in Chicago. Miss Mary Garden will be heard in the title role and M. Muratore will likewise sing. During the season Director Campanini will produce "Madame Butterfly" in English. The tenors engaged for the company include Dalmores, Bassi, Bonci, Giorgini and Campagnola. A partial list of the singers who will be heard with the Chicago company bears the names of Mary Garden, Francesco Daddi, Aristodemo Giorgini, Gustav Huberdeau, Margaret Keyes, Osborn-Hannah, Edmond Warnery, Clarence Whitehill, Glenn Hall, Giovanni Polese, Rosina Galli, Minnie Egener, Nicolo Fossetta, Titta Ruffo and Marcel Charlier, the conductor.—New York Press.

MAC BURNEY STUDIOS

Vern Burnham, baritone, assisted by William Lester, accompanist, will give a program of songs by Franz Schubert, next Monday night, August 11, in the MacBurney studios. The program will be as follows:

The Raven
Her Picture
Courage
The Wanderer
The Linden Tree
Death and the Maiden
Hunter's Song
The Stormy Morning
The Phantom Double
Thou Art My Rest
By the Sea
Phantom Fires

G. Schirmer Company of New York have accepted a song by William Lester, "A Dirge," which will appear from that press shortly. The White-Smith Publishing Company of Boston are issuing four songs by the same composer, "As a Perfume Doth Remain," "Compensation," "Echo," and "To Phillis." Also, during the past few weeks, the Studio Publishing Company of this city has put out the following works by William Lester: "Just as I Am," sacred song; "In the Quiet Hours with Jesus," duet for high and low voices; "Hushabye, My Baby" and "Rockabye Town," two lullabies for low voice; "Abide with Me," an anthem for mixed voices, and "To Music" and "Song of Proserpine," two short songs for high voice. "My Prayer," a dramatic sacred song will be published by Clayton F. Summy & Co.

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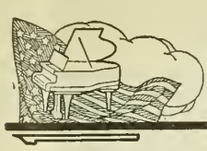

Music in America

BOSTON, MASS.

A most encouraging recognition of the value of music study to every-day sort of people, those who will enjoy it, mostly, at social home gatherings and in community entertainments, is being shown by writers in the local papers and a letter from Dr. Charles W. Eliot to Daniel Bloomfield, leader of the Boston Music School Settlement, is a strong endorsement of the work of the settlement in teaching music free of charge in the north end of Boston, and in an appreciation of the absolute human need of music to all our people.

Mr. Bloomfield appeals for funds to carry on the work of the settlement, which opens its fourth season, September 4.

In the Boston Sunday Post, August 3, Dr. Eliot, speaking of "the inaptitude of the ordinary American boy or girl for musical attainment," says, in part, "Indeed, we do not compare with the Italians, Poles, Swedes and Germans in appreciating and understanding music. It will be generations before we can equal them. The subject has been neglected or very little attended to in the public and private schools of the United States. The progress of music in New England has depended for the most part on private money given for public uses.

"This settlement offers an admirable opportunity to invest private money in the happiness and contentment of children. It is happiness which comes of achievement—a very solid kind of happiness which we win when we do something worth while for the benefit of other people, while giving full play to our own faculties.

"It has always seemed to me a great pity that the generous givers of private money for public uses in New England should not make most of their gifts in their lifetime, while they are able to enjoy the satisfaction of seeing the pervasive good they have done. If any are inclined to say, 'One is not sure of always doing good by giving away money; it is possible to do harm with money'—true; but the Boston Music School Settlement is an investment with a sure profit. There is no doubt about the benefits or the happiness it brings. Its work is of proved utility; for it rests on common qualities in human nature and permanent needs in human society."

"Very truly yours,
"Charles W. Elliot."

M. A. DeWolfe Howe, in the Boston Herald of July 18, in "Place of Music in Settlement Work," says: "Less than twenty years ago the first social settlement, Toynbee Hall, opened its doors in the east end of London. Canon Barnett, its founder, died only the other day. Yet the settlement was long since accepted as one of the vital agencies in bringing to pass a better understanding between the more and the less fortunate human elements in the modern world—a better training of both these sections of society for the lives they have to live. Already the specializing of settlement work has been carried far. A few months ago the third annual conference of the National Association of Music Social Societies—representing a highly specialized form of settlement service—was held in Boston. Out of twenty schools already established in widely separated American cities, fifteen were represented at the conference. Already the music school, based upon the settlement idea, has taken its place as a definite institution in modern city life. If it has not yet passed wholly beyond the experimental stage, it has gone far enough to be classed with the experiments that are succeeding. It has become a force which those who are interested in music and democracy—or, better still, in both—must reckon with.

"By reason of differing circumstances, the schools differ in their special aims. In some, particular stress is laid upon orchestral instruments and ensemble playing; in others, upon vocal instruction and choral singing. In Philadelphia the experiment of scattering small schools throughout the city rather than concentrating upon one or two large schools is on trial. In West Newton the nature of the work is indicated by the title of the organization, 'The West Newton Music School for Public School Children and Wage-earners of the City of Newton.' The public school officials are co-operating heartily with the undertaking, have sanctioned the use of a public school building for night instruction, and recognize 'credits' in music school work as steps towards a high school diploma. . . . .

"In Boston, the Boston Music School Settlement, at 110 Salem street, and the South End Music School, at 19 Pembroke street, have been in active service for nearly three years. By placing the actual production of good music within the reach of the children of the North and South ends, these schools are exerting a civilizing influence upon a large number of the future citizens of Boston which words and figures cannot precisely measure.

"The South End Music School is an independent organization closely affiliated with the South End House, and under the presidency of Mr. Arthur Foote. It has laid a special emphasis on combining musical instruction of a genuinely high order with the spirit of social service which has characterized the best settlement work. Some statistics of its activities are illuminating. Opening in November, 1910, with thirty-nine pupils, it has had under instruction during the past year 250 pupils, studying the piano, violin, viola, 'cello and double bass, harmony, solfeggio, and vocal music. There is a chorus of about twenty-five voices, led by Mr. Clement Lenon of the Boston Symphony Orchestra, a "senior orchestra" of fifty-one, led by Mrs. Arthur Shepherd, and a "junior orchestra" of

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eighteen, made up of pupils of the music school. There are thirty-five teachers, of whom fifteen volunteer their services. A Parents' Association, testifying to the interest of the neighborhood in the undertaking, number forty-three.

"All this varied work has had its center in the minute wooden house on Pembroke street, where the school originally established itself. The orchestras and chorus have required far more space than the house affords, and have met outside its walls. At this moment there is a promising movement on foot to acquire a much larger house, ideally suited to the purposes of the school, in the immediate neighborhood. Generous friends are doing what they can to make its purchase possible. More friends, and a more widely distributed generosity, will turn the possible into the real. A Boston institution which has already so completely justified its existence is surely not to have its normal and valuable growth hampered by the lack of means.

"Since human creatures began trying to better the lot of their fellows, individuals and groups have arisen in the belief that their particular means of betterment would solve the whole problem of evil and misery. The fact is that no single agency is going to do it all—any more than 'Christian unity' in forms of worship and belief will turn the world into a spiritual paradise. A great many agencies are required. The diversity of human needs cries aloud for a diversity of helpful influences. Certain things are known to quicken the life of the spirit—and music is one of them. Our material progress seems to take care of itself. The tangible rewards of those who promote it keep the vineyard full of laborers. The friends of the music schools believe with all their hearts that every contribution of interest, active or merely sympathetic, to the work which these organizations are doing, is a genuine contribution to the spiritual progress of our people."

The profession of music may be looked upon by the rank and file as something better than a time-server, after the true import of such words as just quoted has sunk deep into the public mind. Let us hope that the American boy and girl, yes, man and woman, be diligent so that it may not again be true to write that they have an "inaptitude for musical attainment." Don't let it take many generations.

4
GREAT AUSTRALIAN TOURS

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The Boston Symphony Orchestra at Worcester Festival

Liszt's "Mephisto" waltz will be one of the works that the Boston Symphony Orchestra will play at the Worcester Musical Festival, September 29 to October 3.

This waltz was first played in Boston by Theodore Thomas in 1870, and J. S. Dwight, critic, declared that it was "positively devilish, such music is simply diabolical and shuts out every ray of light and heaven, from whence music springs."

Mr. Thomas still played it in Boston, and the Boston Symphony Orchestra has given it many times upon its program.

♮ ♮ ♮

Personal

Frederick Curtis Butterfield, Harvard, '05, will be the head of the piano department at the University of West Virginia, next year.

Avis N. Wheeler, a pupil of W. L. Whitney, goes to Westbrooke Academy, Portland, Me., as teacher of singing.

Miss Ida Wilson, a well known contralto to Boston and Lowell churches, goes to Lake Erie Seminary, near Cleveland, as teacher of singing. She was a member of the Boston Opera Company a few years ago.

Susan L. Brown has been chosen teacher of singing at Salem Academy, in Winston, N. C.

Beatrice N. Knight of Hudson, Mass., will fill a position at Southern Red Springs, N. C.

Beatrice N. Sherwood, graduate of the Ohio Wesleyan University, Delaware, will be teacher of piano at the Synodical college, Fulton, Mo., next year.

Edward Royce, Harvard, '07, will be head of the music department at Middlebury College, Middlebury, Vt., next season.

Carol C. McKee, of Toledo, Ohio, goes to Arcadia Seminary, Nova Scotia, as the director of music.

Ruth J. Bailey, formerly assistant teacher of singing at Denison University, Dansville, Ohio, goes to the Girls' Technical Institute, Montevallo, Alabama, as teacher of singing.

Mary J. Johnston of Los Angeles, Cal., formerly of Pittsburgh, will be the head of the music department of St. Mary's college, Dallas, Texas, next year.

Henry C. Lahee's Church and College Agency was instrumental in bringing about these engagements.

Registration for next year will begin at the New England Conservatory of Music September 11, and the first term begins the 17th.

Charles Rendell Calkins, a graduate of the Faelten Pianoforte School, class of 1908, has been appointed musical director of the Girls' Technical Institute, Montevallo, Ala., and will enter upon his duties in September.

The fashionable summer colony at Annisquam gathered at the cottage of Mrs. Oliver E. Williams, Thursday the 24th, to hear Mary Morton Washburn, a talented young student of the Faelten Pianoforte School. Tea was served in the pretty appointed music room, and during the afternoon Miss Washburn played a varied program of

Scarlatti, Field, MacDowell, Debussy and Cyril Scott pieces.

LESTER S. BUTLER.

AMERICAN MUSICAL PILGRIMAGES

One of the evidences of musical development in America is the establishment here and there in different parts of the country of musical festivals, says the Outlook. These perform a double function. In the first place, each of them forms a center of musical interest and education for a region that includes not only towns and cities, but also rural communities. In the second place, each of them becomes the object of what might be called musical pilgrimages. One of the older of these festivals is that at Ann Arbor, Mich. The University of Michigan was the first state university to develop a large interest in music. Perhaps this festival helps to explain the fact that there is scarcely a farmhouse in the middle west that does not have its piano or parlor organ. Another festival that ought to be better known is the Litchfield county festival held at Norfolk, Conn. Perhaps most distinctive of all such festivals is that which a few years ago was held each year and even oftener at Bethlehem, Pa., and has now been revived at South Bethlehem—the Bach festival, under the direction of Dr. J. Fred Wolle. Nowhere, certainly in this country, can Bach's music be heard under conditions so nearly resembling those under which it was intended to be given than there. Bethlehem is a Moravian center, and the traditions of the Moravian Church are musically as well as devotionally those that obtained in the church for which Bach wrote his great choral works. It would be a mistake to call this festival a series of musical performances; it is really a series of musical services. It is not surprising, therefore, that people from all over the country should go as pilgrims to this Bach festival. At these services teachers and pupils of music, musical critics and plain music-lovers gather from New England, from New York, from Harrisburg, from Michigan, and from so distant a point as Montreal, and from many other places. It is a pilgrimage worth many times over the making.—Chicago Post.

RIHELDAFFER IN THE SOUTH

Grace Hall Riheldaffer's southern tour is proving a most popular success. In a limited space one may only quote occasional sentences from columns written in her praise. From the Pensacola Journal, May 29, we may glean such comments as "Mme. Riheldaffer is the fortunate possessor of a pure lyric soprano voice, not strong, but clear and thrilling." . . . . "Her selections included 'Wie Nahte mir der Schlummer,' sung so artistically and perfectly that an encore was demanded." . . . . "Puccini's 'One Fine Day' also aroused enthusiasm and 'The Last Rose of Summer' was superbly sung as an encore." . . . . "The liquid tones of the concert flute and muted cornet danced and warbled from the singer's lips with indescribable crispness and clearness." . . . . "Del Acqua's 'Chanson Provencale' sent the audience wild with enthusiasm. Three encores were not enough and it began to look like an all-night session." N. R. EBERHART.

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EDITH ADELAIDE KIEN, Pianist
ALFRED NEWMAN, Baritone
EDWARD LOEBER, Violinist
PHELPS COWAN, Accompanist

Anima - - - *Hubbard W. Harris*
To a Wild Rose / To a Water Lily - - - *MacDowell*
Danse des Elfes - - - *Sapellnikoff*
MISS KIEN

Prologue (Pagliacci) - - *Leoncavello*
MR. NEWMAN

Concerto (First and Second Movements) - *Vieuxtemps*
MR. LOEBER

Aria from "Sigurd" - - *Reyer*
L'Oisseau Bleu - - *Jaques Dalcroze*
Frulingsfluten - - - *Rachmaninoff*
MRS. HAMILTON

March of the Dwarfs - - - *Grieg*
Etude, Op. 25, No. 7 - - - *Chopin*
Etude, de Concert, No. 3 - - - *Liszt*
MISS KIEN

Allah - - - - *Chadwick*
The Sweetest Flower that Blows - - *Hawley*
The Pretty Creature - - - - *Old English*
The Eagle - - - *Carl Busch*
MR. NEWMAN

Meditation - - - *Goldblatt*
Hungarian Dance - - *Brahms-Joachim*
MR. LOEBER

Before My Window - - *Rachmaninoff*
The Two Roses / Ah! Love but a Day - - *Hallette Gilberte*
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If you are attracted to the playing of artists, go home and "try it on your piano."

(To be continued)

ROCK ISLAND

The Rock Island Monday Music Club closed its active work of the season last evening at the Van Sant Studio, Second avenue, with a program of much excellence, rendered in a manner that afforded real pleasure to the invited guests in attendance.

"Love's Rapture" by Kortheuer, and "The Vow" by Craig, both songs requiring intensity of dramatic expression and a high degree of artistry were sung by Mrs. Gertrude Carse Appelquist, in such a manner as to sustain her already achieved reputation in this line of work.

Mrs. J. K. Scott's interpretation of "The Swallows" (Vilanelle) enabled this well known vocalist to display a vocal technic in musicianly style not often equaled by our local artists, while in "I Hear You Calling Me" by Marshall, she demonstrated that the above mentioned technical skill had not been developed, as is too often the case, at the sacrifice of tenderness and soulful expression.

Miss Florence Winter, contralto, in Cowan's "Promise of Life," exhibited vocal powers unusual in so young a singer.

Fred Mielke, a tenor barely out of his teens, displayed a sympathetic voice and much musical taste in "A Dream" by Bartlett.

Barney Brotman, also tenor, won much applause in Craig's "Tell Me Fairest Maiden."

Miss Cora Graves in "Life's Lullaby" exhibited a contralto voice of quality and power, which with further study should make her talents a valuable asset to local musical circles.

The singing of Mrs. M. F. Wiedeman of Burlington, Ia., (soprano) elicited many expressions of approval and delight from the assembled guests.

Mrs. J. K. Goltman sang "There Is a Land" with real inspiration, showing a voice of richness and capable of much expression.

"The Pilgrim's Message" by Craig, which was sung by Mrs. Appelquist, assisted by a double quartet, proved an interesting feature of the program.

Mrs. Appelquist delivered the solo part in an admirable manner, and in the ensemble portions, the quartet rose, especially in the finale, to the splendid climax afforded by this dramatic composition.

Professor Thor Norberg, in a few feeling remarks, after welcoming the guests, expressed on behalf of the club, their gratitude to Mr. Van Sant, the director, and their sincere appreciation of his painstaking and untiring effort. Mr. Norberg expressed the hope and belief that with the coming fall the club would achieve still better results.

Mrs. J. K. Goltman played the accompaniments in an able manner. A light collation was served after the program. The active work of the club will be resumed October 7.

MRS. RAY BAKER.

———♯♯♯———

Trowbridge.—Mr. J. B. Trowbridge, director of the Covenant Chorus Choir, gave a special service on last Sunday evening at the church, being assisted by Mrs. R. G. Stowell, organist; Miss Susan Reuter, soprano; Mr. H. E. Osterholm, baritone, and the Moody Institute Ladies' Quartet.

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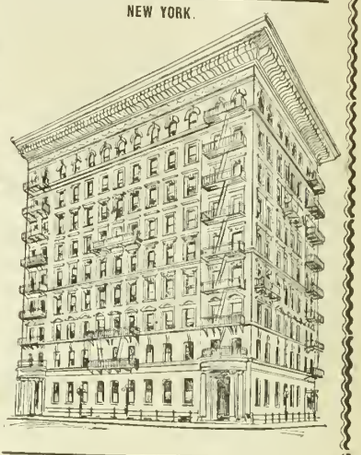

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CHAUTAUQUA, N. Y.

On Monday, July 21, "The Messiah" was given by the Chautauqua soloists for July, the Chautauqua choir and orchestra, with Mr. Vincent at the organ and Mr. Shattuck at the piano, directed by Mr. Alfred Hallurn.

The exceedingly smooth and beautiful rendition of this immortal oratorio was received with great favor by the audience, who signified their appreciation by enthusiastic applause.

In their artistic phrasing and clean attacks the choir never appeared to better advantage than in the inspiring choruses, giving them with great power and expression.

The work of all of the soloists was exceptionally fine, especially in the following numbers: "Why Do the Nations so Furiously Rage," sung by Mr. Ashley Ropps; "Comfort Ye My People," sung by Mr. John Nichols; "I Know That My Redeemer Liveth;" "He Was Despised and Rejected of Men," sung respectively by Mrs. Marie Stapleton Murray, and by Miss Viola Ellis.

On account of indisposition Miss Eva Wycoff, the July soprano, was unable to take part in the "Messiah," or to continue her work for July.

Miss Wycoff's thorough capability as a musician, and the splendid quality of her voice won sincere appreciation on the several occasions in which she appeared.

In Sullivan's "Golden Legend" Miss Wycoff's voice was heard to great advantage in her excellent rendition of the attractive parts assigned to "Elsie" in this beautiful cantata. Also among other program numbers, Miss Wycoff did very pleasing work. In the Irish Song Cycle, "A Kerry Courting," she gave the part of Mrs. Kerry with spirit and expression.

The largest audience of the season attended the performance of "Il Trovatore," Verdi's best known opera, which was given with great brilliancy and effect.

The orchestral work was especially beautiful; the vocal soloists entered into the spirit of the theme and gave their parts with artistic feeling.

Miss Severson displayed fine quality of voice in Leonora's aria "Can I Believe the Vision Blest?" Mrs. Nita Phillips Norris in the role of Inez sang in a pleasing style and with purity and richness of tone.

Miss Viola Ellis' excellent contralto was never better than in the aria "Fierce Flames Are Soaring."

Mr. John Nichols, a great favorite at Chautauqua, was extremely pleasing in "Tremble Ye Tyrants," while in the "Miserere" his tender, melting tones held the audience.

In the part of Ferrando Mr. Frank Croxton did excellent work. Mr. Ashley Rapp's rendition of "The Tempest of the Heart" was smooth and masterly.

The miscellaneous concert of Friday, August 1, afforded a pleasing variety in the program, which consisted of numbers by the band, choir, mandolin school, Mr. Hutcheson of piano department, Mr. Croxton of the voice department and three of the soloists for August.

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The program was as delightfully rendered as it was pleasing in its variety and program numbers.

The three soloists for August appearing at this concert were Miss Myrtle Thornburg, soprano; Mrs. Cora Barker Janney, contralto; Mr. Oscar H. Lehmann, tenor. The latter is not new to Chautauqua, having created quite a favorable impression here in 1911. A CHAUTAUQUAN.

\#\#\#

NATIONAL CONVENTION QUESTIONS

The following list of questions were propounded for discussion at the convention of the N. A. O. at Ocean Grove this week:

Can the N. A. O. do more for organists than any other association?

How can we interest the clergy in the work of the association?

Shall we endeavor to elevate musical taste by constantly presenting music of the highest type, or shall we "stoop to conquer"?

How may congregational singing be encouraged?

Do not our choirs lean too much upon the organ?

How may we obtain good, unaccompanied singing?

Should the minister select the hymns and the organist the tunes?

What is sacred music?

Should religious words ever be adapted to secular tunes?

How may special musical services be made attractive without loss of reverence or dignity?

How can a simple service be made effective and attractive?

Are music committees necessary?

Are Sunday organ recitals advisable?

Are free organ recitals advisable?

Does not the organist who gives a free recital cheapen himself and his art, and tend to make organ music even less esteemed than it is?

Are organ recitals as attractive as piano recitals or violin recitals?

If not, is the fault in the instrument itself, or in the players?

Are transcriptions of orchestral and other works justifiable on the organ?

Why is the organist "the only musician who does not practice his instrument?"

How may we use our hymnals intelligently?

Can congregational rehearsals for hymn-singing be made practicable?

Is it not possible, by bringing the clergy and music committees into touch with the aims and ideals of organists, to abolish the vulgarity and vanity of the "Gospel Hymn?"

Is the music of the church a mere bait to attract people so that they may be reached by preacher? or

Is church music to be considered as an integral part of the service?

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How may a choir of mixed voices be effectively given simple lessons in voice-production?

Is it advisable to combine the voices of boys and women in church?

What kind of church music is most suitable for mixed choirs? and

What kind of church music is most suitable for "boy choirs?"

Do we not hear too much organ in most of our churches?

Should solo anthems be encouraged or discouraged?

How may we improve the standard of sight-reading among church singers?

Is the offertory the best place for the anthem?

How may a small orchestra be most effectively combined with organ for special occasions?

Why is it that the average professional orchestral player has such scant respect for the average organist as conductor?

How many organists acquire the technique of conducting?

Is it advisable that the offices of choirmaster and organist should be combined in one person?

How shall we make Sunday school music better?

Are interludes advisable between verses of hymns?

What kind of interludes?

What is the best location for an organ in (a) Catholic, (b) Episcopal, (c) non-liturgical churches?

Is the presence of the clergy at choir rehearsals to be desired?

How may an organist fit himself for the position of supervisor of music in public schools?

Shall the association publish music for the benefit of its members?

How may young members of the N. A. O. obtain facilities for practicing the organ?

How may a series of organ recitals be organized in New York and other large cities by the N. A. O., the organist being paid for his services by the audience?

How can an organist obtain a better instrument from his music committee?

How shall we afford opportunities for singers and organists to meet in social and professional intercourse?

What can I do to help in the work of the Association?

If any of our readers have other questions to suggest, we would be pleased to print them in our next number.

———♯♯♯———

Christian.—Mr. Palmer Christian is in the city for a short stay, after having spent the past five weeks at Upper Hamlin Lake, near Ludington, Mich. After Mr. Christian's organ recital at the University of Chicago on Monday evening, August 11, he will go with Mrs. Christian to his former home at Kankakee, Ill., for the remainder of the summer.

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DENVER

The Cavallo Symphony Orchestra was heard at Lakeside Friday afternoon, August 1, in its eighth concert. The symphony chosen was the Mendelssohn, No. 4, known as the Italian.

In the four movements of this symphony, each one entirely different in theme, we find an individuality, and melodiousness that ensures the retention of the whole in one's mind. The opening movement, allegro vivace, with its brilliant sweep of violins, accompanied by the wind instruments, furnishes a first theme. Then the order is reversed and a new theme is announced, the strings accompanying.

In the second movement, andante con moto, with its sombre touch, the orchestra's fine legato was very effective. The third movement Con moto moderato, subdued in style, expressing simplicity, strongly contrasted with the fourth movement, saltarello. This dance theme, with its insistent presto, interwoven with lacey cadenza's, makes a brilliant.

Mr. Cavallo is to be complimented on the work of his orchestra; the clear tone, and the unity expressed.

In the choice of the soloist, Mrs. Bessie Dade Hughes, contralto, we feel that it was indeed a privilege to be present at this concert. Mrs. Hughes has a poise so perfect, that her audience is attuned to her mind just as soon as she appears before them. Personally, I know her as one who radiates sunshine wherever she goes, and coupled to this charming personality is a voice of such a lovely quality, that she has won for herself the place of leading contralto in our city. Her selection was "Farewell, Ye Mountains," from Tschaikowsky's "The Maid of Orleans."

In the work of the orchestra, which is so beautiful in this aria, we find a setting for words, that are filled with a heart break, and still are so dominant in purpose, that a fine climax is possible. Mrs. Hughes' interpretation of this famous song created an impression on her audience of finished artistry. Her encore, "I Am Thy Harp" with harp accompaniment, was something exquisite. The appreciation of her audience amounted to an ovation.

Saint-Saens furnished a number for the orchestra, two movements from the Suite Algerienne. In the "Reverie du Soir," was reflected a drowsiness and suggestion of pipes, quite different from the lively second movement, "March Militaire Francaise."

The "Elegia" from the "Serenade for Strings," Tschaikowsky, so perfect in construction, subdues by its intense quiet and sincerity.

The last number rendered was Massenet's Overture to "Phaedre." This overture with its tragic key allows for an intensely dramatic treatment that makes a splendid closing number for a program.

An interesting note from last week's concert by this orchestra, when an all Tschaikowsky program was given, is that an original score of the Sixth Symphony was used. This had been marked by the composer and presented to Alexander Saslavsky, then a young musician studying in St. Petersburg. Mr. Saslavsky is concert master of Cavallo's orchestra.

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———♯♯♯———

GARY, IND.

Musicians in Gary, Ind., are active to an extent which would reflect credit upon a city much older, and certainly one possessed of more than fifty thousand inhabitants. With a musical club of about one hundred members, a male chorus of perhaps the same number of able singers, and a municipal band of forty pieces, the musical progress of the town is being well cared for.

The permanency of the Gary Municipal band is quite assured. James H. Ward, the director, is well cast for his part, his several years of service as soloist and director having qualified him beyond question.

The following are among the players:

Dr. C. H. Reyher, Robert Reyher, A. A. Clendenin, C. V. Hinman, John Pollack, E. Allen, J. Trego, W. W. Rockwell, A. G. Perry, Hugo Linder, John Keifer, Harry Dillon, George Martin, George Hay, William Teuber, William Kennedy, H. Rodiger, Bert Wells, J. Bertenhan, P. Shamer, R. Barclay, E. Bates, B. MacFarlane, W. M. Eversoll. Director, James H. Ward.

SONG RECITAL

Given at Presbyterian Church, Clyde, Ohio, August 1.

Mrs. Elizabeth Lay-Newman, soprano; Mr. Alfred Newman, baritone; Miss Kathrine Wrigley, organist; Mrs. Frank Crockett, Jr., accompanist.

Organ—
Processional March ..... E. Guirand

Songs—
Hear Me, Ye Winds and Waves ..... Handel
The Pretty Creature ..... Old English
Thou'rt Like Unto a Lovely Flower .... Wilson-Smith

Mr. Newman

April Rain ..... Woodman
Orchard Cradle Song ..... Denza
June Morning ..... Willeby

Mrs. Newman

Duet—
Canadian Boat Song ..... Mrs. Beach

Mr. and Mrs. Newman

Prologue, Pagliacci ..... Leoncavallo

Mr. Newman

Song of Joy ..... Deacon
Thou Little Tender Flower ..... Del Riego
Will o' the Wisp ..... Spross

Mrs. Newman

Organ—
Prayer ..... Harker
Unknown ..... Deacon
Holiday Time ..... Deacon
Sweet Mis' Mary ..... Neidlinger
To My First Love ..... Lohr
The Eagle ..... Carl Busch

Mr. Newman

Heigh-Baby, Ho-Baby ..... Frain
The Gingerbread Man ..... Gaynor
Jerushy ..... Gaynor

Mrs. Newman

Duet—
The Keys of Heaven ..... Old English

Mr. and Mrs. Newman

———♯♯♯———

Nixon.—Mr. B. H. Nixon, tenor, who is studying under Professor A. B. English in Kimball Hall, has closed a contract as salesman with the Starr Piano Company of this city, and in spite of the season being dull reports business to be splendid.

DEATH OF ARTHUR W. PORTER

The death of Arthur W. Porter, a leading baritone singer in Washington for many years, came as a great shock to a large circle of friends, pupils and admirers. Mr. Porter came here from Chicago with a brilliant record as a choir and concert singer. He at once took a prominent place in musical affairs, holding the positions of bass soloist in the choirs of St. Aloysius' and St. Patrick's, and taking the solos in oratorio and concert of the best of our musical organizations.

Mr. Porter had the real Italian method, one of the few exponents of that art still working at it. He came from Boston and Chelsea, Mass., and his first teacher in singing was Myron W. Whitney; then went to Paris and Milan, studying for a long time in each place. He settled in Chicago, where he became the baritone soloist in the cathedral, and made a reputation in concert throughout the middle west. He and Mrs. Porter came here about fifteen or eighteen years ago, and he had some of the most successful of our men singers as his pupils, among them John Finnegan, who is soloist at St. Patrick's cathedral in New York; Jack Bowie, Edwin Callow and a number of others. His death was due directly to the heat of last month, but indirectly to an old trouble, diabetes. It occurred at his apartment in the Toronto, and the funeral was held on Tuesday. A male quartet of his pupils, consisting of Jack Bowie and Frank E. Boyer, tenors, and Edwin Callow and Walter T. Matson, sang "Lead, Kindly Light" and "From the Depths."

Mrs. Porter, who has always been associated with her husband in his teaching, will continue the work. She was a successful soloist in Chicago and has his method.

One of the best performances Mr. Porter ever gave here was his singing of the bass solos in Rossini's "Stabat Mater," in the Columbia Theater, some years ago, with the St. Cecilia Society, when Mrs. Annie Grant Fugitt was the soprano and Jack Finnegan took the tenor solos. Mr. Porter's work stood out as a finished and splendid interpretation and performnace, artistic to a degree and in every way one of the most satisfactory performances we can remember. His voice was not young when he came here, but it was wonderfully well preserved, and the good training was very evident.—Washington, D. C.

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Per Year

Palmer Christian

Organist

Mr. Christian, whose every appearance of the past season has been a marked success, will play at the Summer Night Concert at Mandel Hall, University of Chicago, Monday Evening, August 11th.

MR. PALMER CHRISTIAN is an organist of unusual talent possessed of a splendid technique and fine musical feeling. His playing is characterized by breadth and brilliancy, as well as by delicacy and sentiment. He has a large and varied repertoire of classic and modern music, his rendering of which cannot fail to delight an audience.

(Signed)
CLARENCE DICKINSON,
Organist Brick Presbyterian Church,
New York, N. Y.

Mr. Christian is an organist of quite extraordinary ability. His really virtuosic technique is supplemented by his keen understanding and excellent interpretation of the master-works of organ literature. Mr. Christian played Julius Reubke's "Sonata on the 94th Psalm" in recital in the Conservatory, and also studied with me the greater works of J. S. Bach, Franz Liszt, and Max Reger.

(Signed) KARL STRAUBE,
Organist St. Thomas Church, Leipzig, Germany.
(Translation)

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People & Events

MR. LIEBLING'S CONCERT

On last Saturday afternoon the students of Emil Liebling's Summer Institute assembled in great numbers at Kimball Hall to hear an excellent chamber music program.

Mr. Liebling, pianist; David Rosensweet, violinist, and Max Steindel, 'cellist, were heard in the Mendelssohn "Trio," Op. 49, and the "Serenade," Op. 34, No. 1, by Liebling.

The Mendelssohn work, part of which was played to open the program and part to close, was done with extreme musical taste and much refinement of ensemble,

JOSEPHINE ROSENSWEET

while the Liebling work, a musical joy in itself, was made to glow with new beauty in the way in which it was delivered at this time.

Mr. Liebling, in excellent form, played the Beethoven "Sonata," Op. 31, No. 2, with technical skill and musical authority, proving himself an interpretative artist of the best rank, while the work of his little nine-year-old pupil, Josephine Rosensweet, proclaimed him again a teacher par excellence.

This little girl has a very dainty talent and one withal which, under the guidance of the Liebling intelligence, has already developed amazingly and which promises to make her, in the future, a pianist to be reckoned with.

The tone is warm and full, though dainty in texture—the rhythms of the Mozart "Concerto" in D Minor were wonderfully well conserved, while the shading and general musical production were something amazing to hear from such tender years.

Technically Miss Rosensweet has already attained much proficiency and her musical gifts and charms are undeniably great. It is easy enough to predict a great future for her and the audience of Saturday was overjoyed with the fact of being present at the debut of so remarkable a young player.

C. E. W.

UNIVERSITY SUMMER CONCERTS

Another distinctive recital of the Chicago University series of concerts was that given by Mlle. Jennie Dufau of the Chicago-Philadelphia Opera Company, Monday evening, August 3, at Mandel Hall. Assisting was Hermann Felber, Jr., violinist, with Leo Sowerby at the piano. Miss Florence Underwood played the accompaniments for Miss Dufau, substituting for Miss Carol Robinson.

The program:

Concerto in B minor ..... Saint-Saens
Allegro non troppo
Mr. Felber

Voci di primavera ..... J. Strauss
Miss Dufau

Adagio ..... Ries
Serenade ..... Randegger
Mr. Felber

Widmung ..... R. Schumann
Les filles de Cadiz ..... Delibes
Miss Dufau

Legend ..... Wieniawski
Zephyr ..... Hubay
Mr. Felber

Voi che sapete ..... Mozart
I List the Trill (from "Natoma") ..... V. Herbert
The Little Gray Dove ..... L. V. Saar
Miss Dufau

Concert on Monday, August 11, will be given by Palmer Christian, organist, and Barbara Wait, contralto.

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HELENA BINGHAM

Comments on Helena Bingham's "Balloon Man and Other Songs for Children:"

From Streator, Ill.:

Miss Loretta Jackson had selected a group of twenty-two children from her room, who were so delighted with the little songs written by Miss Bingham that they learned them within less than a week.

That the songs are written for children by one who understands and loves little folks was evident to all present. All the more remarkable was the little trio of girls who sang three more of the songs after having had them only one day.

From Keokuk, Iowa:

I like the book very much and am not at all surprised at its success. It is one of the best books for children I know of.—Philip C. Hayden, superintendent music.

From Princeton, Ill.:

Our music supervisor is charmed with "The Balloon Man and Other Songs," and we have added it to our authorized songs for supplementary use.—H E. Waites, superintendent.

From Peru, Ill.:

We are delighted with the songs in your book, "The Balloon Man," etc., and another year our little folks will all be singing them.—James R. Hart, superintendent.

———♯♯♯———

CECIL FANNING

The following comment is from the Berlin "Allgemeine Musikzeitung" of October 4, 1912:

Also, on Monday night the affair at Beethoven Hall was an enjoyable occasion. Cecil Fanning, a young baritone, who made his first appearance before a Berlin audience, is already in the possession of a not inconsiderable artistry, which he can call his own. Besides this, he possesses a very great natural gift for song, aided by great declamatory instinct and a well-grounded technic, which is accomplished without forcing. This was demonstrated in the original setting of "Edward," as well as most of the English songs. Even if these English songs did not come up to what we are accustomed to in Berlin, still, in spite of this, one must admit that Mr. Fanning sang them in a most masterly manner. To a large number present it was perhaps a revelation to hear how beautiful English can sound when it is sung so picturesquely as Mr. Fanning sang it. The antipodes of such songs was that they were sung so sympathetically and beautifully that they won a wonderful success. Debussy's "Romance" could scarcely be sung better. All in all the world of singers has found in Mr. Fanning a superior interpreter, in whose blood seems to be the true essence of song. A musical singer whose forte is not a yell, and whose piano is not a whisper—nowadays not an everyday occurence. At the piano presided Mr. H. B. Turpin, who proved himself a clever and highly musicianly accompanist. (Advertisement.)

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ANNA GROFF-BRYANT

The summer normal session held at the Anna Groff-Bryant Institute of Vocal Art and Education closed the six weeks' session on Friday afternoon, August 1, with a song program by Mrs. G. Lyle McLane of Hutchinson, Kan.

Mrs. McLane conducts a branch school of the Anna Groff-Bryant system of vocal education in Hutchinson, and has been here for the entire normal session, bringing ten of her pupils with her, among whom was Homer Hess, one of Hutchinson's promising young tenors, also Viola Graber, the popular young soprano of more than usual promise.

The student body attending the normal session included students of ten years ago, and represented as many states: Kansas, Colorado, California, Iowa, Florida, Indiana, Ohio, Illinois, Wisconsin, Michigan and Missouri.

Song recitals were given during the session, including opera, and oratorio numbers; classic and modern songs rendered in concert style and action-songs. Artist-pupils taking part were Miss Ethel Belle Reedes, dramatic soprano; Mrs. Darleen Wellington-Miller, dramatic soprano of Albion, Mich., and Mrs. Lillian McKinney of Jacksonville, Fla. Others present conducting branch schools of the Anna Groff-Bryant system of vocal education were, Mrs. John Hampden Creighton of Milwaukee, Miss Corrine Caffery of Kansas City, Kan. Immediately at the close of the service Mrs. Darleen Wellington Miller started upon a six weeks' chautauqua engagement. Mrs. Miller will open a vocal studio in Albion, Mich., early this fall.

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THEODORA STURKOW-RYDER

Following is some recent press comment of the press in cities visited by Mme. Sturkow-Ryder:

Minneapolis Daily News, (Harlow Gale).—As a rarely heard novelty the Arensky Concerto was a delight, especially when the piano part was given with such facile grace and romantic power as by Mme. Sturkow-Ryder of Chicago. May this first visit from such a delightful pianist be only the forerunner of a generous series.

Minneapolis Evening Tribune, (Caryl Storrs).—Mme. Sturkow-Ryder is a young artist, but a true one. In soft variations of tonal beauty, and color and pearly rapidity of touch, her performance was delightful, and she showed herself mistress of the difficult Concerto, and of ensemble playing, the latter a rare attribute of soloists of any kind.

The Winnipeg Telegram, Winnipeg, Canada.—The piano numbers of Mme. Sturkow-Ryder were, without a doubt, the gems of the evening. She displays excellent technical equipment, and her intelligence and vivacity won her great applause.

Peoria Star.—Few pianists have been more heartily received than was Theodora Sturkow-Ryder, who played for the Woman's Club. A charming personality combined with a warm musical temperament gives to her vivid interpretations a brilliant setting.

Grand Rapids Press, Grand Rapids, Mich.—Mme. Sturkow-Ryder is one of the most interesting pianists ever heard in this city. An entire program of her work would have been none too much.

The Denver Post, Denver, Colo.—Mme. Theodora Sturkow-Ryder is an unusually fine pianist—she plays with taste, with marked technical intelligence, and manifest individuality. She has the most wonderful dexterity and agile fingering, and she constantly grew in the favor of the audience.

The Gazette, Colorado Springs, Colo.—Mme. Sturkow-Ryder is a pianist of marked talent, and her numbers were enthusiastically received by the audience. They all showed great delicacy and fine musicianship.

Salt Lake City—Theodora Sturkow-Ryder was accorded a hearty welcome, and she played with a fine display of technic and temperament. In the Russian group she especially showed fine musicianship. (Advertisement.)

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MAINE NEWS

Many musicians flock to picturesque Maine for the season. Clara Louise Kellogg is at Pine Point, near Old Orchard, for a few weeks.

Anna Louise Carey is spending the summer at the Atlantic House, Scarborough.

Hallowell, Maine, has an orchestra composed of boys which is attracting much attention by their good work.

Prof. Robert W. Douglas has a large summer class at his cottage at Old Orchard. Pupils from all over New England come for coaching under this able teacher and singer. Professor Douglas is to be a member of the opera company at Florence, Italy, this coming season. W. D.

LOUISE BURTON

Some recent press comment is as follows:

Miss Burton disclosed an excellent natural voice, a talent for selecting a program of interesting songs and a talent for interpreting her numbers in an attractive manner.—Chicago Journal.

Miss Burton possesses a beautiful soprano voice which shows the most careful cultivation. She sings with fine feeling and intelligence, her interpretations winning most enthusiastic approval.—Beloit News.

Miss Burton is possed of a charming personality which enters easily and powerfully into her interpretations. In an aria from Charpentier's "Louise," Miss Burton evidenced strongly her great powers, both in beauty and range of voice and in interpretation.—Beloit Free Press.

The program opened with a delightful, though difficult group of songs, but they were sung with an intelligence and ease which, together with a charming personality, succeeded at once in winning every one in the audience to the singer. Miss Burton has a beautiful rich soprano voice, and in her program showed wonderful range and versatility.—Muscatine Journal.

Miss Burton has a sweet, clear, soprano voice with perfect enunciation and an easy, graceful manner that carries her audience with her, and gives them the assurance that she is master of her art.—Aledo Times-Democrat. (Advertisement.)

EVA EMMET WYCOFF

Some recent press comment on the work of Miss Wycoff is as follows:

Miss Wycoff possesses a high soprano voice of beautiful quality, and was most gracious in the rendition of the program. She furnished an afternoon of real enjoyment.—Index, Evanston.

Miss Wycoff with good tone quality and cultivation was easy and well poised in manner and she sang the lovely music with excellent effect.—Democrat, Freehold, N. J.

Miss Wycoff, the soprano soloist, charmed her hearers, and the beauty and compass of her voice allied with a true musical interpretation proved her a concert singer of culture and talent.—Jamesburgh, N. J.

Miss Wycoff has been gifted with a superb voice, pure, clear and sympathetic.—Republican Register, Galesburg, Ill.

Miss Wycoff's voice is truly a dramatic soprano. Her tone quality was excellent. In all her numbers she was highly enjoyed.—Daily Review, Monmouth, Ill.

Miss Wycoff is a charming woman and possesses a lyric soprano voice of unusually wide range and beauty. Miss Wycoff showed herself a true artist.—Evening Report, Lebanon, Pa.

Miss Wycoff's voice is flexible, sonorous, of good quality and well placed. When she sang she was worthy of the compositions she presented us.—Beacon-Journal, Akron, Ohio.

Miss Wycoff's right to be known as an artist was fully demonstrated. She has much personal charm, with a really beautiful voice.—Herald Dispatch, Huntington, W. Va.

Miss Wycoff has a soprano voice of much power and compass.—Toledo, Ohio.
(Advertisement.)

MADAME EDLA LUND

Mme. Edla Lund, who appeared last evening in one of the Summer Night Concerts at the Warren Avenue Congregational Church in Chicago, has just returned from a very successful concert trip in the far west.

Last season she taught voice at the Bessie Tift College in Alabama and for the coming year has accepted a similar position at the Musical Art Institute at Oklahoma City.

Two of the press notices given Mme. Lund during her trip are here reproduced:

The concert by Madame Lund in the auditorium of the Lincoln High School, Wednesday evening, under the auspices of St. James' Lutheran Church, was a well attended and enjoyable affair. Among the noteworthy selections rendered and which proved Madame Lund to be an artist of exceptional ability, were: "With Verdure Clad" (Haydn), a selection of Swedish songs by Grieg and Heise, and a prayer from "Tosca" (Puccini).—Portland (Ore.) Press.

The concert at the Methodist Church last evening was given to a large and appreciative audience. Mrs. Lund's voice was in excellent condition and at this, her second visit to Astoria, added new laurels to her wreath as a great singer that can well be compared to the best ever heard in this city. She sings with a warmth of soul and artistic finish that is rarely heard. Her selections on last night's program were excellent.—Astoria (Cal.) Press.

The Portland program was as follows:

Dawn (Waltz) ..... Strauss
Wednesday Evening Choral Club ..
With Verdure Clad (Creation) ..... Haydn
Madame Lund
Vigeunerwersen (Gipsy Air) ..... Sarasate
Miss Chapman
"Beloved, It Is Morn" ..... Florence Alyward
Miss Hanson
"Oliver Cromwell's Tyrant" ..... Mark Twain
Mrs. Dr. Young
Lockblat ..... Peterson-Berger
En Svane ..... Grieg
Vildt, vildt suser Blaesten ..... Heise
Madame Lund
Nocturne ..... Chopin
Polish Dance (by request) ..... Scharwenka
A Butterfly ..... Ketten
Mr. Charles Swenson
Prayer from "Tosca" ..... Puccini
Madame Lund
A Child's Dream of a Star ..... Dickens
Mrs. Dr. Young
Nymphs (Fauns) ..... Bemberg
Wednesday Evening Choral Club
Serenity ..... Turner Salte.
Irish Love Song ..... Margaret Lang
The Year's at the Spring ..... Mrs. Beach
Madame Lund

GRACE HALL RIHELDAFFER

Joseph Augustus Morrow writes thus editorially in his paper, the "News-Sun," of Griffin, Ga., the subject of the sketch being Grace Hall Riheldaffer, the Pittsburgh soprano:

Pittsburgh produces smoke, pig iron, plate glass and politicians galore, but that's not all. That iron-bound, grimy old burg produced Madame Grace Hall Riheldaffer—get that last word straight, for we've spent some time over it—a refined and dainty little lady who has gone forth from her smoky environments to flood the chautauqua world with the sunshine and sweetness of heaven-born song. She has come to Griffin, and Griffin is brighter and better because of her coming. She has won us all with the rare skill and charm of her singing, and hereafter we're willing to forget all the "cold and hard" things about Pittsburgh productions and remember only the warm and winsome impression made by her, the fairest and finest production of which any city could boast.

SOPHIA STEPHALI

This is the comment on the work of Mme. Sofia Stephali, recently printed in the London (Ontario) Advertiser:

PLEADS FOR MUSIC WITH HUMAN APPEAL
—DELIGHTFUL LECTURE-RECITAL
BY MADAME STEPHALI

If you have been wont to confuse the world of art and artists with freaky appearances, overweening, egotistic personalities, and that mild-eyed insanity that is supposed to be the hallmark of genius and greatness, go and hear Sofia Stephali at the Auditorium tonight and you will be delightfully disillusioned. If you have been clinging to the fond belief that art and music exist for the exclusive enjoyment of a few highly-wrought, nervously-strung, neurasthenic, impressionable, finely appreciative temperamentalists, Madame Stephali will cruelly and rudely shock you. She is a really accomplished artist. Were the standards of art in vogue today more moral and sane, she would be at once acclaimed as a great artist. Or if, on her part, she would compromise by adopting some little freakiness of personality that the musical highbrows would deign to accept as the olive branch of peace, undoubtedly the elect would rave over her, audiences would crowd to hear her, and her fame would grow like that of De Pachman and Paderewski. But she chooses instead to dress with perfect taste, without the least affectedness and to use her beautiful and clear mezzo-soprano voice in singing well chosen selections in a way that everyone can understand.

Most of her songs are sung in English, and one knows from her first words that they are in English. The question which a musical audience usually has to decide before it can begin to appreciate a song, namely, whether the singer is singing in pidgin English, old French, modified Sicilian or simple Bulgarian, is obviated at once when Stephali begins to sing.

It will be difficult for the culturists and others who believe in art for art's sake, whatever that may mean, to forgive her for her extremely rude, evangelistic zeal in attempting to interest the everyday, bourgeois classes in music.

"We need more music and better music, music that is closer to life," said Stephali. "We want less ragtime and more life-time music. We want simple, lovely songs, discarding on the one hand the elaborate and affected, and on the other the worthless and the meaningless."

The program was happily chosen, simple, beautiful and harmonious. "Ever on Earth," by Robert Just, a Chicago composer, is an exquisitely beautiful piece. The adverb "exquisitely" is used not with malice but with forethought. "Down in Nod-a-way," by Gaynor, is a petite, lilting, dancing refrain, which the versatile, unaffected and natural Stephali well knows how to interpret. Bond's "A Perfect Day" was simply and delightfully rendered. In Meyerbeer's "Deer Prophet," scene cavatine and aria, Stephali admirably pictures forth the warring of the primal, God-implanted emotions of the mother's heart with the stinging consciousness of a son's ingratitude. Her rendering of De Pinna's "Gaily Chant the Summer Birds" thrills with the wholesome melody of forests and wild songsters, and breathes the sweetness of meadow flowers and the freedom and unaffected joyousness of the sunshine.

Wholesome art, music with a human appeal, harmonious life and joyous, natural living; of these things Stephali is the prophetess, the forerunner, the sane, useful dreamer, who not only dreams but sings, and judging from her cordial and delightful personality, also lives her message.

———♯♯♯———

GERTRUDE O'HANLON

Gertrude V. O'Hanlon secured last week the following engagements for her artists: Rose Lutiger Gannon, Albert Borroff and Albert Lindquest will appear in concerts at the St. Katherine College of St. Paul, Minn.

Hanna Butler was secured by the Congregational Church of Dubuque, Ia., to sing the soprano role in Mariam's "Song of Triumph."

———♯♯♯———

Newman.—On Friday evening, August 1, Mrs. Elizabeth Lay Newman, soprano, and Alfred Newman, baritone, gave a joint recital in Clyde, Ohio, duplicating their success of last summer, when they gave a recital in the same place.

MYRTLE ELVYN'S NEW PROGRAMS

PROGRAM I.

Caprice (from Alceste) ..... Gluck-Saint-Saens
Minuet, G major ..... Beethoven
Scherzo, E flat minor ..... Brahms
Carneval ..... Schumann
Lotus Land ..... Cyril Scott
Scherzo (from Midsummer Night's Dream) ..... Mendelssohn
Etude, E major ..... Paganini-Liszt
Etude, E flat major ..... Paganini-Liszt
Barcarolle, A minor ..... Rubinstein
Fledermaus Paraphrase ..... Strauss-Godowsky

PROGRAM II.

Praeludium, Fugue and Chorale ..... Mendelssohn
Sonata (quasi una fantasia) ..... Beethoven
Four preludes ..... Chopin
Nocturne, E major ..... Chopin
Scherzo, B minor ..... Chopin
La Nuit ..... Henry Holden Huss
Florence Valse ..... Emil Liebling
Woodland Sketches, Nos. 6 and 7 ..... MacDowell
Etude de Concert ..... MacDowell
Tannhauser Overture ..... Wagner-Liszt

PROGRAM III

Sonata, E major, Op. 109 ..... Beethoven
Intermezzo, opus 118 ..... Brahms
Rhapsodie, opus 119 ..... Brahms
Etudes symphoniques ..... Schumann
Barcarolle, Op. 60 ..... Chopin
Nocturne, Op. 15, No. 2 ..... Chopin
Polonaise, A flat major ..... Chopin
Variations (on an original theme) ..... Myrtle Elvyn
Una Nuit dans Grenade ..... Debussy
Mephisto Walzer ..... Liszt

———♯♯♯———

EMIL LIEBLING—ANNUAL PIANO TEACHERS' INSTITUTE SUMMER 1913

Compositions performed by Mr. Liebling at the interpretation classes:

Sonata in G minor ..... Scarlatti
Selected Inventions, Second Prelude and Fugue from Clavichord, Book 1, Fantasia in G minor ..... Bach
Variations in E major and G minor ..... Haendel
Sonata in A major ..... Mozart
Sonatas opus 13, opus 27, No. 2, and opus 53 (first movement) ..... Beethoven
Rondo Brilliant, Sonata opus 39 (first movement) ..... Weber
Menuet in B minor ..... Schubert
Prelude and Fugue, opus 35, No. 1; Selected Songs Without Words; Caprices, opus 16; Rondo Capriccioso, opus 14; On Wings of Song (transcribed by Heller) ..... Mendelssohn
Faschingsschwank, opus 26 (first movement); Kreisleriana, Nos. 1, 2, 5; Selected Fantasie pieces, opus 12; Arabesque, Nachtstueck in F; Traumerei, Bird as Prophet, Novelettes in F and E ..... Schumann
Ballade, opus 47; Scherzo, opus 31; Nocturne, opus 37, No. 2; Mazurka, opus 33, No. 4; Fantasie, opus 49; Polonaise, opus 26, No. 1, opus 71, No. 2; Waltzes, opus 64, Nos. 1, 2; Impromptu, opus 29; Prelude, No. 15; Etudes, opus 10, No. 3, opus 25, No. 1, 3, 7; Funeral March ..... Chopin
Fantasie-Polonaise, opus 106 ..... Raff
Kamennoi-Ostrow and Barcarolle in A minor ..... Rubinstein
Nocturne, opus 17 ..... Brassin
Etude in F ..... Neupert
A Wedding Day ..... Grieg
Ballade, opus 20 ..... Reinecke
Prelude, opus 10 ..... MacDowell
Magic Fire Scene ..... Wagner
Menuet, opus 17, and Valse, opus 34 ..... Moszkowski
Children's Dance ..... Westerhout
Etude de Concert ..... Schytte

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Autumn.....Chaminade
Soiree de Vienne, Hungarian Rhapsody.....Liszt

Compositions performed by Mr. Liebling at piano recital July 5:

Gavotte Moderne, Romance Poetique, Romance Dramatique, Valse Poetique, Serenade, Spring Song, Albumblatt, Feu Follet, Lolita, Scherzo, Menuetto Scherzo, Cradle Song, Mazurka de Concert, Etude and Gavotte in A minor, Moment Musical, Under the Magnolias, Carmencita, Prelude, Humoreske (after Dvorak)
Emil Liebling

Program of ensemble concert, July 19. Mr. Liebling assisted by Mrs. F. D. Stevers.

Piano Duets—
Allegro Brilliant, opus 92.....Mendelssohn
Suite, opus 39.....Moszkowski
Piano Duos—
Rouet d' Omphale and Danse Macabre Concertos with second piano accompaniment.....Saint-Saens
Opus 79.....Weber
Opus 25.....Mendelssohn

THE EDWARD MAC DOWELL MEMORIAL ASSOCIATION

The Edward MacDowell Memorial Association announces a music festival on the Forest Pageant stage and in the Town Hall, Peterborough, New Hampshire, August 21, 22, 23 and 24, 1913. The Boston Festival Orchestra and the Peterborough MacDowell Choral Club under the direction of Mr. E. G. Hood will be assisted by the following artists: Miss Hazel Milliken of Nashua, soprano; Mrs. Monica Graham Stultz of Chicago, soprano; Mr. Charles Hackett of New York, tenor; Mr. Harold Henry of Chicago, pianist, and Mr. Reinald Werrenrath of New York, baritone. A feature of the festival will be a program of American compositions conducted by the composers.

RUTH ALTA ROGERS

Some comment on the work of Ruth Alta Rogers, the young American pianist, is as follows:

Her program ranged from the severely classical music of Bach to that of the modern composers. Her technic proved ample for the requirements of the difficult music she played, and her interpretation left nothing to be desired. Miss Rogers is gifted with the emotional temperament, but she has it under the splendid discipline of a mind well trained by thorough education and experience. Her playing was characterized by absolute steadiness of rhythm, unerring technic and artistic interpretation. One who commented said: "Her playing is so melodious"—which is true; but there was no lack of power and breadth.—Ripon (Wis.) Commonwealth.

An admirable reading, colored with feeling and marked authority, was given Grieg's sonata. A group of three Chopin numbers, to the first of which (the "E Major Nocturne") she gave a singularly sympathetic and dreamy interpretation, while the "Mazurka" and "Scherzo" offered a brilliant contrast, formed the concluding numbers. In "Carillon" (Oldberg), Miss Rogers simulated remarkably the sound of chiming bells. Minneapolis Tribune.

A pianist of unusual ability, Miss Ruth Alta Rogers, opened the program with the Grieg sonata. She imparted to the work a rugged force that is possible only to an artist who has the instrument well in hand, and played the minuet movement, especially, with excellent style. Oldberg's "Carillon" . . . displayed a remarkably sensitive control of fingers and keyboard.—St Paul Pioneer Press.

Ferguson.—Mrs. J. E. Ferguson, a well known soprano, and for a time very active in club circles in Gary, was recently elected president of the Gary Musical Club, succeeding Mrs. J. A. White.

LIZZIE ABBOTT CLARK

Some comment on the work of Mrs. Clark is as follows:

March 15, a recital was given by the faculty of Balatka Musical College, in Handel Hall, Le Moyne Building. Most of the faculty are well known to the Chicago public, but a very important addition to its number has been made since the last recital was given.

Mrs. Lizzie Abbott Clark, a mezzo-soprano whose singing is a delight and whose ability as a teacher is finding daily recognition, is an addition to the corps who stand among the leadng musical educators of the city.

Mrs. Clark is a sister of the late Emma Abbott, who sung herself into the hearts of the American public as few American artists have done and her technic and manner bring pleasant reminiscences of the sweet singer who all too early laid down her laurels.—Chicago Illustrated Review.

Music lovers were furnished a treat this afternoon at the reception to the Illinois Woman's Press Association given by Mrs. Charles H. Sergel, 4578 Oakenwald avenue.

The musical part of the program was furnished by Mrs. L. Abbott Clark, younger sister of Emma Abbott, who charmed the public in days gone by. Mrs. Clark rendered the following selections: "The Wanderer," "Hedge Roses," and "Who Is Sylvia?" by Schubert; "Les Filles de Cadiz," by Delibes; "The Dawn," by D'Hardelot; "Where Corals Lie" and "In Haven," by Edward Elgar; "Quando a te Lieta" and "The Flower Song" from "Faust," and "Voi Che Sapete" from "The Marriage of Figaro."

Mrs. Sergel talked about pictures which she brought from Italy recently.—Chicago Evening American. (Advertisement.)

MARTHA S. STEELE

Following is some press comment on the singing of Martha S. Steele, dramatic contralto, of Pittsburgh:

Martha S. Steele, soloist with the Pittsburgh Festival Orchestra, acquitted herself with power and effect in the several roles which she essayed.—Weekly Herald, Sewickley, Pa.

Martha S. Steele has a rich contralto voice, and her singing gave great pleasure.—Pittsburgh Gazette-Times.

Martha S. Steele has a contralto voice of exceptionally good quality and range.—Pittsburgh Chronicle-Telegraph.

It has been my pleasure to accompany Mrs. Steele and I am glad to speak of her beautiful voice. It is rich and powerful and when singing Mrs. Steele throws beauty into the music with delightful abandon. —Virgil Piano School, New York, Robert C. Young.

Martha S. Steele has given eminent satisfaction in her interpretation of my compositions. Her rendition of "Sayonara" has given her hearers great pleasure. Mrs. Steele has a voice of rich quality and handles it in a musicianly way.—Charles Wakefield Cadman.

Allow me to express my sincerest admiration for your singing at the recent Festival Orchestra concert; especially the "Samson and Delilah" aria, was beautifully done. With best wishes for your continued success.—Carl Bernthaler, conductor, Pittsburgh Festival Orchestra.

CHARLES E. LUTTON

Mr. Charles E. Lutton, a favorite baritone, has many engagements for the coming season. Some of his press notices read as follows:

There is a snap and a go and a rollicking realism about his "Zummerzetshire."—Eugene Ore, Sunday Record.

Mr. Lutton sang "Hear Me, Ye Winds and Waves" (Handel) splendidly, his enunciation being perfect.—Sunday Oregonian, Portland, Ore.

Mr. Lutton sang the part of the Druid priest in the "First Walpurgis Night" with the Evanston Musical Club, with clear conception of the character of the music.—Evanston Index.

Mr. Charles E. Lutton, a young baritone who is coming forward splendidly, sang Armstrong's "The Road" and Clarke's "Ladies of St. James" capitally His voice is big and virile and he handles it with authoritative certainty. He was at his very best in the humorous "Zummerzetshire" song used as encore. —Music News, Chicago.
(Advertisement.)

GRANT KIMBELL

Mr. Kimbell is fulfilling many important chautauqua engagements through the summer.

Some of his notices for the past season read as follows:

"STABAT MATER"—ORCHESTRA HALL

Grant Kimbell sang the "Cujus Animam" with good tone and convincing style. This young singer has a voice that will warrant him a career.—Musical Courier, Chicago.

"MESSIAH"

Mr. Kimbell gave his solos with much tonal beauty and in good oratorio style, which means they were sung with reverent feeling and dignity. If there is one thing we like more than another about Mr. Kimbell's work, it is his evident sincerity of purpose.—Music News, Chicago.

"SWAN AND SKYLARK" (GORING-THOMAS)

Mr. Kimbell's work was par excellence. His voice is a beautiful tenor of splendid range. He has temperament and displayed many novel effects in the work. His shading, accent and handling of tempos revealed the thought and study expended in mastering these intricacies. In short, it was a most artistic performance.—Record-Herald, Indianola, Ia.

"IN A PERSIAN GARDEN" (LEHMANN)

Mr. Kimbell has a strong, clear tenor voice which he controls exceedingly well. He is one of the best tenors we have had here.—Baldwin, Kansas (Baker Orange).

"REBEKAH" (BARNBY)

Mr. Kimbell is the possessor of a beautiful voice which has the appealing, sympathetic quality: the kind of voice which one instinctively likes.—Wisconsin State Journal, Madison.

"TRIUMPH OF DAVID" (BUCK)

Mr. Kimbell is the possessor of a tenor voice of beautiful quality and virile power, and he delivered two arias in a dignified and sympathetic manner.—La Grange (Ill.) Press.

(Advertisement.)

———###———

LETTERS TO EFFA ELLIS

My Dear Miss Ellis:—Your work has proved a mental awakening that no other study has ever done for me. The foundation principle of the system is a truth that will apply to the teaching of anything.

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Dear Miss Ellis:—One thing I like about your work is that it is so interesting to the children, and grownups as well. I had one little pupil who liked the work so well that she not only came to her own class but to other classes. She has been an inspiration to the others.

I am so glad that I took your system when I did, and only regret that I did not take it up sooner. Yours sincerely,

(Signed) MARGARET JUDGE,
Organist St. John's Church.
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(Advertisement.)

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WILLETT PUPILS

Miss Mary McFie, who has been studying during the summer with Mr. Willett, has returned to resume her position as Dean of Music at the University of New Mexico at Albuquerque.

Mr. Harry A. Faulkner of Chicotah, Okla., who spent the summer coaching with Mr. Willett returns August 11 to resume his teaching.

THE BREIL OPERA COMPANY

Music News recently received a very interesting "Prospectus" of the Breil Opera Company, sent out by Joseph Carl Breil from 1482 Broadway, New York. This, in very elaborate detail, explains the plans of an organization which promises to solve many of the difficulties which beset the young opera singer in his first efforts toward making suitable appearances. The circular is too long to be given in detail here but copies of it will be sent on application to Mr. Breil. (Advertisement.)

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Music News

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CHARLES E. WATT, Editor and Publisher

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Editorial

SOME EDITORIAL COMMENT ON THE N. A. O.

Prominent above all other considerations at the convention last week at Ocean Grove was the fact that such a very successful affair could have come out of such a discouraging year—proving conclusively that the best that is in a man or a convention is brought to the surface by opposition. The remarkable endorsement given the officers of last year and their enthusiastic re-election are proof enough that their work has been splendid.

The next significant fact was the acceptance (tentatively) of the invitation to meet at the Pan-American Exposition in San Francisco in 1915. This proves conclusively that the Association, though as yet so largely eastern in the complexion of its officers, has no intention of remaining always in the east, even though it was decided to hold the meeting of 1914 at Ocean Grove. This last decision was most wise, for the Association is not yet strong enough to bear transplanting and no other place in the country could possibly be so fine as is Ocean Grove from every pleasurable standpoint. Besides, it costs so little to hold the convention at the Jersey resort, for there are buildings in plenty which are given freely and not only is a great organ in the Auditorium available for use, but for the last convention at least, the fine instrument in the M. E. Church at Asbury Park was also available without cost or hindrance.

Another notable feature of the convention was the fact that it developed such a wonderful loyalty in the members—those who have been such since the inception of the Association, as also some whose membership does not extend back so far.

It is this loyalty which built up the Association originally, has recouped its fortunes during the past year and will certainly see to it that no opposition of the future shall wreck its usefulness.

———♯♯♯———

AFTERMATH

Several points which were discussed at the Ocean Grove convention of the N. A. O., are still open for remark, and although the innate modesty of a newspaper man may prevent his saying these things at the time, he always has his chance to say them afterward.

Mr. McAll said that every organist should be capable of improvization; Mr. Armstrong said that in much church going throughout the world he had found the impromptu offertory a bore. This writer also has suffered from the same cause and has no hesitation in saying that ninety-nine hundredths of all the extempore playing he has ever heard (and it is considerable) has been senseless meandering. * * * *

Each guarantor of the fund for the N. A. O. paper is allowed to send in 40 new subscriptions; the suggestion was made that these be sent largely to members of church music committees. To this Music News says "amen" and adds the further suggestion that a fund be started in each church whereby one member of each such committee be sent to Ocean Grove next summer. He would certainly learn something.

Mr. Hill insisted that the daily papers in Boston were a great help to the upbuilding of music in that city. If this is really true they should be studied by the managers of the Chicago dailies, for in the latter named city there is very slight pride in local musical development, the space which should be devoted to this civic asset being given unconditionally to the foreigners.

The two "bones of contention," the free organ recital and the vulgar (musically speaking) gospel hymn, will come up again next year. The latter will be offensive to the real musician always and may pall on the general public in course of time; the former will always remain a question to be settled in each locality separately. No General Edict can ever settle the matter for Individual Cases, but even though churches or municipalities deem it wise to give free concerts the organist should always be paid; and if he ever gives free concerts at all it should be wholly and frankly for the purpose of self advertisement.

It is not a duty he owes to any community.

———♯♯♯———

THE DIFFICULTY OF SIMPLICITY

It is hard to acquire transcendent technic in any line of music art—very, very hard; and countless thousands have worn their lives out in the endeavor.

It is also extremely difficult to translate the meanings of the compositions of master minds and to transmit them to an audience.

But far more difficult is it to master the art of simplicity either by the composer or the performer.

To write a perfect gem of a composition, be it ever so small in form and size is the mark of a true genius, and to be able to present such a work simply, sincerely and convincingly is the acme of art. Few indeed can do it, and fewer still care to exercise themselves to learn the secret.

MANY IMPORTANT BOOKINGS FOR HAROLD HENRY

Many important bookings have been made for Harold Henry for next season. On November 5, he will give a recital for the Dauphin Institute, Toledo, Ohio.

———♯♯♯———

Bevitt.—Mrs. E. D. Bevitt of Muskogee, Okla., who is substituting for Elias Bredin at the First Presbyterian Church in Evanston, was in attendance at the Convention of the N. A. O. at Ocean Grove, the past week.

Music News

The Organists' Convention

REPORTED BY CHARLES E. WATT AT OCEAN GROVE

The beginning, as far as Music News is concerned, was on a broiling Saturday afternoon in the B. & O. station, and the first twelve hours were spent uncomfortably enough in crossing the flat and uninteresting states of Indiana and Ohio (scenically speaking, of course). But, after Pittsburgh was passed, the real delights of the "picturesque B. & O." came to the front and the Sunday afternoon and evening through the mountains and over the historic ground of Pennsylvania, Maryland and West Virginia was delightful.

Philadelphia next afforded historical delight for a few hours, and the trip was completed by a dirty, hot and generally disagreeable ride over the Central Railroad of New Jersey, as miserably a conducted railroad as one can find in the country.

The discomfort of this trip was soon forgotten, however, in the delights of Ocean Grove and Asbury Park, and the week spent there was a succession of pleasures, the chief ingredient in which was the ever-changing and the all-insistent ocean, a factor which to an inlander makes Ocean Grove a wonderful experience and which is the strongest argument which can be used for the meeting of the convention being at this point.

The largest attendance yet known in the association was called to order on Monday afternoon by President Christopher Marks, and his address of welcome was one of splendid preparation and fine content.

Throughout the meetings Mr. Marks presided with dignity, and the illuminative flashes which were let in upon many moot questions by his personality and experience proved to be acceptable always and highly helpful also.

♮ ♮ ♮

Mr. Marks' Address

The address of the president is given here entire, being reproduced from the Asbury Park Press:

Ladies and Gentlemen, Members of the National Association of Organists:—It is with the greatest pleasure that I stand before you today to welcome you to this, our sixth annual convention. A pleasure, because we are to have the best convention in the history of our association. A pleasure, because during the past year we have had experiences that threatened the very life of the organization, and at one time it looked as if it would be impossible to repair the damage done by one man—a man who had been elected by this organization to a position of prominence, of trust and of honor.

I am not going to dwell on those dark days. The last convention did not see fit to re-elect its former secretary and treasurer, and editor of our then official paper, the Musical World. He left three days before the close of the convention, taking with him all the money collected for dues, making it necessary for one individual to pay out of his own pocket several necessary bills contracted on account of the convention. He published in our paper, the Musical World, a so-called "report" of the convention, leaving out entirely the names of the new officers, thereby carrying the impression that the former officers had been re-elected. In fact, he declared that the headquarters would be located in Chicago, and instructed the members to send their dues to him, which many in ignorance of the facts, did.

He refused to deliver to the new officers of the association the books and lists of membership. He secured incorporation papers for a society called "The National Association of Organists of America" and the words "of America" were printed so small that they could hardly be noticed, or they were left out

DR. A. E. BALLARD

altogether. He went so far as to threaten our National committee with legal proceedings unless we conformed to his individual wishes. Mail matter addressed to and intended for the National Association of Organists is still delivered to him at Chicago. I have just seen an advertisement in an English musical paper carrying out the impression that the National Association of Organists is still in his office in Chicago. Such conduct seems incredible and I certainly cannot believe that any organist in America, Canada or England could knowingly give his approval and support to anyone guilty of such conduct.

Without a dollar in the treasury and without a shadow of a list of members, your National committee began a campaign of protest, or enlightenment and of reorganization. All the musical journals of this country without a single exception, gave us the free use of their columns. The Musical Courier, Musical America, the Musical Leader, Mr. Watt through his "Music News," the Diapason, the Musical Observer, Musical Monitor, the official organ of the Woman's Musical clubs, and the organ department of the New York Evening Post, all gave the greatest possible publicity to our work and exposed the bold attempt to destroy our organization.

I assure you that for the past four months your committee has had a busy time of it. The publication of our new official organ, the N. A. O. News has done more than anything else in making this convention a success, and in bringing the organization to a higher standard than it has known. New membership tickets have been sent out. Mistakes have been corrected. Hundreds of new members have been enrolled. From the "Blue List" of association members we are going to receive thousands of regular active members.

The future presents a bright outlook. The National Association of Organists today is better known than ever before. The daily and local papers throughout the nation have given us columns of publicity. Organists in every state have been stirred to enthusiasm. There is a spirit of confidence and determination in evidence everywhere.

This convention is greatly indebted to the program committee, and specially to Arthur Scott Brook for the excellent program prepared for this convention and for the exhibits that will be made by organ builders and music publishers. This is only a beginning of much greater things.

A word about the holding again of the convention at Ocean Grove. You remember that the last convention decided to hold the August meeting at Buffalo. When we came face to face with the situation, with no money, with no membership list, and without a word of invitation or assurance from the organists of Buffalo, or from any other musical organization, we simply did not dare to proceed. Mr. Morgan was invited to attend our committee meeting, and he reminded us that the invitation given by Dr. Ballard, the president of the Ocean Grove association, to hold the convention there was still good, and while he could not either attend or do anything for a Buffalo convention, he could give free use of public buildings at Ocean Grove, and could advertise the meetings in connection with the regular summer program. There was nothing else to do. We grasped the offer. It gave new life to our committee. Mr. Morgan consented to act as national superintendent until this convention. That is the reason we are back again to Ocean Grove. As to future meetings, the matter is entirely in the hands of this convention.

In closing permit me to express my grateful thanks to the men and women who have so loyally stood by me during the past year; our Executive Committee, of which Frederick Schlieder is enthusiastic chairman, has spared neither time nor trouble, and very many meetings have been held during the past year. We have been extremely fortunate in having such splendid officers as Walter H. Waters, secretary, and Chester H. Beebe, treasurer, both of whom have worked unsparingly and have given much time and thought to our association. But to our esteemed and energetic national superintendent, Tali Esen Morgan, we owe a very special and sincere vote of thanks, for the tremendous amount of enthusiastic service which he has voluntarily rendered on all occasions, and we all greatly appreciate his counsel and assistance. It has been a great honor to me to act as president of the N. A. O. and I assure you that I have done everything in my power for the welfare and for the upbuilding of the organization.

. . . . . .

The first real formality of the convention took place at 4:30 in the afternoon when Mr. Arthur H. Turner, organist of Trinity Methodist Episcopal Church at Springfield, Mass., gave a splendid organ recital on the unique Austin organ in the Methodist Episcopal Church at Asbury Park.

Throughout the convention this organ was used daily and not only was the generosity and friendliness of the church proven in this way but the musical delight of the convention was also much enhanced—for, this organ is a most beautifully toned one and it proved, throughout the week, to have an ample variety of effects for the

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very wonderfully chosen programs which were given.

Mr. Turner, a pupil of Guilmant, is also a singer of distinction and has been mentioned in many connections musically. His success as an organist is a great one and his recital was fine beyond the vast majority of these functions.

The chief characteristic of his choice of works and also of his presentment of them lay in a certain boldness and incisiveness which abounded throughout his hour at the organ. Such massing of tone and such breadth of treatment in Creseendo are but seldom encountered and in the Parker "Fugue" the outline was kept almost brazenly clear. This is not spoken slightingly but in compliment, for the Parker intention was evidently to make this movement wonderfully broad—almost brutally so, and Mr. Turner faithfully gave his interpretation.

This was not the only kind of work done by him, however, and the charm and daintiness of certain other moments of the program were offset beautifully by the humor and piquancy of others.

The "Sonata" (Horatio Parker, Op. 65) is a glorious work, it has variety and intelligence in it and was so considered and interpreted by Mr. Turner. Bairstow's "Evening Song" is original and was played with great freedom of interpretation. The Ferrata "Nocturne" (A flat), proved to be a piece of lovely concept and was given with compelling effectiveness in tone manipulation, while the "Allegro" from a "Symphony," by Maquaire, a "Concert Caprice," by Kreiser, and the "Finlandia," Tone Poem, by Sibelius, served to fill out a program of rare value and to furnish Mr. Turner opportunities for bravoura playing of exceptional kind and degree.

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Reception at the Arlington

In the evening a reception was given at the Arlington Hotel, one of the curiosities of Ocean Grove in-as-much as its parlor, is in imitation of a Mississippi steamboat (its owner once having been Captain on such a boat) and on two decks (or floors) a circle of bedrooms have their doors opening out onto this general meeting ground, where indeed the organists met and felicitated each other with much gusto.

There was no program but a very pleasant evening was spent in "getting acquainted." Among those present were noted Mrs. Julian Edwards and Laura Sedgwick Collins of New York; also Mr. Driggs of the firm of Driggs and Messina, and Mr. Williamson of the Saturday Evening Post of the same city. Mr. Tali Esen Morgan was late in arriving on acount of another engagement (a "Messiah" rehearsal to be exact), but when he did arrive the warmth of the reception given him showed in no unmistakable way that the organists present appreciate his unselfish efforts in behalf of the conventions and the great amount of detail work he has done to make them possible.

♮ ♮ ♮

Tuesday

The morning session was opened in the Memorial Tabernacle and drew a splendid attendance. Three papers were read, the subjects being "The Essential Elements of Churchly Music," "Development of the Spiritual in the Music of the Church," and "The Advantages of the Vested Choir." The speakers being Dr. A. Madeley Richardson, organist of the South Reformed Church, New York; Dr. J. S. Van Cleve, New York, and Miss Henrietta Osborne Crane of Baltimore.

Dr. Richardson, who is a man with international reputation as an organist, and an authority on Church Music, and who, besides being a graduate of Oxford, was for many years organist at a cathedral in London, gave a most comprehensive paper, dealing very pointedly with the subject of music in the Episcopal Church and pointing out convincingly many errors in the present modes of chanting.

The Idealist and the Dreamer were said by Dr. Richardson to be the real forces in music and likewise, in actuality—the most practical.

A quotation from very ancient authority to the effect that "In every undertaking the end should be considered" was construed to mean that not only high ideals should be conserved but that also absolute practicality should be kept in mind.

In the church only high grade compositions should be used, and these should be presented only by people thoroughly trained and always in the absolutely best way from the churchly standpoint.

No opera or other exotic growth in music should be used under any circumstances and the Choral idea should be considered always as absolutely higher in effectiveness than the Solo.

In dealing with Monotone and Chant, Dr. Richardson said that these were merely idealized forms of "spoken word," and that therefore any rules which made the words unintelligibe or which accented the words in ways foreign to natural speech were incorrect. His whole plea, reinforced by much practical illustration, was for simplicity, directness and sincerity.

To a question from Mr. Van Cleve as to whether the English language could be enunciated equally clearly with the Latin tongues Mr. Richardson detailed much personal experience which went to prove that it could. His contention was that the reason English singing is unintelligible is that the English text, either spoken or sung, is so generally maltreated that it has lost its distinction. This statement was corroborated by several other speakers and Mr. Harding made a most earnest plea for purity of diction, while Mrs. Summers was eloquent in her demand for education of the public along the lines of church music essentials. Illuminative comment was also given by Mr. Armstrong.

Mr. Van Cleve, immediately following, reinforced much that had been said by Dr. Richardson and was particularly eloquent throughout his address, embellishing it with touches of poesy and lighting it up also with humor very often.

According to Dr. Van Cleve church music should be considered wholly from the standpoint of worship. The soloist as such, has no place—display of all kinds are absolutely incorrect. Spirituality being the sum and substance of all that is attempted.

Spirituality, however, includes many phases and even as Nature alternates day and night, summer and winter, and even as our life experiences include joy and sorrow, ups and downs—even so must music of the church be very wide in its mood painting. Dr. Van Cleve believes in the terrible and the sorrowful. He thinks that the church must present the thought of retribution and that the music must emphasize it. He also believes that sorrow is good for the soul and that at a funeral there should be much solemnity—not a vapid effort to gloss the sorrow over with trivial music, but a deep consideration of the dreadful fact of death. In presenting all these phases, however, he insisted on co-operation between the pulpit and the choir loft and pointed out the incongruity of the anthem being about the "Joys of Heaven," followed immediately with a sermon on "The Terrors of Hell."

This brought up the question of incongruities in general and many samples were cited. Mr. Van Cleve told of a young woman in Cincinnati who sang a florid offertory, ending with an elaborate trill, accompanied by operatic mannerisms and claimed that this constituted such a breach of church suitability as to be notable, unless indeed it was overshadowed by the quartet of young men from Oberlin who sang "There is a Fountain Filled with Blood" to an adaptation of the "Love Death," from "Tristan and Isolde," a combination of religious exaltation with perfervid earthly passion which was shocking.

"Invictus," by Hahn, was also quoted as a positively incongruous church piece, the sentiment of the text being absolutely pagan in effect and many humoreskes were cited, mal-a-prop-isms, which, while amusing, were much deplored by various speakers. Mrs. Summer's idea of "Education, Education, Education" of the public being applauded again and again.

Enunciation again came in for discussion and after stating his high ideal that "every word sung in the choir loft should be as

understandable as every word spoken from the pulpit." Mr. Van Cleve was reinforced by other speakers who declared the ideal a possibility, citing Heinrich and Adelina Patti as singers who were actually able to "speak" to their audiences.

Miss Crane followed in a short and very practical paper in which she answered various questions which had previously been propounded.

According to her ideas the choir of men and boys is the only really effective church music and absolute reverence and suitability should be predominant. Her talk was wholly from the Episcopalian standpoint, but was intensely interesting to everyone present.

Eight "picked and paid" voices, supplemented by sixteen volunteers is her idea of a perfect choir and the details of vestment and various formulae and ritual were very exactly explained. Miss Crane admitted that women were much more "timid" than men, but insisted that they were infinitely more "practical." She certainly proved herself a mine of information and a thoroughly interesting speaker.

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Afternoon

The convention of the afternoon was held on the stage of the Auditorium and was opened by Mr. Robert M. Treadwell, organist of the Temple of Labor in New York, and whose subject, "My Brother Organist," was treated practically and with much distinction. The trials of the new organist in any field and the possibilities of ameliorating his lonely plight were well treated, and a very spirited lot of short addendas were made by Messrs. Turner, Marks and Van Cleve.

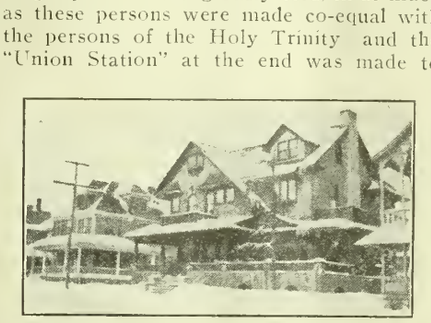
Dr. William A. Wolf of Lancaster, Pa., next appeared and gave a comprehensive paper on "Music of the Moravian Church," in which the historical part of the subject was treated in a masterly manner and the poetical and spiritual significances of the Moravian music were dwelt upon with emphasis.

The subject of this paper is so strange to most musicians that a complete reading of it would be the only answer as to what its content really was.

The extremely religious and absolutely fine musical trend of the Moravian Church music were beautifully illustrated by the playing of characteristic chants, hymns and chorales by Clarence Reynolds at the great organ of the Auditorium.

Dr. Wolf prefaced his paper with an indignant arraignment of E. S. Lorenz, whose "Defense of Gospel Hymns" had just appeared in the "Green Sheet" of Ocean Grove.

After reading the article to the convention, Mr. Wolf disposed of it most effectively by reading two hymns; the first of these was taken from one of the "Gospel Hymnals" of the day, one in great practical use, in which the "Journey of Life" was described as a railroad trip, wherein the disturbances of the road and the duties of "conductor" and "brakeman" were most vulgarly and sacreligiously told, in-as-much as these persons were made co-equal with the persons of the Holy Trinity and the "Union Station" at the end was made to stand for heaven, with God, the Father, in the part of "Station Master." A shocking piece of insolent sacrilege.



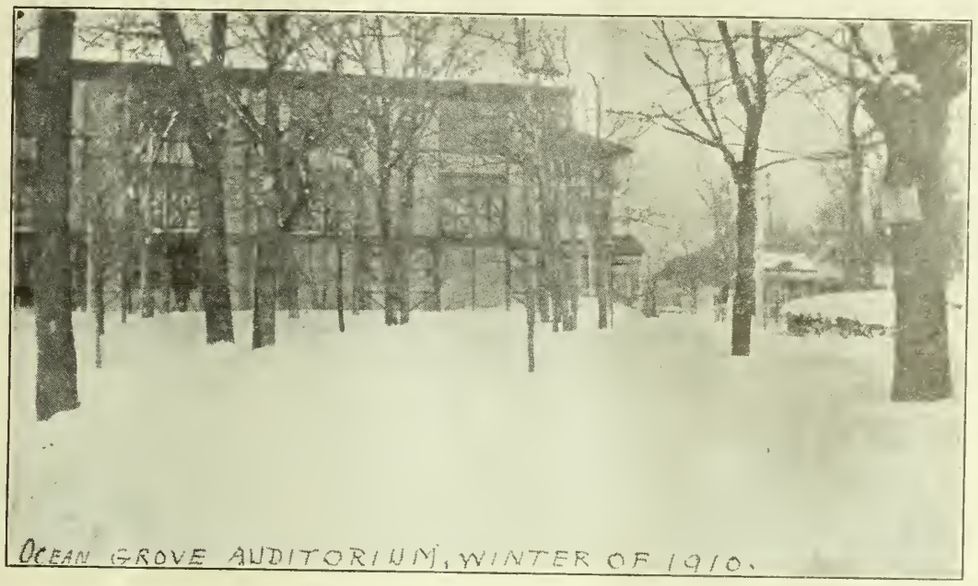
RESIDENCE OF TALI ESEN MORGAN AT OCEAN GROVE

The other hymn, from the Moravian list, supposedly, also typified the Journey of Life, but in this the weary traveler was always cheered by the presence of the comforter, and at the end he enters the "Home land" with a "welcome" from the "Loving Father."

The letter from Mr. Lorenz is here reproduced:

I am in full sympathy with any movement that will lift up the downtrodden and oppressed, especially if they are church organists. And any movement that proposes to make that large and conspicuous class more efficient is sure to call forth a hearty "Amen!" from me. Unfortunately our July issues are already in print and our August issues appear too late to do you any service.

I see that the usual "punching bag" of Metropolitan organists—the Gospel Song—is to be pummeled as usual. One would imagine the sport to be a little stale, but it seems to have perennial charm for the New Yorkers, and since they enjoy it, one can play with one's mustache and so hide the smile of amuse-



ment over their futile and rather mechanical mental gymnastics. Why not organize an organists' broom brigade to sweep back the Atlantic ocean and prevent those vulgar tides?

This is not sarcasm; it is supposed to be genial satire.

That reminds me! Most of these musical "bag punchers" are Englishmen, or at least lay stress on English ideals. Is it their idea of English fair play to denounce and condemn with heated and lurid rhetoric a cause whose representatives they are afraid to invite to defend their cause? To denounce composers behind their backs is not considered "good form" in England any more than it is in vulgar America.

Pardon the apparent criticism of your program. I am very much interested in the improvement of church music and feel that with all its superficial weaknesses and foibles, your organization is likely to do good. So I wish you well, and send my annual fee, in spite of my amused smile.

E. S. LORENZ.

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Organ Recitals

Just after these papers, Mr. Clarence Reynolds was heard in one of his daily organ recitals, which are a great feature at Ocean Grove.

He has a list of just one hundred standard and popular numbers from which many "requests" are played daily.

Certainly the very complicated organ at the Auditorium presents no terrors to Mr. Reynolds and his musicianship is thoroughly convincing while his temperament and idealism are unquestioned.

On Tuesday he was heard in the Boccherini "Minuet," "Pilgrims Chorus" (Wagner); "Largo" (Handel); "Prelude to Parsifal," and his own remarkable "Storm" comment on which will be made in another place.

Mae Sutton, a soprano of beautiful voice and also one which is powerful enough for the immense spaces it was asked to fill, sang with much distinction a florid work

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by Jessie Winne, a work, by the way, which was hardly worth while and followed this by the saccherine "Sing Me to Sleep," by Green. Mrs. Sutton is too good a singer to devote her time to such repertoire and should, at each concert, sing at least one standard selection.

♮ ♮ ♮

Mr. Chace in Recital

Because of the unavoidable absence of Dr. Noble, Dr. Frank Wilbur Chace of Sewickley, formerly of Seattle, came bravely to the front and played a remarkably fine program in a splendid way at the Asbury Church at 4:30.

The B-A-C-H "Fugue" of Liszt was distinguished in conception and delivery as were also thoroughly representative works of Noble, Widor and Wolstenholme, these being a "Solemn Prelude," a movement from the "Fourth Symphony," and the "Andante and Finale" in B flat.

Horsman's "Curfew" was played with rare beauty, Guilmant's "March Funebre and Chant Seraphique" were made eloquent, a North Dakota "Sketch," by Lemare, proved novel and interesting, the "Meditation Religeuse" of Decq was charmingly played and a short piece by Nevin was much admired in the exquisite presentment of Dr. Chace.

This organist has temperament and technic equally mated and his recital was one of the high lights of the convention.

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A Lawn Party

Mrs. Bruce S. Keator, organist of the Methodist Episcopal Church at Asbury Park, and one of the most charming figures of the convention, opened her beautiful home on Tuesday evening to the convention with a lawn party and a reception, which was one of the most pleasurable functions ever known to the body of musicians present. A program delightfully breezy and thoroughly in keeping was given by the following artists: Mrs. Edith Halle Frank, Mrs. Walter Hubbard, Miss Florence Cavanagh, Miss Mae Sutton, Miss J. Seldridge, Miss Marguerite Crowell, Miss Mary Lamson Leech, Mrs. Garcia, Mrs. Lewis (reader); Mr. Arthur H. Turner accompanist; violin and piano, Mrs. Geo. Hamlin, Miss Isabel Baylawski.

♮ ♮ ♮

Wednesday Morning

The Wednesday morning session was presided over by Dr. Homer Bartlett, one of the vice presidents of the association, and was held at the Methodist Episcopal Church in Asbury Park, where the fine organ was found invaluable in demonstrating many of the interesting problems propounded.

The session was devoted to a symposium on "Church Music of the Congregational Type," which was presided over by Reginald Lee McAll, organist of the Church of the Covenant in New York. His remarks were eloquent and at the same time witty and humorous to an unusual degree and he managed the morning so deftly that much of practical significance was evolved.

Mr. McAll started the ball rolling by telling what an organist should be, i.e., technically fine and musically broad, including even a theoretical and practical development of the power of improvization, and branched immediately from this phase to the congregation, which he said must be responsive in order to be at all worth while.

Illustrating this he told the story of the railroad company which advertised for several hundred "wooden sleepers." A minister responding to this advertisement offered his "entire congregation at a bargain."

The proper playing and singing of Hymns was then taken up and Mr. McAll concentrated some time on the effort to find out how best to allow for that inelasticity of any congregation which makes metronomic adherence to rhythm an impossibility.

Mr. L. K. LeJune, St. Stephens, New York, played several hymns illustrative of his theory of a definite "break" and consequent loss of "time" at the end of each phrase, and was followed by Mr. Fred Schleider of the St. Nicholas Collegiate Church, who explained his theory of a "curve" in the rhythm, which, sifted down meant nothing more than an artistic elasticity, managed by crescendo and decrescendo with a little "catch" at the end of the phrase, but which, as illustrated at the organ by Mr. Schlieder, was beautiful indeed and which brought forth a storm of applause.

Mr. McAll further named as one of the requirements of a good organist that he should actually be a singer, that he should develop the concert possibilities of his instrument, that he must study every sort of service, must acquire a library of hymnals "honorably, if possible," and that in training his choir he must understand to a nicety the proper tempos to be taken, varying even with the size of his Auditoriums. In all singing the poetry must be given due attention and voice requirements must be considered even by the church music composer, for instance, an anthem was mentioned in which the tenor is asked to deliver "Praise the Lord" on tones ranging to low G, the comment on this by a testy old choir leader being "Doesn't the man know that a tenor cannot praise the Lord below middle C."

Mr. Moritz E. Schwarz, organist of Trinity Church in New York, and supervisor of music in the public schools of Jersey City, contributed as his part of the symposium, "The Congregations of the Future," speaking first of public school music teaching as it had been in the days when there was no grading, the pupils being taught year after year according to the caprice of the new teacher and with no regard to what had proceeded and when the principle admonition of the teacher was to "sing up." When "monotones" were allowed to remain such and repertoire consisted of some few and valueless "rote songs."

This he followed by a description of what is actually being done today in the Jersey City schools and which is unquestionably on a par, if not superior to that done anywhere.

Rudiments are now taught progressively according to a most carefully studied grading and actual results are conserved rather than the parrot-like learning either of rudiments or songs.

Memorizing and part singing are developed and the result is that high school pupils of this system are fully ready to step into choir work in the churches.

Mr. Schwarz believes that high school girls make an ideal church choir, but that boys of 16 or 17 are useless, having as yet

no true concept of "bass" and being unable to sing treble.

Mr. Madeley Richardson was the next speaker and his talk was of such supreme excellence, and withal it proved to be so practically helpful that he was received with salvos of applause and the audience very gladly remained a half hour past the regular time of closing the morning session for the purpose of hearing the end of his remarkable paper.

A brief recapitulation of his "points," the subject being the "Church Choir," especially the boy choir, is here given. Boys are trained by him "absolutely the same as women," no boy applying for position in his choir is ever "tried" as to voice, if his address, manners and intelligence are good he is admitted and the voice is left to develop with the training. It is not the "material" in a choir which counts but the "method" of using it. This "method" is one of perseverance and has for its motto "Festina Lente." It includes the development of tremendous breathing capacity, prizes being given for exhibitions of the greatest feats in this line, position of body and head are very essential. All boys are made "critics" of their fellows, as well as competitors for prizes; at first and at last, always, Dr. Richardson teaches quality of tone, and he is so particular in this regard that he says it often takes even his trained choir one solid hour to learn one hymn to his satisfaction, for nothing is accepted except work, which is the perfection of tonal quality as well as having in it absolute certainty in every matter from rhythm to pronunciation of text.

"Sight Reading" is never taught by Dr. Richardson, his claim being that by the time everything else is perfectly learned this factor will have taken care of itself.

Assisting him in his lecture were his three charming daughters who exemplified his teaching methods by singing, exercises mostly, with such exquisite quality that the audience again and again redemanded certain selections. The tonal quality of these young ladies is something marvelous, though only one of them can be said to have a really big voice and the perfection of attack, shading, phrasing, and the absolute purity of intonation and of pronunciation are matters worth a long trip for any organist to hear (their work being supposed to be just what a choir boy should be trained to do), and also most trained vocalists might well study some of their best points. Altogether a thoroughly successful paper and one which should be repeated next year if Dr. Richardson and his charming daughters are again available.

♮ ♮ ♮

Wednesday Afternoon

Mr. James W. Hill of the First Universalist Church of Haverhill, Mass., was the first speaker of the afternoon (Mr. Fry of Philadelphia, presiding), and had for his interesting subject "The Problems of the Organist in the Smaller Cities." His talk, beginning with an eulogy of Boston, wherein was expressed, practically, the thought that one should "see Boston and then die," drifted from that aristocratic subject shortly to Haverhill, Mass., a place of forty thousand inhabitants and which Mr. Hill took as his example of a "smaller place," though one ventures to express the opinion that the "problems" of an organist in a really small place are quite different from those encountered at Haverhill.

Mr. Hill, whose address was inaudible to most of the audience for the most part, complimented the New York Evening Post on its Saturday edition, containing music notes especially, and also took occasion to remark during his address that Chicago was one of the greatest music points of the country the chief reason for this, in his mind being the fact that many of the really great pianists of the past decade lived and taught in Chicago during their formative periods.

As to the "Problems," they seem not very severe ones to Mr. Hill and are overcome by a few simple rules. Be a good piano teacher "on the side," keep up your standard, give of your best without expectation of compliment, earn your pay, be in advance of your singers always, read all good literature liberally, do something (outside music) for your town, cultivate sociability, and last of all and very important, give lots of free organ recitals.

This last precipitated a very general discussion and a very liberal "chewing of the old bone" on the subject as was succinctly stated by the Rev. Mr. Kidder of Asbury Park, and this resulted in one of the liveliest and most interesting periods of the convention, among those offering fine remarks being Dr. Ward, president of the American Organ Recital Club, Mr. Fry, its vice president, Scott Brook, Mr. Van Cleve, Mr. Miller of Norfolk, Va., and Mr. Kidder.

Among other witty things Mr. Van Cleve said that the duties of a critic were to "know everything," or at least to "assume to know everything."

Following this Mr. William D. Armstrong of Alton, Ill., read a paper on "Hymns, Their Use and Abuse," which was largely historical in trend, but which offered much that was practical also.

Beginning with the statement that a Hymn was originally an "Ode to a hero," and quoting the exquisite verse of the "Gloria in Excelsus Deo" as an example of true reverence and dignity, he went on to point out the evolution of the Hymns from Psalms and showed the manner of elaboration and adaptation convincingly.

In the practical, latter-day field, he pointed out the abuses of putting sacred words to sectarian music, but gave it as his opinion that very much that was taboo to one person or sect might be used with great advantage by others, the over elaboration of the past is giving way to simplicity in the future, thinks Mr. Armstrong, and his address was concluded with much of reminiscence which had been gathered up by him in his visits to churches in many parts of the world, much of the music heard, as was to be expected, having been of incongruous nature and some in bad form, particularly displeasing to Mr. Armstrong, were the "Impromptu" Voluntaries and Offertories heard in many places, which, while they might be mistaken for their performers as genuine improvisation were yet, in actuality, nothing but rambling, formless and incoherent meanderings.

♮ ♮ ♮

Mr. Gage in Recital

At 4:30 in the Methodist Episcopal church in Asbury Park, Mr. William H. Gage of the First Methodist Episcopal church of Montclair, N. J., gave an excellent recital which opened with the suave, though somewhat exotic "Sonata" by Mailly and closed with the terribly stern and forbidding Par-

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aphrase on the 94th Psalm, called by its composer, J. Reubke, a "Sonata."

These were played with great facility of technical display and very much of musical intelligence, while the smaller pieces between introduced a great deal of variety and color and were particularly rich in scintillant effects. The Krebs "Fugue," Franz Wagner "Fantasia" and Bach Chorale, "Wo soll ich fliehen hin," were broadly dramatic, the Clarence Lucas "Meditation" was clean legato, and the "Shadow Dance" from Dinorah, was played with a facility and a technical clarity which could scarcely be believed possible on the organ, such finesse of effect and cunningness of effects being used as might well have been the envy of any colorature soprano who heard them.

The Annual Banquet

Wednesday evening was a gala event in the convention and it will be remembered for a long time by all who were so fortunate as to be in the brilliant and happy company which assembled at the North End Hotel for the annual banquet of the N. A. O., and which, after a most sumptuous feast was further regaled by a list of speeches which were remarkable in variety and in the importance of those who spoke.

President Marks presided with great suavity and his own remarks were always felicitous and always absolutely apropos.

Many vital questions as to the future of the association were touched upon, much humor was displayed and altogether the banquet developed the fact of a very great amount of riches in brilliant rhetoric as pertaining to the members of the association.

Among the speakers were Dr. Ballard of Ocean Grove, Tali Esen Morgan, Mr. Walter N. Waters, Mr. Chester H. Beebe, Mr. Homer N. Bartlett, Mr. Frederick Schlieder, Mr. Arthur Scott Brook, Mr. Wilfred S. Boult, Rev. Scott Kidder, Mr. Elting, Mr. C. E. Knauss of Philadelphia, Mr. H. S. Logan, Mr. Williamson of Detroit, Mr. Fry of Philadelphia, Mr. Van Cleve, Mr. Miller of Norfolk, Mr. Turner of Massachusetts, Mrs. E. D. Bevitt of Oklahoma, Miss Opperman of Florida, Miss Nettie Crane of Baltimore, Mrs. Summers of Keokuk, Iowa, Miss Alice Deal, Chicago; Mr. Clifford Demorest of New York, and Mr. Wolf of Lancaster, Pa.

During the dinner music was furnished by an orchestra which might well have been spared as its music was noisy and vulgar but, interspersed with speechmaking, there were some genuinely interesting numbers.

The Ocean Grove Quartet sang Fannings "Millers Wooing" with unction and Mrs. Sutton, from the Auditorium, gave a truly artistic reading to "Un bel di" (Puccini), again proving herself the possessor of a fine voice and also showing in this selection that she has real artistry in abundance.

There were 250 guests at this brilliant function, a partial list reading as follows:

Names of Those Who Attended the Banquet

Mr. J. F. Olfers, Mr. Adam Stengle, Mr. A. W. Grigg, Arthur Scott Brook, Mrs. Lillian Stowe, Dr. Bruce S. Keator, Mrs. Bruce S. Keator, Professor A. Eltinge, Mr. L. W. Nuttall, Mrs. L. W. Nuttall, Miss M. A. Simmons, Mrs. Ida F. Cooper, Miss E. Hunt, Mr. P. E. Barker, Mrs. Harry M. Drake, Martha Koch Reimer, Robert Parkin, Mr. Roscoe Huff, Mrs. Clarence Sweezy, Miss R. M. Wills, Mr. M. L. Howard, Mr. M. Harding, Mr. Frederick Schleider, Miss Julia Opperman, Mr. J. H. Sexton, Mr. Edward Mohr, Mr. E. F. Laubin, Mrs. E. F. Laubin, E. B. Wright, George F. Jennet, Mr. O. Rettberg, Mr. G. W. Nuttman, Mr. F. A. McCarrell, Mrs. F. A. McCarrell, Miss V. C. Yerks, Mrs. I. S. Yerks, Mr. A. J. Hollywood, Mrs. A. Hollywood, Miss Bertha Foster, Mr. T. Noxon, Mr. F. L. T. Seabury, Mr. Arthur Turner, Mr. J. Bodewalt-Lampe, Mrs. Josephine Dell-Lampe, Mr. A. E. Kent, Mrs. A. E. Kent, Mr. William Till, Mrs. William Till, Rev. Scott Kidder, D. D., Mrs. Charles Heatley, Miss C. Hopper, Miss S. Straney, Miss Ethel M. Clark, Mr. J. J. Miller, Miss Jane Whittmore, Mr. C. V. Gordon, Mr. G. Clifford Terry, Mr. M. E. Welch, Mr. Edward Berge, Mr. A. V. Sidner, Miss L. V. Ellis, Miss Flora Dunham, Mr. James W. Hill, Mrs. James W. Hill, Mrs. A. B. T. Cummins, Mr. H. B. Keese, Mr. J. K. Horton, Mrs. J. K. Horton, Miss Nettie O. Crane, Mrs. M. E. Benson, Mr. L. Wright, Dr. J. S. Van Cleave, Miss Anna A. Knowlton, Miss Emma C. Eickhoff, Mrs. Katherine Judge, Miss Huff, Robert Treadwell, John C. Inwright, Mr. J. E. Newman, Mrs. Julian Edwards, Mr. A. J. Zweeres, Mrs. E. B. Summers, Mrs. E. D. Bevitt, Theodore Schulte, Mrs. Theodore Schulte, Elizabeth A. Halbert, Annie A. Halbert, Mr. E. R. Smythe, Mr. J. H. Bremer, Mr. R. A. Sherrard, Mr. E. N. Williamson, Mrs. E. N. Williamson, Miss A. L. Cook, Mrs. C. Bergwald, Mr. Charles C. Boyle, Mrs. Charles C. Boyle, Mrs. F. A. Garrett, Miss L. V. Moore, Mr. R. A. Jacobs, Miss Mary H. Steele, Miss M. Williams, Mr. G. H. Day, Mr. C. E. Watt, Mrs. C. E. Watt, Miss Edna Vaile, Miss Martha Kidder, Mrs. M. G. Allen, Miss E. Underhill, Miss J. K. Dutcher, Mr. S. Dwight Smith, Miss Anna M. Smith, Mr. W. W. Pratt, Mrs. W. W. Pratt, Mr. F. C. Abbe, Miss A. R. Rice, Mr. and Mrs. Donald Chalmers, Mr. Oscar Morgan, Mrs. Oscar Morgan, Mrs. Rohn, Mrs. Joseph Bodina, Miss S. Armstrong, Mr. A. E. Fowler, Mrs. Henry Hance, Miss A. Feldmann, Dr. Percy Starnes, Mr. J. C. Austin, Miss Elizabeth Hiestand, Miss Jeanette B. Williams, Mr. L. F. Watson, Mrs. L. F. Watson, Mrs. Charles Moore, Mr. Clifford Demerest, Mr. F. C. Morley, Mr. C. E. Rolfe, Mr. J. Brognard Wright, Mrs. J. Brognard Wright, Mrs. Fay, Miss Fay, Mr. Chas. A. Bukey, Mrs. Walter H. Zane, Miss J. Adam, Miss Crane, Mr. Henry S. Fry, Mrs. S. T. Driggs, Miss Marion Van Marter, Mr. G. Froehling, Mr. F. O. Nash, Mrs. W. F. Bathgate, Mrs. T. Tours, Miss Helen Wilson, Miss M. Tours, Mr. W. H. Gage, Miss Alice R. Deal, Mr. Clarence Reynolds, Mrs. Clarence Reynolds, Mr. J. L. Fitzpatrick, Miss Mae Sutton, Mrs. Edith H. Frank, Mr. W. Roy Steele, Mrs. Alice Mertens, J. L. Edwards, Dr. Frank Wilbur Chase, Mrs. Frank Wilbur Chase, Mrs. R. Kendrick, Miss Till, Miss Hine, Miss Agnes Isabel, Miss Carrie Cramp, Mrs. H. A. Pfan, Mr. H. A. Pfan, Mr. C. Knauss, Mr. S. Bourne, Dr. John M. E. Ward, W. D. Armstrong, Mr. Frank T. Harratt, Mr. Chester A. Fell,, Mrs. Chester A. Fell, Mrs. F. O. Beattie, Miss M. B. Broad, Miss B. Moyes, Mr. H. N. Ruland, Miss H. Wilke, Mrs. C. H. Kidder, Mrs. D. V. A. Hollenbeck.

Speakers Table

Dr. and Mrs. J. Christopher Marks, Dr. and Mrs. A. E. Ballard, Dr. and Mrs. Tali Esen Morgan, Dr. and Mrs. Bruce Keator, Mr. Homer N. Bartlet, Dr. and Mrs. William A. Wolf, Mr. and Mrs. Walter N. Waters, Mr. Arthur Scott Brook, Mr. Chester H. Beebe, Mr. Henry S. Fry, Mr. Frederick Schleider, Mr. Clifford Demerast, Mr. Arthur Turner, Dr. Percy Starnes, and Mr. James Pearce.

Thursday

The paper on "Musical Journalism," read by Charles E. Watt of Chicago, at the first session of Thursday was listened to by an unusual number of people and provoked considerable discussion.

This paper has already been printed in full in Music News and need not be recapitulated here. Among the questions asked Mr. Watt was the old one as to whether it was not better for a professional musician to advertise in a "secular" newspaper rather than a specifically musical paper, because of the fact (supposedly) that the former has much the larger circulation. His answer to this was that while the general newspaper undoubtedly had a larger circulation it was yet quite certain that only musically inclined people really read the music notes or advertisements in such a paper, whereas in a real music paper every reader was intensely interested in the subjects discussed and the advertisements.

These readers are by no means all professional musicians either and the case was cited of a test in which it was proven that a single copy of a certain music newspaper which was delivered each week at a certain music school in Chicago was found to be read each week by so many people in the office of that school that the old one was always actually in tatters before the new one appeared on the scene at the end of each week.

"Moto Proprio," by Mr. Walter N. Waters, organist of the Passionist Monastry, West Hoboken, brought, for the first time, Catholic music into the convention and proved to be of absorbing interest in-as-much as it was mostly quotation from the Appendix to "Moto Proprio" by Pope Pius X., the language of which was of exalted beauty.

Following this reading, Mr. Waters introduced as co-speakers Fathers Nicholas Ward, C. P., and Rev. Linus Monahan, C. P.

Father Nicholas was eloquent; at the same time he was decidedly witty. His special subject was "Organist and Choirmaster, from the Viewpoint of the Clergy." After expressing his "embarrassment" at appearing before so many ladies as were present, and causing a laugh by his statement that "two of a trade could never

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agree, especially if the trade were music," he touched upon the great beauty of the Gregorian Chant and other real church music, and explained its nonappreciation by many musicians in the fact that they do not understand it. Two modes or scales only are used by other writers, the major and minor (quite forgetting Debussy and other exotics, of course), but in the early Catholic music there are fourteen modes employed and no one is really capable of using or of understanding this music without very serious study. Its beauty, when properly studied and presented, is beyond telling. Father Linus said that inasmuch as a Divine service was different from any other function in life, that, as a matter of course, its music should be totally different also.

Both speakers utterly repudiated all secularism of all kinds, put an emphatic taboo on operatic music, and relegated the florid masses of Mozart, etc., to the oratorio stage.

In answer to direct questions all three of the speakers stated with great positiveness (in spite of the fact that much example to the contrary was cited by various organists present) that the edict of the pope in regard to Gregorian music is in absolute force and that its fracture anywhere was due only to the fact of the impossibility of strictly observing it in all sections, but these conditions would be universally removed just as expeditiously as possible.

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Mr. Arthur Scott Brook, who was scheduled to give an address at this point on "How Can the Scope of the N. A. O. Be Widened?" begged the indulgence of the convention in that he had found no time in which to prepare a formal paper, and instead thereof gave an impromptu but intensely interesting speech.

No one could wonder that Mr. Brook found "no time" to prepare a formal paper, for unquestionably he was an extremely busy young man throughout the session. He was everywhere all the time. He attended to a thousand details connected with the meetings and was so affable and smiling on all occasions that everyone learned to turn to him instinctively for every bit of information wanted. Music News is greatly indebted to him in this line. Besides this he again and again expressed views in the convention on such a variety of subjects and in such a fine way as to prove himself a sincere musician and one also thoroughly in accord with the most exalted ideals.

In his speech he touched upon an official paper for the N. A. O.; told how clubs should be maintained everywhere and how "get-together dinners" were invaluable adjuncts. State organization was also made a little clearer than before, and even such apparently foreign questions as "shall the moving picture organists be admitted to membership?" were discussed.

At this meeting Warren Gale of the Broadway Tabernacle, and J. Warren Andrews, also of New York, were guests.

At various other times during the convention many letters and telegrams were received, one of the latter being from Carl Rupprecht of Chicago. Resolutions of sympathy for T. Tertius Noble on the serious illness of his wife were passed, and the convention listened to a splendid eulogy of Mr. Hutchings, the famous organ builder, who has just died.

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Thursday Afternoon

Dr. Homer N. Bartlett, a man who is a great favorite in the A. G. O. and who was greeted with enthusiasm whenever he appeared, was the first speaker of the afternoon and gave a profound and at the same time very interesting paper on "Orchestration for the Organist."

This included, first, some general remarks on real musicianship, and gave a concise statement of the previous training which leads up to the study and practice of "orchestration."

The instruments of the orchestra were treated both from the technical and the esthetic standpoints. National characteristics were dwelt upon at some length, and the opinion was expressed that from the Negro and not from the Indian would be taken the real germ of American music. The paper in its entirety was a scholarly exposition of its subjects and aroused much comment.

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Mr. Chester H. Beebe followed with a thoroughly brilliant paper on "The Perfunctory Musician," which roused much crisp comment. This paper is printed in full in today's issue of the Music News.

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"Three Defects, by Mr. James Pearce of Yonkers, N. Y., introduced a faithful adherent of the N. A. O. in a favorite subject, i. e., what should the organist be and do? Accompanying, extemporizing, and other aspects of the art were dwelt upon entertainingly. Mr. Pearce took occasion to laud the N. A. O. very highly, and said that while he had been in attendance at every meeting of the association to this date, his earnest hope was that he might be permitted to attend one hundred more meetings.

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Mr. Demarest in Recital

Mr. Clifford Demarest of the Church of the Messiah in New York played an organ recital at 4:30, which was a model both in selection and in the skill with which the organ was managed. Mr. Demarest is a most refined organist and his use of the very expressive stops of the Austin organ was remarkably effective.

The Rheinberger "Sonata" opened the program with distinction; the "St. Ann's Fugue" (Bach), which followed, was played with remarkable steadiness of outline, and Guilmant's "Funeral March and Seraph's Song" was given a most distinguished reading.

Arthur Foote's "Pastorale" pleased the audience very much, and Homer Bartlett's "Festival Hymn" was so well liked that both performer and composer (who was present) had to respond to many recalls. It is a work of great nobility and strength and should find more frequent place on organ recital programs.

A suave "Nocturne" by H. Brooks Day was of elegant simplicity in the style in which it was presented, and Mr. Demarest's "A Pastoral Suite" (lately played in Chicago by Miss Tina Mae Haines) proved again to be a veritable mine of beauty. It has brilliancy and power in due proportion, with piquancy and daintiness, and proved to be one of the very popular numbers heard at the convention.

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Storms at the Auditorium

In the evening Dr. Percy J. Starnes of Atlanta, Ga., played an unusually brilliant program on the great organ at the Auditorium, closing with Breitenbach's "Fantasia on Swiss Melodies," which includes also the "Tempest in the Alps," this being a storm of rugged proportions.

After the close of the Starnes program, Mr. Clarence Reynolds, by very special request, played the regular Ocean Grove "Storm," and thus were two outbursts of nature in quick succession depicted to a splendid audience which applauded the two impartially but very heartily.

Dr. Starnes opened his program with the "Allegro Vivace" from the Widor "Symphony No. 5," and at once established himself as a player with superb technical equipment, and one also who can paint most vivid tone pictures.

Saint-Saens' (Starnes) Barcarolle, "A Night in Lisbon," proved to be a languorous bit of sentiment, while the Liszt "Legend of St. Francis Preaching to the Birds" (transcribed for organ by Dr. Starnes) was as consummate a piece of clarity and deft imitation as one can hear in a season of concert-going. Mendelssohn's "Variations Serieuses" proved to be magnificent for the organ when so manipulated as they were by this player. The Starnes "Madrigal" was pleasing, and the Guilmant "Choral and Fugue" from the "Fifth Sonata" was a splendid example of organ virtuosity, especially along the line of transcendant pedalling.

As to the Reynolds "Storm," we here reproduce the program note which is read by thousands daily at Ocean Grove, as Mr. Reynolds plays it twice each day throughout the entire summer.

If anyone thinks that he cannot show forth all that is contained in this resume, this skeptic should come to Ocean Grove and hear for himself: in fact, he need not even go into the Auditorium, for the thunder effects, so marvelously worked out by Mr. Reynolds, can be heard all over the town.

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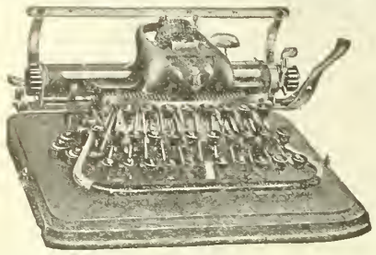

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THE STORM

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A Story of the War

Part I.

It is night in camp. (Lights out.) The darkness and the peaceful stillness of the country are suggested by the organ playing very softly. Gradually, the dawn breaks ("Morning" music from the Peer Gynt suite by Grieg), and the birds begin their morning chorus. Sunrise, with bugle calls in the distant camp. Soon the soldiers are on the march to the stirring strains of the "Soldiers' Chorus" from "Faust," played by Regimental Band. Music and drums heard very faintly at first, but gradually the soldiers are drawing nearer. They pass through the city, and as the sound is lost in the distance the bells in a church tower jubilantly ring "My Country, 'Tis of Thee." The fife and drum corps is heard approaching playing "The Girl I Left Behind Me." The regiment passes and is lost to sight and sound.

Part II.

In the country—"God's Green Inn." Its beauty and its grandeur suggested by playing of the "Hallelujah Chorus" from Handel's "Messiah." The soldiers are making merry in camp with fiddles and bagpipes. Songs of the War—"Old Black Joe," "Old Folks at Home," etc., played on the bells. The clock strikes five. Evening service in the church on the hillside. "Abide with Me, Fast Falls the Eventide." Twilight is stealing on. In the distance is heard the sad strains of Chopin's "Funeral March" as "one of the boys" is taken to his last earthly resting place. For some time there has been heard the distant rumbling of thunder, and gradually the storm has been drawing nearer. It finally breaks in all its fury. The skies are black as night. Then the fearful thunder claps and vivid flashes of lightning! The wind howls and moans and the rain descends in torrents. After a while the storm is gone and peace reigns once more.

Part III.

It is the night before a great battle. A solemn stillness is over the camp. From the church comes the strains of the well known hymn, "Jesus, Lover of My Soul." It is 10 o'clock and on the clear night air the bugle blows "Taps" (lights out). The camp is once more asleep and the soldiers are dreaming of the loved ones at home. With the playing of that beautiful melody, "Home, Sweet Home," the "Storm" comes to a close.

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Friday

The morning session opened with a paper on "The Oblong Nuisance," by Mr. Newton J. Corey of Detroit. Mr. Corey being very tall, has a distinct aversion to the "oblong" form in which many organ publishers bring out organ music, and many organists in the convention, who are not so tall, proved to have a very decided aversion to "upright" or the usual sheet music size for organ compositions. The discussion waxed very interesting and the publishers were called in to explain and defend or attack as the case might be. Much useful suggestion was made, among other things Mr. Beebe saying that if organists would memorize their music the shape of the sheet would not matter.

The whole subject proved to be a rather small one in actual discussion, but the ramifications to which it led were so many, and the opinions expressed were so positive, that much food for thought was furnished. Messrs. Schlieder, Kidder, Beebe, Armstrong, Huff, Van Cleve and others besides the representatives for the publishing houses joined in this merry discussion.

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Mrs. E. B. Summers of Keokuk, Ia., came next, and very easily gave one of the most entertaining and practical papers of the entire week.

Mrs. Summers told, as it has never been told, the story of municipal music in Pittsburgh. She eulogized St. Paul as a city which had, at one time at least, stood for a wonderful musical development.

New Orleans, where she has also lived, proved to be a city most unresponsive to musical suggestion, but many smaller places had proven many of her theories to be practical and helpful. These theories include the forming of clubs, the giving of various series of concerts, and the fostering of municipal management of concert halls and recitals.

Besides telling what had been done and what could be done in faraway cities and towns, she spoke most tellingly of conditions at Ocean Grove, and in the convention itself, and her suggestions were such as to arouse much comment and invite much serious consideration.

She wants, next year, to see the "sisters" more generously represented on the program; they are already much in preponderance in the convention and she wants the duties of states presidents clearly defined, a matter which was actually taken up and thoroughly discussed at a later meeting.

A very telling simile used by Mrs. Summers was that of the master minds which have seen the possibility and harnessed the power of the Mississippi River at Keokuk in such wise that there is now being produced there electric power for many cities. Such, she said, are the musical possibilities all over the country if they can be harnessed and utilized.

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Mr. Morgan's Impassioned Address

Tali Esen Morgan was scheduled for an address on "Standardization of the Organist," at the afternoon session, but, having sudden and unexpected demands upon his time, this was transferred to the morning session and the entire convention remained until long after the dinner hour listening to his impassioned and earnest plea for change of conditions in the convention.

He said that the association should be for the betterment of the conditions of the organist, and that therefore it should stand for better pay, better conditions, the abolition of the free recital, and other things which will go far toward giving the organist a little of that heaven he presents in song so often while he is still on this earth.

Mr. Morgan handled his subject without gloves and told the organists present that their attitude toward advertising themselves was antidiluvian; that they did not know their value and did not insist upon their rights.

He ventured the opinion that while any New York critic would easily be able to name hundreds of singers, that there was not one of these men who could name even as many as ten organists; this coming out of the fact that singers advertise, while organists do not.

He told of the difficulties of providing a paper for the association and of the general conduct of the promotive work which, of course, belongs to him as national superintendent.

A guarantee fund was asked for the continuance of the N. A. O. news, and such had been the persuasive eloquence of Mr. Morgan that a list of guarantors of such a fund was started, and before the convention closed on Saturday noon it had more than half realized the sum asked.

Mr. Morgan answered convincingly all criticism which had been made of him, and it was only necessary to have been at this meeting to become convinced that the work he has done has been colossal and

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that his interest has been stupendous.

Not only at this point, but throughout the week, Mr. Morgan was endorsed again and again, and even though he has not yet made the organists fully "common sense" as against the "impracticability" he so much deplores, he has at least taught the body to love him devotedly and to know that in him there is a friend whose worth and power cannot be overestimated.

After adjournment for dinner, this and many other business details were taken up, and such as were not finished by Friday were rounded out to completion on Saturday morning, both meetings being in Association Hall, Ocean Grove.

The reports of the secretary and treasurer were models of business clarity and they were amazingly fine from every standpoint. Both Mr. Waters and Mr. Beebe were given such recognition and endorsement as but rarely falls to the lot of any officer in such an organization.

It was shown by these reports that while 175 were in attendance last year and two organ recitals were given, this year the attendance closely approximated the 350 mark, and eight splendid recitals were heard by fine audiences. The present membership of the association was shown to be 1466.

Mr. Beebe came to an empty treasury last August, but today, after receiving during the year $409.95, and expending $309.63, there remains a balance in the bank (in the name of the A. N. A. O.), while every bill has been paid and there is now in the hands of the national manager considerable money still unrecorded.

The nominating committee reported that the convention owed a re-election to Messrs. Marks, Beebe and Waters, and that in giving this the association honored itself as well and certainly provided for another successful year. The election was made by acclamation, and to say that it was unanimous is to express the fact mildly. President Marks was given an ovation which lasted for many minutes and finally ended by the entire convention arising and giving him the "Chautauqua salute" with such enthusiasm that the moment resolved itself into an emotional outbreak such as is seldom witnessed.

The executive committee as elected is composed of the Messrs. Fred Schlieder, Mark Andrews, William A. Wolf, Arthur Scott Brook, William D. Armstrong, Arthur H. Turner, J. J. Miller, A. M. Richardson, Mr. Huff, Newton S. Corey, William H. Gage, E. F. Laubin, Rev. Scott Kidder and Mrs. B. S. Keator.

Homer Bartlett and Will MacFarlane were elected vice presidents, and Tali Esen Morgan was again chosen for national superintendent.

Ocean Grove was selected as the meeting place for next August, though the subject of another location was much discussed, and it was the consensus of opinion that a western city would be considered within a very few years. Looking to that end, the invitation to meet in San Francisco in 1915 was tentatively accepted, the acceptance to be ratified by the convention of next August.

New state presidents elected were: Miss Alice R. Deal for Illinois, Mr. Hill for Missouri, and Mr. Watson for Virginia.

Extremely interesting speeches were made on Friday and Saturday by Mr. Fred Schlieder, Mr. Scott Brook, Mr. Beebe, Mr. Waters, President Marks, Miss Crane, Rev. Scott Kidder and various state presidents, the content of all of these being felicitation on the fact of deliverance from a very "black year," and all of them bristling with hope for the future and pleasure in the fact that this year had been such a splendid augury in that direction.

Mr. Armstrong offered a set of resolutions which are very important and which are here given:

"The National Association of Organists is an organization which, as its name implies, is, first of all, national in its character.

"As such it avows no special allegiance to any particular section of the country; it endorses no particular publishing house nor firm of organ builders; it confines itself to no particular church, denomination nor group of churches or denominations; and its membership is open to every person in the United States who is of good moral character and plays or tries to play the organ.

"It is an association and not a union nor a guild. As such it cannot possibly conflict with the American guild of organists whose special function is the admission to membership on a basis of technical ability with the consequent raising of the standard of organ playing everywhere. In fact, the object of this association is to supplement, not to conflict with, that work which is, and ever shall be, the unique function of the guild.

"This is borne out by the fact that a large proportion of the loyal supporters of the new organization are loyal and prominent members of the guild. It is for organists.

"One of its special aims is the establishment of the profession on a more substantial basis, the development of esprit de corps among the members of that profession, and the dignified and reasonable demand that those men and women whose noble vocation is the sounding of the emperor of instruments shall, as a fraternity, be accorded their rightful place in the twentieth century scheme of things."

Resolution of thanks were offered the press, the Ocean Grove Association, the Arlington Hotel, the artists who assisted, the Asbury Park M. E. Church, the organ builders and publishers, in fact, many separate and important factors; and it was at this point that Mr. Arthur Scott Brook rereived his ovation, for it was plainly evident to everyone that he had done most of the work of the program committee and had been throughout the convention a tower of strength.

Mr. Kidder Presides

Rev. Scott Kidder, who throughout the convention was a splendid spokesman for everything that was practical and good, was asked to preside at the last two (business) meetings, and in doing this easily proved himself a master of parliamentary practice, even as he had already become well known for his terse and forceful rhetoric.

On Saturday morning Miss Crane made a speech in which she told emphatically how much Mr. Kidder had done for the association ever since its inception, and the enthusiasm with which her remarks were received carried eloquent proof that the organists present shared her exalted opinion of him fully.

Final Recitals

At 4:30 on Friday, Mr. N. S. Corey gave an "All American" organ recital in Asbury Park which was notable.

Scholarliness and good taste permeated everything he did and his program was of absorbing interest.

The opening numbers were a "Fantasie and Fugue" by S. Archer Gibson, and a "Sonata" by Ralph L. Baldwin, these establishing a serious and fine mood.

An "Oriental Sketch" by Kroeger, and an "Allegretto" by Foote were decidedly impressive, and the "Legend" and "Caprice" by Charles Wakefield Cadman were revelations as to the power of this young composer in organ scoring. Ad M. Foerster's "Prelude" proved a suave contrast, and a "Grand Sonata" by George E. Whiting was vivid and passionate—a "grand" sonata in reality.

At 8 o'clock in the same place the final recital introduced Mr. J. J. Miller of Norfolk, Va., in a splendidly considered and played list of works.

Mr. Miller is serious in attitude and sincere in his reading; he has ample technic and reads many subtleties into his interpretation.

The "Introduction and Variations" by Hesse, and "Sunshine and Shadow" by Buck were as novel as they were impressive, while "The Holy Offices" by Malling proved to be a piece of immense interest and distinctly religious import. Matthews' "Romanza" was fine, and Thorley's "Canzone" added a legato bit to the effect. Handel's old-fashioned "Cuckoo and Nightingale" sonata was played with clarity and effect, and the Faulkes "Scherzo Symphonique Concertant" proved brilliant virtuosity on the part of Mr. Miller.

His young pupil, and soprano soloist of his church, Walter Donavan, was brought forward in "With Verdure Clad," "Un bel di" and "Will o' the Wisp" (Spross) and in all of them displayed a voice of remarkable beauty, power and range with technical proficiency of remarkable degree. The work of this young singer brought an ovation and he was at once engaged for the children's festival at the Auditorium in Ocean Grove on August 15.

The Messiah

It has long since passed into a proverb all along the Jersey coast resorts that "The Messiah," as given by Tali Esen Morgan at Ocean Grove is a superb piece of work, and, as this pleasure had been withheld for a season or two, it was all the more eagerly received this year and

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not only the 350 organists in attendance at the convention, but also 9,650 more people crowded into the great auditorium and made the event a distinctly gala one.

The New York Festival Chorus (of which Mr. Morgan is conductor), makes a special occasion of this and comes from New York en masse to assist in the performance each summer that Mr. Morgan chooses to put it on, and these, in conjunction with the Ocean Grove Chorus, constitute a total of 700 singers which, on Saturday night made a most satisfactory effect.

Mr. Morgan indeed is a choral conductor with few equals, and also he can manage an orchestra better than almost any choral conductor who might be named, and on Saturday extracted excellent results from the Symphony Orchestra of New York, which supplied the accompaniments although that body of players did not seem particularly anxious to do the very best kind of work—being, like many other organizations which might be named, entirely apathetic as to the beauties of "The Messiah."

The volume and the quality of the tone evolved by the chorus was something amazing. A chorus of one thousand voices has often seemed less effective to this writer, one reason for this probably being that the Auditorium at Ocean Grove is absolutely perfect as to acoustics.

"And the Glory of the Lord" was thrilling—the soprano section especially being of such brilliancy and such steadiness of tone as to be notable. "For unto us a child is born" was a triumph for each division of the chorus and for Mr. Morgan, while the "Hallelujah" has seldom been heard when it was so inspirational.

Mr. Morgan included in his list the very seldom used chorus numbers, "The Lord gave the word" and "Their sound is gone out," both of these sounding so fresh and being so altogether effective that it is cause for wonder that other conductors do not occasionally use one or both of them to replace some of the numbers which have been used so incessently.

It is not only brilliance and body of tone which is so completely at Mr. Morgan's command either—for there was absolute reverence and much refinement of quality in the "Surely He hath borne our grief," which to this writer was the most effective moment of the evening.

The soloists were well chosen and each one made great success with the audience.

Miss Marie Kaiser has a coloratura soprano voice which is very beautiful, and which she used with much effect. "Rejoice greatly" proved to be the best suited to her voice of any of the arias, but all falling to her lot were well conserved.

Miss Mary Jordan has a beautiful stage presence and a splendid contralto voice. She is suave and temperamental and her scale is an even one throughout. She sang "He shall feed His flock" best of her numbers thereby proving herself an absolutely talented artist for oratorio uses.

Mr. Dan Beddoe is a tenor of such distinction and Mr. Frederick Martin so excells in the rendition of the bass score of "The Messiah" that it is only necessary to say at this time that both of them were in excellent shape and both were most cordially received. Mr. Martin's pronunciation of sacred text is a revelation.

Clarence Reynolds at the organ was a tower of strength—in fact, it may be said

MARIE KAISER

without any disparagement to the orchestra that the really broad and effective moments of background were supplied by this talented young player.

* * *

Our Pictures

Besides the picture of Miss Kaiser, who sang in "The Messiah" and of Tali Esen Morgan, whose face is probably the most familiar one in Ocean Grove, we show with this article a likeness of the Rev. A. E. Ballard, president of the Ocean Grove Association. Mr. Ballard is ninety-four years old and yet he is almost as active as Mr. Morgan himself and is a marvel of accuracy and good judgment on all business matters pertaining to Ocean Grove affairs.

It happened that the week of the convention was some degrees warmer than is usual at Ocean Grove and "The Messiah" night was particularly so, it will therefore form a pleasant contrast for those organists who were present to see today a picture of the Auditorium in winter time, and there is also a view of Mr. Morgan's Ocean Grove residence.

* * *

Addenda

Ocean Grove is, as everyone knows, a camp meeting primarily, though also a summer home of music, and the park surrounding the Auditorium is dotted with places of worship. There is a memorial tabernacle, a chapel and a junior chapel besides an all-year M. E. Church.

All during convention week Mr. Morgan held "Messiah" rehearsals in the evenings at Association Hall, over the postoffice. On one evening this writer was walking behind two women—strangers in Ocean Grove, when one of them, hearing the strains of "Hallelujah" coming from the

hall, said to her companion, "My Lord! there's another church."

Sunday in Elizabeth

The exigencies of "B. and O. travel" necessitated a four-hour stay on Sunday at Elizabeth, N. J., a large manufacturing city now, but also a place of revolutionary fame and containing much that is of historical interest.

Morning service was attended at St. John's Episcopal Church, which is a handsome old structure standing in the principal business street of the city in the exact spot where the first St. John stood in 1703.

The church is surrounded by an old burying ground and just across the street stands the First Presbyterian Church, a vine-covered structure also very old and surrounded also by ancient graves, this venerable pile being flanked by the very modern and very beautiful Carnegie library.

The service at the Episcopal church was well conducted, but the music was so noncommital in character as to be worthy of little comment. The hymns, however, were well done, both by organist and congregation.

Exhibit of Consoles

(Detailed by Mrs. E. B. Summers)

Entering the room in which was the exhibit of consoles—first, on the left stood the handsome exhibit of the Austin Organ Company of Hartford, Conn., a three-manual organ designed for the First Church of Christ (Scientist), Baltimore, Md. Also an exhibit of the stop-keys and name-board for the Chapel of the Intercession, Trinity parish, New York, which has sixty-eight speaking stops.

Both of these organs have the general adjustable combination affecting the entire organ.

A new type of touch is one of the principal characteristics of the Austin organ, with top key resistance of four and one-half ounces to start key down, and takes but two and one-half ounces to hold the key down.

The keyboard has a gentle slope, greatly facilitating the reach.

An arrangement by which the lightest touch throws off all stops is provided in a cancellation strip placed over each division, the full length of swell, great, solo, pedal and other sections. The swell pedals are electric, and the others present a new type in which a mere touch is sufficient for the tone.

Every known modern means has been used to perfect this exquisite instrument.

Passing on around the room, the next exhibit was a four-manual Hutchings organ, made by the Hutchings Organ Company of Boston. This console is made of the most beautiful eucalyptus or gumwood and is exquisitely carved. It was designed for St. John's Protestant Episcopal Church, Troy, N. Y., and when placed will be one of the largest organs in the country. It has fifty-four speaking stops and a processional stop in choir room, to enable the choir to get perfect pitch. The combinations at the key-desk are easily prepared.

It is said that in building this organ, for the first time in organ-building history, the builders have been able to get the valve not more than three inches from the toe of each and every pipe throughout the organ, which enables the voices to correctly voice, tone and regulate every stop.

This organ was built exactly according to the recommendation of the American Guild of Organists in their standardization of the console.

Rubber pedals are used, and the crescendo pedal is raised. The pedal keyboard is also according to the specifications of the guild.

A new system of triple contact has been used, made of thin pieces of eucalyptus wood with the fine grain of each piece running in different directions, so that warping is impossible. The contact is made complete at three different points, making failure of contact impossible.

The next console was built by the M. P. Moller Company of Hagerstown, Md. The exhibit consists of a console for the Church of Strangers, New York City, of which Mr. Arthur Scott Brook is organist. Several of Mr. Brook's own ideas are used in this organ, such as the "momentary tremolo" and the "reversible tablet couplers," located between the manuals.

Piston combinations are adjustable at the key-desk and move the registers, which consist of large solid ivory draw-knobs in vertical stop-jambs, after the plan of Lemani.

The pistons are duplicated by pedal studs included in this exhibit, and the wind chest, illustrating electric action, on which were mounted flue-pipes, exhibited by Edwin B. Hedger, and reed-pipes, exhibited by Mr. F. J. White.

In addition to the consoles, there were exhibited the Spencer Steel Orgoblo, an electric organ blower, and the Polyphone Pipe.

The Spencer Company manufactures a full line of their product, ranging in size from one-sixth of a horse-power up to sixty horse-power.

The exhibit shown is to be installed in Wayne Avenue Baptist Church, Philadelphia.

There are fourteen orgoblos in Wannamaker's stores in New York and Philadelphia.

In the organ in Philadelphia, which is the organ used in Music Palace at the World's Fair, St. Louis, there are three orgoblos of sixty-two horse-power.

The number of stops in this organ are soon to be increased by forty-two new stops, making in all 184 speaking stops. An orgoblo of thirty horse-power is also used on the Austin organ in City Hall, Portland, Me.

The Polyphone Pipe is the invention of Mr. Robert Y. Barrows of Rutherford, N. J., the model used in the exhibit having been built by the Hook-Hastings Company of Boston.

It is designed to save space and expense in the pipework of the organ, particularly in the pedal part, by making each pipe do the work of two, thereby affording both a soft and loud stop with but one set of pipes. There are two inlets to the same pipe, the larger one blowing the pipe to its full strength and the small one furnishing the softer power. The wind chest and stop action are constructed exactly as though two sets of pipes were used, except that the chest may be made narrower.

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reeds, although of different widths, are of equal stiffness, and there is no difference in pitch.

An electric organ blower was also on exhibition, which furnished the power for the demonstration of the polyphone pipe.

This is the first time that such a splendid exhibit of consoles and the separate mechanical devices of the pipe organ have been shown at a convention, and it was one of the most interesting features of the entire session, the console room being almost at all times crowded with visitors.

♮ ♮ ♮

Sheet Music Exhibit

In the rooms of the executive department exhibits of sheet music and books, principally for the organ, were shown by the Maxwell Music Company and the Schirmer Company of New York, the Oliver Ditson Company of Boston and the John Church Company of Cincinnati. It is probable that no finer collection of organ music and books has ever been shown, many fine works in artistic bindings being shown.

———♯♯♯———

Ballmann.—Martin Ballmann and his Symphony Band are presenting fine programs at the Fifth Annual Cotton Carnival and Exposition at Galveston, Texas.

NOTES FROM MR. STULTS' STUDIO

Mr. James Hamilton whose unusual endowments as a tenor have excited admiration wherever displayed, and who owes his entire development to Mr. Stults, is at present touring the larger Eastern Chautauquas as tenor with the National Opera Quartet. He is meeting with splendid success and has received most flattering notices. He will return in the fall to resume his studies under Mr. Stults' direction.

Miss Edith Maldwyn Jones, Welsh Mezzo-Contralto, another of Mr. Stults' talented pupils, is at present visiting her parents in North Wales, it being her first visit home in five years. She has been engaged as soloist at one of the larger Welsh Eisteddfods. After filling this and several other engagements, she will return to this country to continue her study.

———♯♯♯———

Bachman.—Miss Ella Bachman of the Auditorium is making a trip through the south in which she is combining professional work with sight-seeing. She has appeared in a number of cities in lecture-song recital and has four dates still to fill, the comment of the newspapers has been very favorable, especially from the cities of Mobile and New Orleans.

JOHN R. RANKL

The following program will be given by Miss Mary Hoover, lyric-dramatic soprano, a pupil of John R. Rankl, assistant to Thomas N. MacBurney at the MacBurney Studios, Tuesday evening, August 19, Miss Grace Grove, accompanist:

Vissi d'Arte (La Tosca) ..... Puccini
Ave Maria ..... Gounod
Where Blossoms Grow ..... Sans Souci
When the Fairies Are Asleep ..... Raymond
Lass With the Delicate Air ..... Arne
I Hear You Calling Me ..... Marshall
Come to the Garden, Love ..... Salter
Mavourneen ..... Lange
Ah! Leave Me Not ..... Mattei
The Cuckoo ..... Lehman
When the Heart Is Young ..... Buck
One Fine Day (Madame Butterfly) ..... Puccini

———♯♯♯———

MRS. M. SCHUTZ-BURKHARDT

The following comment on the church singing of Mrs. Burkhardt was made by the Messenger and the Tribune of Meadville, Pa.

Mrs. M. S. Burkhardt sang "Behold the Master Passeth By," as an offertory solo. After the sermon she sang "Bow Down Thine Ear, O Lord," by Mr. Fayden, and her rich soprano voice never sounded sweeter.—Messenger.

Mrs. Burkhardt as soloist, rendered "Behold the Master Passeth By" for the offertory selection and "Bow Down Thy Ear, O Lord," at the close of the address. Mrs. Burkhardt has a splendid soprano voice of rich and sweet quality and her two pieces were much enjoyed.—Tribune.

———♯♯♯———

FLORA M. GALLOWAY

Miss Flora M. Galloway, the leading teacher of piano at Altoona, Pa., and who so successfully managed a Liebling recital in that city last season, has been spending this summer in Chicago. Miss Galloway is a poet, along with her other attainments, and Music News is glad to print the following example of her verse:

BY THE TROUT STREAM

I sat and mused beside the brook
And whiled the happy hours away,
Reading from Nature's wonder book
Her secrets both sublime and gay.

The feathered songsters, harbingers
Of joyous spring and tender flowers,
Seemed calling me from cares away
To rest in quiet woodland bowers.

The music of the crystal stream
The bliss of solitude sublime,
Called mine and heart from earthly dream
To higher thoughts and things divine.

And then my spirit winged its flight
To heavenly spheres and visions grand,
To praise and bless and love the One
Who holdeth all things in His hand.

———♯♯♯———

Nichols.—Mr. and Mrs. John W. Nichols have just been engaged for the Croxton Quartet for next season, Mr. Nichols as tenor, and Mrs. Nichols as pianist of the organization. They are spending a few weeks at North Long Branch, and occasionally taking part in the concerts in the large Auditorium of the Ocean Grove assembly. So many persons who have heard Mr. Nichols this summer have requested him to give lessons in voice culture during the vacation that he has now opened a studio in the Appley building at Asbury Park, N. J., where he already has a number of talented pupils from various parts of the country.

♮ ♮ ♮

Hunter.—Much sympathy is felt for Jane Ogden Hunter, the Chicago composer who is laid up with a broken ankle. The hope is expressed that she will speedily recover.

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SUMMER NIGHT CONCERT

An audience of good size and unabated enthusiasm attended the summer night concert at Warren Avenue Church on the 7th inst. The program was given by Madame Edla Lund, soprano; John R. Rankl, basso cantante, and Maurice Goldblatt, violin. The accompanists were Rose Goldblatt, who was extremely sympathetic and responsive to Mr. Goldblatt's violin numbers; Mr. Ralph Gerber, officiated in like capacity for the vocalists and gave the good account of himself we have grown to expect when he is at the piano.

MAURICE GOLDBLATT

JOHN RANKL

Madame Lund has a true nobility of style. This gives a distinction and interest to all that she undertakes which cannot be ignored by an ordinary listener and which adds immeasurably to the natural vocal gifts. In her group of Scandinavian songs the effects had been so studied that they were second nature and came out with delightful sincerity and spontaneity. The Peterson-Berger "Echo Song" was a capital study of vocal values, the Grieg "Swan" was full of fine tenderness and poesy, and the legend-like song of Heise which might be translated to mean "Wild, wild was the wind," was dramatically varied in its presentation. In Mrs. Salter's noble song, "Serenity," there was breadth of an imposing sort, and Lang's "Mavourneen" was done for all it was worth, as was also Mrs. Beach's "Year's at the Spring."

Mr. Rankl grows and grows and improves right along. His numbers were excellently chosen for variety and contrast. He brought to his task the well-felt charm of his excellently placed voice and then gave to them many nuances of taste and expression. Not least of the nicely done things was Jensen's too little used "Old Heidelberg." Mr. Rankl sang it as if he had been a student there and loved the very walls. His English group was delightful also and included Pureell's "Dog Star," Gould's "Curfew," a fine bit of melody, and Moss' "Floral Danee," to which he added a light encore.

EDLA LUND

There was no doubt as to the enjoyment by the audience of Mr. Goldblatt's violin contributions to the evening. He was at his very best in the Sarasate "Zigeunerweisen." He seemed to have caught the very strain of that strange wisdom of strange peoples and delivered the light or serious philosophy winningly. His own compositions have a real gift of tuneful melody and are worked out neatly and with

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many thoughtful touches to give them individuality and interest. He played by way of encore the "Thais" "Meditation" and one of his own smoothly flowing numbers.

The approaching storm marred the effect of the Hildach duet, without doubt, although the reviewer did not stay to hear its completion. ALBERT COTSWORTH.

WALTER ALLEN STULTS

Mr. Stults has had the busiest summer of his teaching experience, having given an average of 50 lessons per week during the summer term. As one of the results of this same term he has listed three new voices for the coming year, all of which are of unusual promise. Mr. Stults will spend the next six weeks in Northern Wisconsin, where he will devote himself to his favorite pastime of fishing.

Mrs. Monica Graham Stults has been engaged as soprano for the coming festival held under the auspices of the MacDowell Memorial Association at Peterboro. N. H., during the latter part of August. She will sing the soprano roles in Coleridge-Taylor's Cantata, "A Tale of Old Japan," as well as the leading part in a new cantata for women's voices with soprano and baritone solos, which A. Cyril Graham of this city has just completed.

WALTER ALLEN STULTS

MACBURNEY STUDIOS

A program of songs and duets will be given in the MacBurney studios next Monday evening, August 18, by Anna Agnes Bailey, soprano, and Herbert M. Bailey, baritone, assisted by William Lester, accompanist. The numbers given will be as follows:

Greeting ..... Mendelssohn
Spring Song ..... Lassen
Love's Trysting ..... Lassen
No Furnace, No Fire ..... Meyer-Helmund
Come with Me ..... Campana

Mr. and Mrs. Bailey

Orpheus with His Lute ..... Mannoy
Hark, Hark, the Lark ..... Schubert
Madrigal ..... Chaminade
A Moonlight Song ..... Cadman
June Morning ..... Willeby

Mrs. Bailey

Sometimes, in Summer ..... Bennett
Coyote Song ..... La Forge
Uncle Rome ..... Homer
Banjo Song ..... Homer
Song of the Sword ..... Clough-Leighter

Mr. Bailey

Calm as the Night ..... Goetze
When I Know That Thou Art Near Me ..... Abt
Old German Love Rhyme ..... Hildach
Passage Bird's Farewell ..... Hildach
Now Thou Art My Own ..... Hildach

Mr. and Mrs. Bailey

Hartman.—Music News is in receipt of greettings from Miss Lucy Hartman, who sang last week at Charles City, Iowa.

EDWARD WALKER

With many pleasant rounds of golf on some of the beautiful golf links around Chicago and some very diligent study in preparing new and working over his old repertoire of arias, songs and oratorio, in preparation for a very active year under Harry Culbertson's management, Mr. Walker is spending a very pleasant and profitable summer in and around Chicago.

EDWARD WALKER

Last week, Friday, Mr. Walker filled a most important engagement with Harry Culbertson's Operatic Quartet at the Van Wert, Ohio, Chautauqua. Being well known and his singing much admired, his friends came from several adjoining towns to hear him on this occasion.

GERTRUDE V. O'HANLON NOTES

Gertrude V. O'Hanlon, the Chicago manager, has booked a splendid artists' course at Muscatine, Iowa. The course will include the Metropolitan Grand Opera Quartet; Albert Borroff, basso, in recital, and the Alice Nielsen Co. The latter by permission of Charles L. Wagner.

Miss O'Hanlon announces the engagement on December 7 of Mr. Albert Lindquest, the young Swedish tenor, to appear at a Sunday concert with the Minneapolis Symphony Orchestra. This splendid young artist will fill many important engagements the coming season, many requests coming in to his manager for oratorio dates.

Parelli.—A number on the orchestra program at Ravinia last week which received a near-ovation, was the "Lullaby" from "Ombrian Rhapsody" (Parelli). An entire program of that composer's works will be featured by the Chicago Symphony Orchestra in the near future.

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CITY QUARTET

The City Quartet, organized and managed by Samuel P. Garton, of the Chicago Choir bureau, closed a successful engagement at the Wilson Avenue Theater Sunday evening and is now appearing in Detroit. Other cities on the itinerary are Springfield, Indianapolis, Chicago (return engagement), which will carry the bookings late into the fall.

KARL BUREN STEIN

Mr. and Mrs. Karl Buren Stein have just returned from a lecture and recital trip, visiting Clarindo, Sioux City, Waterloo and Manchester. Mr. and Mrs. Stein are very popular in Iowa and return engagements have become an annual affair.

MRS. ELSE HARTHAN-ARENDT

Mrs. Else Harthan-Arendt substituted for Mrs. Corlew-Smidt at the New First Congregational Church on last Sunday. She sang Godfrey's elaborate "Nearer to Thee," and gave it with splendid feeling and in fine style. She is an artist of whom much may rightfully be expected.

ELSE HARTHAN-ARENDT

Cramp.—Carrie M. Cramp, who has been organist of St. Peter's M. E. Church at Reading for some time, has been made a Fellow of the A. G. O.—she being the first woman in Pennsylvania to be so honored. Miss Cramp has just accepted a position as director of public school music at Hanover, Pa., and also organist at St. Marks' Church.

Marks.—The cantata, "Victory Divine," by J. Christopher Marks was given at the Asbury Park M. E. Church last Sunday evening under the direction of Mrs. Bruce S. Keator. The soloists were Mrs. W. T. Hubbard, Mrs. Ella Markell, John Barnes Wells and Grant Odell.

Cowan.—Mrs. Orpha Kendall Holtsmann, soprano, and Mr. Phelps Cowan, pianist, appeared in joint recital last week at the Lake Forest home of Mrs. George McKinlock.

Summer Night Concerts

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PROGRAM FOR AUGUST 21

LOLA MAY BUCKINGHAM, Soprano
MARY TRIS, Pianist *GEORGE W. MUNRO, Basso-Cantante*
ZYLPHA BUCKINGHAM WOODWORTH, PHELPS COWAN - - - Accompanists

Israfel - - - *Oliver King*
The Minstrel Boy (Old Irish) - - *Wekertin*
Hear Me, ye Winds and Waves - - - *Handel*
MR. MUNRO

Etudes Op. 25, Nos. 7 and 9
Nocturne, Op. 3, No. 2 - - *Chopin*
MISS TRIS

Musette's Waltz (La Boheme) - *Puccini*
MISS BUCKINGHAM

A Toast - - - *Mary Turner Salter*
Her Rose - - - *C. Whitney Coombs*
Loves Enchantment - - - *Robert Batten*
Punchinello - - - *J. L. Moltoy*
MR. MUNRO

Sonata Op. 53 - - - *Schytte*
Allegro brioso—Intermezzo—Finale
MISS TRIS

Zueignung
Allerseelen - - - - *Strauss*
Love is the Wind - - *MacFayden*
Little Fidget - - - - *Hitdach*
Spring - - - - *Weit*
MISS BUCKINGHAM

A Sidney Homer Group - - - - -
A Banjo Song
Dearest
How's My Boy?
Requiem
MR. MUNRO

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The Concert of Thursday evening, August 28, will be given by Madeline Gallagher, Soprano; Mabel Woodworth, Violinist; Dwight Edrus Cook, Tenor; Frank Parker, Baritone; and Phelps Cowan, Accompanist. Tickets may be bought in advance at 522 Kimball Hall.

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REDPATH OPERA COMPANY

Music News is very glad to correct a misstatement made two weeks ago in connection with the Opera Company which appeared so successfully at the Gary Chautauqua.

Inadvertently we named this the "Dunbar Opera Company," a mistake which the genial tenor would not want to stand inas-much as the production being made was drilled jointly by Mr. Hugh Anderson, the basso, and Mr. David Dunbar, the tenor.

The company is called the "Redpath Opera Company," and is fortunate in having an ensemble which includes besides these two artists, Miss Esther Muenstermann, contralto, and Miss Mabel Sherwood Cox, soprano.

REDPATH GRAND OPERA QUARTET
David Dunbar, Mabel Sherwood Cox, Esther Muenstermann, Hugh Anderson

APOLLO CLUB

Following is the anouncement of the coming (forty-second) season of the Apollo Club, Harrison Wild, conductor:

Extra Concerts—Sunday afternoon, November 9, 1913, Auditorium Theater (single tickets only). Soloists: Miss Florence Hinkle, soprano; Miss Rosalie Wirthlin, contralto; Mr. Morgan Kingston, tenor; Mr. Herbert Witherspoon, bass.

"Elijah" (Mendelssohn)—Monday night, November 17, 1913, Auditorium Theater (single tickets only). Soloists: Miss Florence Hinkle, soprano; Miss Rosalie Wirthlin, contralto; Mr. Morgan Kingston, tenor; Mr. Herbert Witherspoon, bass.

Regular Concerts—"The Messiah" (Handel), Monday night, December 29, 1913, Orchestra Hall; Friday night, January 2, 1914, Auditorium Theater. Soloists: Mrs. Mabel Sharp Herdien, soprano; Mme. Rose Lutiger Gannon, contralto; Mr. Reed Miller, tenor; Mr. Arthur Middleton, bass.

"The Music Makers" (Elgar), "Stabat Mater" (Dvorak), Monday night, Februaryary 23, 1914, Orchestra Hall. Soloists: Miss Leonora Allen, soprano; Miss Mildred Potter, contralto; Mr. George Harris, Jr., tenor; Mr. Gustaf Holmquist, bass.

"Mass in B Minor" (Bach)—Monday night, April 6, 1914, Orchestra Hall. Soloists: Mme. Edith Chapman Goold, soprano; Miss Christine Miller, contralto; Mr. Nicholas Douty, tenor; Mr. Horatio Connell, bass.

All concerts to be assisted by the Chicago Symphony Orchestra, Mr. Edgar Nelson, organist.

CHICAGO GRAND OPERA CO.

Many inquiries are rife concerning the production of Wagnerian opera during the coming season by the Chicago Grand Opera Company. Wagner's last and greatest work, "Parsifal," will be given in Chicago with an exceptionally strong cast, correct and imp-sing mise en scene, on three Sundays in January.

On the 13th of last May, the thirtieth anniversary of Wagner's death was observed, and it had unusual significance in that it released the rights of his last work, "Parsifal," to the entire world. Already two managers in Paris have announced elaborate representations of the Bayreuth masterpiece, and it will be presented in all the cities of Germany. The Chicago Grand Opera Company has already secured the authentic score and prompt book from B. Schott & Son, Mayence.

The Chicago cast for "Parsifal" will be as follows: Charles Dalmores as "Parsifal," Julia Claussen or Minnie Saltzman Stevens as "Kundry," Clarence Whitehill as "Amfortas," Henri Scott as "Gurnemanz," and Armand Crabbe as "Klingsor."

Amadeo Bassi, the distinguished lyrical tenor, who is reckoned a force in dramatic delineation, was a very popular member of the Chicago Grand Opera Company during the first two seasons of its existence, dropped out last year to fill important engagements abroad. One of his notable appearances was in the creative role in "The Girl of the Golden West." He made a pronounced hit at the Grand Opera in Paris in operas of the standard repertoire, and further appeared in a number of Italian cities, and made a tournie into Russia. It will undoubtedly be a matter of satisfaction for many opera-goers to know that Amadeo Bassi has been engaged for the coming season with the Chicago Grand Opera Company and will appear in the roles with which he has been favorably identified, notably in a revival of the "Jewels of the Madonna," and, it is understood, in new

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creations. It is a matter of great interest that Sig. Bassi will sing in several English lish operas.

Pietro Mascagni declares that his new opera, "Parisina," will not permit of a portly prima donna lead—not a hectic heroine—but calls for a young woman, slim, delicate and fascinating. Up to the present writing it looks as though the Chicago Grand Opera Company was about the only one that had this sort of cantatrice. Artistic youth has a fine opportune share in its performances. It is remarked that Mascagni's method of composing "Parisina" was to submit his improvised melodies to his collaborator, the famous fictionist, Gabriel D'Annunzio, who would usually remark, "Ah, very well, very well indeed. Do not change a single note!' Mascagni remarked naively to a friend in relating the circumstance, "D'Annunzio does not know a note of music, but he feels it in a singularly sensitive manner.

———♯♯♯———

THE UNIVERSITY CONCERT

The University concert of Monday evening introduced Mr. Palmer Christian, organist, and Miss Barbara Wait, contralto, with Mr. Phelps Cowan playing fine accompaniments for the latter.

This writer had arrived in the city just

BARBARA WAIT

in time to cover this concert, after having come from the organists' convention at Ocean Grove, where he heard splendid programs by organists from Springfield, Mass., Pittsburgh, Montclair, N. J., New York City, Atlanta, Ga., Detroit, Mich., and Norfolk, Va.; and that Mr. Christian stood up absolutely to the test thus imposed speaks not a little for his musicianship, for, as a matter of fact, no more pleasing playing had been heard during the week in the east, nor had a more delightful program been presented.

Mr. Christian plays with distinguished intelligence from the interpretative standpoint, and his technical equipment is all that his program required, with much to spare.

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RAMON B. **GIRVIN**
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His choice of registration was most apt and his general taste in the matters of tempo and movement was always effective.

Opening with a Rheinberger "Sonata" movement, a "Reverie" (Bonnet), and a "Scherzo-Caprice" by Bernard, which were not heard by this writer, he at once established a fine sympathy between himself and the audience, which grew in intensity as the evening progressed.

PALMER CHRISTIAN

The "Prelude and Fugue" in E minor, one of the most quiet of Bach numbers, was played excellently (with a little bit too much pianissimo in registration); the "Sceur Monique" of Couperin developed much of piquancy as well as excellent sustained work, while the Martini "Gavotte" was so well done and so charming in its effect that a recall followed. To this Mr. Christian responded with a beautiful melody, musically phrased and sympathetically colored.

The last group opened brilliantly with the "Norwegian War Rhapsody" by Sinding, followed by a "Sarabande" of Karg-Elert and a little known "Esquisse" by Schumann, and reached its climax in the "Intermezzo" of Hollins, which is a splendid piece of organ writing and which was played at this time exceptionally well. The list ended effectively with an "Allegro con Fuoco" by de Boeck. Alternating with Mr. Christian, and also very artistic and very successful, was Miss Barbara Wait, contralto, who, always dependable, at this concert rather outshone herself.

Her voice is one of great beauty and of a power also which is remarkable. Her musicianship is great and her enunciation of text is such as to give her fine control over interpretative factors.

Wolf's "Verborgenheit," Brahms' "Sapphic Ode" and Bemberg's "Chant Venetian" made an opening group which was distinguished by variety and which was delivered with conviction.

"Only a Rose," by Downing, again proved its inherent charm and also the fact that Miss Wait can sing it to perfection. "The Nightingale Has a Lyre of Gold" (Whelpley) showed facility and range, while Neidlinger's "On the Shore" was as suave a piece of work as one might wish to hear. Its accompaniment is not so beautiful as that of another "Boat Song" we hear very frequently, but its voice line is infinitely sweeter.

For encores Miss Wait sang Arne's "Lass with the Delicate Air" and one of the numerous settings of "Thou Art Like a Flower." Mr. Cowan again proved himself to be one of the best accompanists in the field.

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People & Events

THE WOLFSOHN BUREAU

With the return of Mr. A. F. Adams from Europe, the manager of the Wolfsohn Musical Bureau, the pioneer of musical agencies in this country, plans for one of the most extensive concert campaigns that this country has ever known have been perfected. With a list of nearly fifty of the leading concert stars under their exclusive management, they have arranged for a series of from four to ten concerts to be given in each of the following cities: Albany, Syracuse, Montreal, Detroit, Toledo, Cleveland, Chicago, Milwaukee, Minneapolis, Omaha, Des Moines, Kansas City, Wichita, Oklahoma City, Dallas, Fort Worth, San Antonio, Houston, New Orleans, Washington, D. C., Denver, Portland, and four other cities in the northwest, San Francisco and Los Angeles.

The artists to be presented in these courses include Mme. Schumann-Heink, Louise Homer, Alma Gluck, Josef Hofman, Teresa Carreno, and Mischa Elman. In addition to these special concert courses a large number of single engagements have also been arranged for these and other artists on the list. Madame Schumann-Heink, who has just finished a series of Chautauqua engagements will rest until October 1, when she will begin her winter season in Bangor and Portland, Me., singing at the state music festival. She is also engaged as the principal feature of the Worcester, Mass., music festival on October 2 and 3. Her tour will extend around the whole country, and she will make but one appearance in New York City, and that in a song recital in Carnegie Hall on January 27.

She is to sing five operatic engagements with the Chicago Grand Opera company, Sig. Campanini making a special production of "Der Prophet" so that Madame Schumann-Heink might be heard in the role of "Fides" which is one of her greatest parts. Tita Ruffo, that extraordinary Italian Baritone, will make a special concert tour under the management of the Wolfsohn Musical Bureau, during the months of January and February. While he will be in the country the entire season with the exception of these two months Mr. Ruffo will devote the balance of his stay here to operatic performances. Alma Gluck will also return in December next for five months' tour. Her successes in London this past spring were so emphatic that she has been offered a large number of engagements throughout the English province, but has declined to change her plans and will spend the fall with Madame Sembrich at her villa in Nice, preparing new programs for her forthcoming tour. Her first New York appearance will be in a song recital at Carnegie Hall on Tuesday afternoon, January 6.

Madame Louise Homer is to make a six weeks' concert tour prior to the opening of the opera season. This tour will take her as far west as Sioux Falls, S. D. Her tour opens on October 5 and ends on November 12.

Other artists under the management of the Wolfsohn Musical Bureau include Florence Hinkle, soprano, who will open her season at the Worcester Music Festival in October, and is scheduled for two appearances in New York in recital Tuesday evening, October 28 and in December with the Oratorio Society. Mr. Evan Williams, the great Welsh tenor, who will make his re-appearance in New York in recital in Aeolian Hall on Friday evening, November 7, and later will be heard with the Oratorio Society in its Christmastide performances of "The Messiah." Mr. and Mrs. Reed Miller, tenor and contralto, who will be heard in their first recital in Aeolian Hall on the evening of December 3. Mr. Miller will also be heard with the Oratorio Society in March, and Margaret Keyes, the very successful contralto. While abroad Mr. Adams closed several contracts for new attractions to visit this country during the season of 1914-1915.

———♯♯♯———

CHRISTINE MILLER

Recital, Chattanooga, Tenn., November 21, 1912. "In presenting Christine Miller, a contralto of superlative charm, the Chattanooga Choral Society arranged for this city one of the rarest of musical treats. Not for some time has a vocal artist of the caliber of Miss Miller been in Chattanooga. Her voice, a deep, strong contralto, was not the singer's only asset. Her gracious bearing, personal attractiveness and an unusual kind and very happy way of entering whole-souledly into the spirit of her various renditions drew from the audience an enthusiastic applause and appreciation that are exceptional here."—Daily Times.

"With an enthusiasm that was instantly contagious Miss Christine Miller, contralto, sang through a delightful repertoire before an appreciative audience in the hall of the Chamber of Commerce. Brought to this city by the Chattanooga Choral Society this "bonnie Scotch lassie" from Glasgow, demonstrated the truth that the height of artistic achievement lies in simplicity and sincerity. Her voice is a pure contralto of fine range, keeping well its uniformity throughout. As is natural with such a voice, its sympathy and appeal are more apparent in the lower notes. Her enunciation is perfect, and not a word was lost upon her hearers, who from first to last attested their satisfaction in prolonged applause, eliciting many encores."—The News.

(Advertisement.)

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ELEANOR EVEREST FREER

A miniature (advertising) edition of "My Garden" by Freer, has been issued by William A. Kaun Music Company of Milwaukee, and proves most interesting. This charming little song is No. 8 of Op. 10, "Six Songs to Nature," all of which are splendid as to musical development and very delightful in form and style.

REFLECTIONS FOR PIANOFORTE STUDENTS

By Sidney Silber

Don't be a "dry" pianist, no matter what your moral or political convictions are. In the sight of so many "bars," it is incumbent to play with a "liquid" tone.

Until equal suffrage is granted in all the states, women may find solace and abundant excellent opportunity for "self-expression," self-development and self-assertion in piano playing. No law prohibits it.

When you think you have mastered a composition, "try it" on some disinterested person—preferably one who is ignorant of technical values. If you please such a person, you may be satisfied that you have made music.

To be a first-class pianist, you must be able to attract, fascinate and charm your listeners. To be a great pianist, you must compel. All of this must be done legitimately, i. e., you must preserve the spirit of the music, and express personality and individuality.

The pedals often cover a multitude of keyboard sins. On the other hand, they frequently mar excellent keyboard work.

"Traditional interpretations" have been grossly overestimated.

A paraphrase on two lines of "The Rhyme of the Ancient Mariner," which applies to many students:

"Notes, notes everywhere,
And not a bit of music."

It is safe—even advisable—to emulate the example of great artists. They are the "doers" in art.

A public demonstration by an artist, if intelligently listened to, is worth months of instruction by the best of teachers.

There is no "one and only correct" way of playing any passage, much less a composition. The main thing always, is to convince and to make others feel. That is the first and last requirement of interpretative art.

Music was brought into the world to uplift and beautify our humdrum existences. Any one who produces only a repetition of this humdrum spirit should be publicly proclaimed a nuisance.

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NORFOLK FESTIVAL

The Norfolk (Conn.) Festival held on Wednesday evening, July 23, was more noteworthy than its predecessors. Long before the day of the concert the 700 seats in the Congregational Church were sold, and several hundred eager music devotees grouped themselves around the edifice in order to listen from the outside.

Mme. Schumann-Heink and H. Evan Williams were among the artists. The program was an artistic and ambitious one and was listened to with great attention by the huge audience. The honors of the occasion were carried off by Mme. Schumann-Heink and Evan Williams.

Following is the program of the Nineteenth Annual Musical Entertainment at Norfolk, Va., on Wednesday, July 23; Gaston M. Dethier, conductor:

Prelude (Organ) ..... Dethier
Gaston M. Dethier
Air, Woe! Woe Unto Them, from Elijah ..... Mendelssohn
Song, My Heart Ever Faithful, from Pfingst Cantata ..... Bach
Mme. Ernestine Schumann-Heink
Recitative, Ye People Rend Your Hearts..... Mendelssohn
Air, If With All Your Hearts, from Elijah ..... Mendelssohn
H. Evan Williams
Air, Come Unto Him, from Messiah .....Handel
Miss Minnie Welch Edmond
Trio, Light Eternal, from Manzoni Requiem, Verdi
Mme. Schumann-Heink, Mr. Williams, Mr. Chalmers
Violin—
Prelude and Allegro ..... Pugnani-Kreisler
Adagio ..... Bruch
Edouard Dethier
Chorus, How Lovely Is Thy Dwelling-Place, from the German Requiem ..... Brahms
All taking part in this number
Variations on a Carol (Organ) ..... Dethier
Mr. Dethier
Songs—
A Spirit Flower ..... Campbell-Tipton
Yesterday and Today ..... Spross
Mr. Williams
Der Spielmann (Violin Obligato) ..... Hildach
The Maids of Cadiz ..... Delibes
A Moonlight Song .....Cadman
Love's Philosophy ..... Huhn
Miss Edmond
I Long for You ..... Hawley
Pilgrim's Song ..... Tschaikowsky
Donald A. Chalmers
Violin—
Prelude, II Act, from Cyrano .... Walter Damrosch
La Chasse ..... Cartier-Kreisler
Zigeunerweisen ..... Sarasate
Mr. Dethier
Songs—
Spring Song, from Samson and Delilah, Saint-Saens
Erl King ..... Schubert
Spinneriedchen, 17th Century German Folk Song
Mme. Schumann-Heink
Aria, Summer! Summer! from Swan and Skylark, ... Goring Thomas
Mr. Williams and Sextette
Songs
Down in the Forest ..... Landon Ronald
Cry of Rachel .....Mary A. Salter
When the Roses Bloom ..... Reichardt
The Kerry Dance ..... Molloy
Mme. Schumann-Heink
Finale, Hail! Bright Abode, from Tannhauser..... Wagner
All taking part in this number

———♯♯♯———

ELSE HARTHAN—ARENDT

Following are some of the European press notices of Mme. Else Harthan-Arendt, soprano, who has lately come to Chicago to enter the professional field:

Stuttgart—Neues Tageblatt of January 10, 1907: "Everything in this concert was charming, especially the bewitching songs of Else Harthan, followed by rousing applause."

Stuttgart—Neues Tageblatt, March 6, 1907: "Else Harthan, who has already charmed the audience with her 'Rose,' expressing with feeling the poetical sweetness which characterizes this part. The collection of songs she sang before were also rendered in a perfect, artistic manner."

Heilbronn — Neckar-Zeitung, November 2, 1905: 'Miss E. Harthan, daughter of the well-known composer, Hans Harthan, from whom she sang also a collection of very delightful numbers, is in possession of a marvelous gold-clear voice, while her reciting is excellent and her appearance is graceful."

Canstatt — Canstatter Zeitung, May 2, 1906: "Else Harthan, a fine and well-trained soprano, obtained a rousing and well deserved ovation. She sang the beautiful aria from 'Freischuetz' with elegance and elevation, three songs by Brahms and three others by Hans Harthan in such perfect manner, that the applause would not cease till she sang several encores.'"

Munich—Neueste Nachrichten, December 3, 1906: "Else Harthan appeared before a distinguished audience and proved to be an excellent qualified singer. With songs by Schubert, Schumann, Franz, Brahms, Reger, Wolff, Liszt, Rubinstein, and Harthan she had plenty of opportunities to show her many sided talent, and it must be said that she did justice to every one of the composers and delighted the crowded assembly."

———♯♯♯———

Joergen-Dahl.—Music News regrets to announce the death of Lawrence Joergen-Dahl, which occurred on July 26. Mr. Joergen-Dahl was a fine singer and a man whom it was a pleasure to know.

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OPERA ANNOUNCEMENTS

In time past, it has been the prevailing custom with operatic impresarios to announce their prospectus, possibly as early as thirty days previous to the first performance of their season, and then by reason of the idiosyncracies of artists, to issue daily bulletins, announcing changes, both as to opera and cast. Cleofonte Campanini appears to be made of livelier stuff. Ever since the curtain fell on the last opera of the last season, he has been busily engaged, rounding up the forces of the scattered stars that he has engaged for the season of the Chicago Grand Opera Company. This tireless and well directed enterprise has secured results that are as firmly fixed as an opera contract will allow and he has been able to send to Manager Bernhard Ulrich of the Auditorium in Chicago, not only the list of leading people, but the repertoire for the entire season, four months in advance of the opening. Some important negotiations are still pending, but the secured stars are of a magnitude to at once arrest attention and win the commendation of the music-loving public.

He announces the engagement of the following well-known artists: Sopranos, Mary Garden, Carolina White, Lina Cavalieri, Frieda Hempel, Florence Macbeth, Jane Osborn-Hannah, Minnie Saltzman-Stevens, Maggie Teyte, Marta Dorda, Frances Alda, Jenny Dufau, Alice Zeppilli, Mabel Riegelman and a number of others. The tenor battery is the strongest ever brought forward by any operatic organization and includes: Alessandro Bonsi, Charles Delmores, Lucien Muratore, Aristodomo Giorgina, George Hamlin, Emilio Venturini, Giovanni Martinelli and Farrarri-Fontana. The contraltos present such favorites as: Schumann-Heink, Louise Berat, Margaret Keyes, Cyrena Van Gordon, Ruby Heyl and Julia Claussen. The baritones are as notable as the tenors, including: Tita Ruffo, Hector Dufranne, Clarence Whitehill, Vanni Marcoux, Giovanni Polese, Signor. Frederici, Nicolo Fosetta, Frank Preisch and Armand Crabbe. The bassos are equally stalwart tonalists: Allen Hinckley, Gustav Huberdeau, Constantin Nicolay, Vittorio Trevisan and Henri Scott.

The regular repertoire will embrace: (Italian), "Barbiere di Siviglia," "Lucia di Lammermoor," "Pagliacci," "Cavalieri," "Rigoletto," "Hamlet," "Tosca," "Trovatore," "La Boheme," "Jewels of the Madonna," "Il Traviata." (French), "Jongleur de Notre Dame," "Carmen," "Louise," "Thasis," "Samson," "Herodiade." (German), "Tristan and Isolde," "Lohengrin," "Die Walkeure," and "Parsifal."

A repertoire of English opera has been arranged for Saturday evenings and will include: "Hansel and Gretel," "Cinderella," "Carmen," "Tales of Hoffman," "Marta," "Mignon," "Faust," "Cricket on the Hearth," "Natoma," "The Lovers Quarrel," "Cavalieri-Rusticana" and "The Secret of Suzanne."

There will be notable revivals of: "Fedora"—Muratore and Cavalieri; "Gioconda"—Bassi, Ruffo, White and Claussen; "Manon"—Garden and Bonci; "Don Giovanno"—Ruffo, Giorgina and Dufranne; "Linda di Chamonie"—Tita Ruffo and Rosa Raisa; "Puritani"—Bonci and Macbeth; "Pelleas and Melisandre"—Garden and Martinelli; "Madame Butterfly"—Amedo Bassi and

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Hillsboro, Ill., The Hillsboro Journal.
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Phoenix, Ariz.—C. R. Neutzel, Arizona School of Music.
Keokuk, Ia.—Mrs. E. B Summers.
Joplin, Mo.—Mary Bingham, 812 Wall street.
Burlington, Ia.—Ralph S. Perkins, 859 High street.

Rosa Raisa; "The Girl of the Golden West"—White and Martinelli.

The novelties are: Massanet's "Don Quichotte," with Mary Garden and Vanni Marcoux; Fevrier's "Monna Vanna," with Mary Garden and Lucien Muratore; Franchetti's "Christoforo Columbo," with Tita Ruffo, Amedo Bassi, and Rosa Raisa; Leoncavallo's "Zingari" with Bassi, Raisa and Polese; Kneitzel's "Le Ranz des Vaches," with Dorda, Claussen, Dalmores and Dufranne; Gnecchi's "Cassandra," with Carolina White and Julia Claussen.

There will be three performances of "Parsifal" Sunday afternoons in January The season opens in Chicago the week commencing November 24.

♯♯♯

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Programs for Friday, Saturday and Sunday:

FRIDAY, AUGUST 15, 1913, 8:15 P. M.
"Lucia Di Lammermoor, opera by Donnizetti
(Second Act and Mad Scene)

Lucia ..... Jennie Dufau
Alice ..... Florence Mulford
Sir Edgar ..... Lenoid Samoloff
Henry Ashton ..... Louis Kreidler
Bide the Bent ..... William Schuster
Sir Arthur Bucklaw ..... Harry Davies

INTERMISSION—30 MINUTES

Wagner Night

Tannhauser Overture
Walter's Prize Song from Meistersinger
Dreams from Tristan and Isolde
Ride of the Valkyres

SATURDAY, AUGUST 16, 1913, 3:00 P. M.

Overture, "Roman Carnival" ..... Berlioz
Cortege Fantasque ..... Moszkowski
Waltz, "Tales from the Vienna Woods" ..... Strauss

INTERMISSION -30 MINUTES

Adagio Pathetique ..... Godard
Two Hungarian Dances ..... Brahms
Serenade ..... Schubert
March from "Queen of Sheba" ..... Gounod

SATURDAY, AUGUST 16, 1913, 8:15 P. M.
"Pagliacci, Opera by Leoncavailo
(First Act)

Nedda ..... Lois Ewell
Canio ..... Lenoid Samoloff
Silvio ..... Louis Kreidler
Tonio ..... Wm. Schuster
Peppe ..... Harry Davies

Prologue by Louis Kreidler

INTERMISSION—30 MINUTES

Soloist, Mr. Bruno Steindel

(a). Kel Nidrei ..... Bruch
(b). Tarantelli ..... Popper
Scenes "Neapolitaine" ..... Massenet

SUNDAY, AUGUST 17, 1913, 3:00 P. M.

Overture, "Sakuntala" ..... Goldmark
Scenes Alsaciennes ..... Massenet
Spanish Dance ..... Moszkowski

INTERMISSION—30 MINUTES

March from "Tannhauser" ..... Wagner
(a). MaBelle qui danse
(b). Ronde D'Armour ..... Van Westerhout
Polonaise ..... Svendsen

SUNDAY, AUGUST 17, 1913, 8:15 P. M.
"Martha," Opera by Flotow
(Third Act)

Martha ..... Jennie Defau
Nancy ..... Florence Mulford
Lionel ..... Lenoid Samoloff
Plunkett ..... Louis Kreidler
Sir Tristan ..... Phil Fein

INTERMISSION—30 MINUTES

Polonaise ..... Wieniawski

Solo for Violin, Mr. Harry Weisbach

(a). Lament
(b). Little Serenade ..... Catalini
Waltz, "Roses from the South" ..... Strauss

JOINT RECITAL AT OCONOMOWOC

Mrs. Catharine Pannill Mead, soprano, and Miss Carol Robinson, pianiste, of Chicgo, appeared in joint recital at Oconomowoc Friday evening, August 8, at Draper Hall.

This, the third mid-summer musicale, proved to be unsurpassed in point of attendance and unexcelled by any previous recital. The program:

Voice—
The Joy of the Morning
The White Dawn Is Stealing
The Moon Drops Low
..... Charles Wakefield Cadman

American Indian Songs
Catherine Pannill Mead

Piano—
Impromptu Op. 36 ..... Chopin
Ballade Op. 47 ..... Chopin

Miss Robinson

Voice—
A Plantation Lullaby ..... Original Negro Melody
Sweet Miss Mary ..... W. H. Neidlinger
Mammy's Song ..... Harriet Ware
Banjo Song ..... Sidney Homer

Southern Darky Songs
Mrs. Mead

INTERMISSION

Piano—
Arabasque G major ..... Debussy
Claire de Lune ..... Debussy
Of B'rer Rabbit (from Fireside Tales) MacDowell
Concert Etude ..... MacDowell

Miss Robinson

Voice—
The Log of the Good Ship
Nod
The Little Dutch Garden
A Song of Singing
..... Catherine Pannill Mead

Catherine Pannill Mead

Piano—
Rhapsodie F sharp minor ..... Dohnanyi
Widmung ..... Schumann-Liszt
Bourree Fantasque ..... Chabrier

Miss Robinson

The Elderly Person

It was at the breakfast table that the dear Lady spoke to the opposite end of the table in this wise: "Father, can't you take us for a drive up the Bottom Road before you go to the office? It's a fine morning and we may not have another such. I can see that the Elderly Person wants to go. Any reason why we shouldn't drive?"

The Elderly Person made his eyes behave by attentively regarding his porridge, very much as a child does who is fearful of showing too much eagerness and so upsetting a prospective cup of happiness. As becomes all household heads, there was no immediate answer, and psychological forces were kept busy in rushing first aid toward a possibly injured suggestion. Then the guarded "I guess so" slipped out impersonally, the aids sped back to their stalls to recuperate, and there was a distinct air of anticipation during the rest of the meal.

The Elderly Person had been having a species of interview with the Bottom that morning early. One of those calls which you hear often but do not always heed, intimated that there might be something worth seeing from the window in the guest room he was tenanting. The events of the night before were rather unforgettable, and perhaps the whippoorwill's song sounding far away across the wide valley was ringing yet. Those birds are so unstoppable once they get going. The picnic had been a success and "Sunset Hill" all that its friends had pictured it. The birds had sung their sleepy songs just as promised, and the glow and flush of the setting sun put forth a light which was never on sea or land, as Wordsworth says. And the lunch among the bunch berries enlivened by the friendly repartee, had been unhesitatingly good. But the mosquitos had resented the intrusion into their premises and bitten furiously. And the young woman who had once had an experience with chiggers could not be sure that those unwelcome guests were not present. And the burning civic question as to the need of public playgrounds obtruded itself into the conversational landscape. These had shortened the sojourn but lengthened the ride homeward through the gathering night. And the comradeship of the man at the brakes was of that sort which never fails even though the spoken words were few. While the Elderly Person lay there drowsing over these things, the whistle of a train sounding long and echoing far out through the stillness had served to waken him so fully that he rose up to see what he might see, just like the bears which went over to Charleston in the old song.

The Bottom was the lowland to the north of the city which of itself was sited on many hills. The yearly spring overflow of the river running by had in a way hampered the use of this land for the activities of trade, and so the growth had not gone very much beyond the bluffs at first. Lumber mills and factories which could be erected on piles pioneered the way in due time, however, and a brave railway put its roadbed up on embankments and later on set up its roundhouse there, too. But for the most part the chances were taken by small farmers in a speculative way, and that left large spaces to be covered by the willows and other quick-growing shrubs and trees. In the fresh morning light these all shone with a fresh, crisp rustling green, along whose edges and between the islands further away the bayous and sloughs lay like silver ribbons. The train rattled by, leaving in its wake a heavy roll of purple smoke. This floated and drifted into the pockets of the greenery and slowly dissolved from a thick mass into a delicate haze which undulated like a gauzy scarf in a gentle wind. Across this slanted the first long streamers of the sunlight's soft gold, tinting and irradiating the haze with a thousand evanescent shades of color. . . . There were many lines of travel toward the lowlands, but there was but one bottom road after all. All other routes converged to it, and by this token it was capitalized into the Bottom Road. The motor car whirled down the streets and then turned sharply into a by-street which soon became a rocky ledge cut out of the steep bluff. On the bluff's summit and following its circle, homes were perched in plenty. Looking up at them their position seemed precarious, as though a good stiff wind might tip them over during some of its pranks. The growth on the bluff was a superb tangle. All sorts of trees dug their roots into the veins of the rock and tossed branches far and wide with confidence. To this challenge the wild grapevines had responded and run up the trunks and ledges and wherever a foothold was found, then sent tendrils out to reach for relatives. They clambored everywhere, making tents of trees, hiding the bruises made by storms, bridging gaps and chasms, flying long ropes and trellises of green, and at that moment filling the air with the sweet smelling savor of its smoky green bloom. At intervals long flights of steps came down from the bluff's sides to the boat houses below, and peeping out from each riser was all the chaotic loveliness of the unrestrained freedom. Every wild thing found a chance to express itself in the tangle, even to a paw-paw shrub which properly belongs further south, and the peach seeds finding lodgment and sustenance had become trees. So, too, the wild plums and wilder cherries, to say nothing

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of the ever-willing elms and lindens. Oaks of many kinds were there, even to the semi-tropical species which holds out ready arms for the drooping moss. In the latter's absence the wild cucumber and bind weed had scrambled to many points and lent their shades of green as well as floweret spikes and cups to enliven the picture. Later on one could fancy the blaze of gold, lavender and purple that would fill each interstice for the wild sunflowers and countless asters plants were growing vigorously. And the tall sunflower whose round, many petalled head follows the sun in its course daily, and has a pliable stalk that can stand the twisting, had buds ready for bursting. This is the flower of which Tom Moore sang in "Believe me, if all those endearing young charms," and thus christened the criterion for all elderly lovers, because of its loyalty to the same old love right along.

Soon the many turns and angles leading to the converging point were deftly accomplished and the machine bounded into the capitalized road. And this crept around the bases of hills, over the many turnings of the same stream, past farm houses with trim gardens and farm houses where the garden was not; past barns tidy and untidy; past giant elms with wide-spreading branches, growing singly or in groups with that sturdy independence which belongs to elms; past cornfields where the crop had a good start, and past fields where one knew that the adage would not hold good that the corn, to be safe, must be knee high by the Fourth of July; past thickets of young growth fighting and striving for a new start on the site of the parent estate; past hillsides newly cleared where the stumps of trees mourned pathetically; past land black with rich loam, and fields where the yellowish clay poked its non-productive substance into view; past clumps of willows clipped and cut back but still determined to grow; past thrushes singing in treetops and cardinals on bare branches; past silent pools holding themselves rigidly smooth so that the trees and clouds might have a clear mirror in which to make the daily toilet; past meadowlarks on posts and wires; scaring birds from the sun and dust bath that they must take in the middle of the road to rid themselves of the pests which find harbor among their feathers; past wire fences turned into hedges by the fearless bindweed which flatters the senses by its delicate cups held up and encrusted with dew and makes one forget its militancy when once it gets inside the fence; past moving wagons and buggies and carts and a motorcar in trouble by the roadside, where a stop must be made to offer aid, as becomes ships that do not pass in the night; past tempting side roads which lead between hills that look cool and inviting; past snake fences and barbed wire enclosures and even old-fashioned pickets; past horses let loose in the pasture who rush up to inspect and then turn and dash carelessly away with flying heels; past cows busy with the new clover and filling the seven pockets for reflective cud-chewing after while; past barefooted boys and prim little girls en route to school; past the friendly blacksmith shop, the pioneer for the village to rise in that place some day; past shady lanes and through stretches of open roads; past clusters of the fresh-blooming spiderwort waving good-naturedly from coverts, quite tempting as a table ornament for the coming dinner party but discarded because of its sticky stem. And over all the glowing sunshine and soft airs and the smile of abundance and prosperity in the fields of plenty. The terminus is "The Farm," where the land is rich and productive because it has been reclaimed by drainage. The broad bosoms of the softly heaving fields basked in the morning glow. The lines of planted corn were marked and outlined with that precision of modern farming that gives for comeliness. Fences were in order, occasional trees dotted the expanse and far away the sparkle of the blue water wound in and out among the willows. The tenants' cottages stood at intervals as sentinels watching unwinkingly. The lank legs of the windmills held up the creaking wings. The roads crossing and intersecting twined in and out like irresponsible bits of twine thrown haphazard. The lazy smoke rose from the chimneys and roses bloomed in the dooryards. The Elderly Person asked the name of the much-loved place. It had no real name save "The Farm." Well, then, he would give it a name. He would call it "Smiling Acres." At least it would be that to him always, for it fairly shone with the benediction of beauty. . . . .

THE ELDERLY PERSON.

THE NEW CATALOG OF THE AMERICAN CONSERVATORY

The new catalog of the American Conservatory is one of the most attractive books of this kind ever received. From it we gather that the Conservatory experienced the most successful year of its existence. Not only did the enrollment exceed that of any precious one, numbering somewhat over two thousand during the season, but the quality of its student body included a larger percentage of talent than ever before. The graduating class was the largest in its history, representing twenty-three states.

From the catalog we notice that some further additions have been made to the faculty. These include the following: Piano, Frederick Persson, a brilliant young pianist; Florence S. Burke, William Haeuser, Alma Kroeger; Voice, Louise Hattstaedt-Winter; Vocal Repertory, Frederick W. Root; Lecture Department, Eric DeLamarter; Dramatic Art, Miriam Doyle, Edwina Suess; Dalcroze Eurhythmics, Lucy Duncan Hall..

Eric De Lamarter, the capable critic, organist, composer and chorus director, will deliver a series of lectures on the modern art song and Elizabethen Chamber music, which will undoubtedly be of very unusual interest.

A new and important department will be the classes in the Dalcroze System of Eurhythmics, under the direction of Lucy Duncan Hall, an authorized instructor of that system, who enjoyed a thorough training at the main school in Helleran, Germany. From present indications these classes will not be able to accommodate the applicants. A special circular stating particulars will be sent on application.

The twenty-eighth season will begin Thursday, September 11.

THE PERFUNCTORY MUSICIAN

A Paper Delivered Before the National Association of Organists' Convention at Ocean Grove, N. J., Thursday, August 7.

By CHESTER H. BEEBE

My Dear Friends: With a consciousness that the National Association of Organists does not contain among its members such a person as a perfunctory musician, I am asked to remark about that particular class of musicians that does not exist within our ranks. The only excuse I can find for such a paper as this, might lie in the fact that unless we are all mighty careful, we may all become perfunctory musicians. I take it then that this paper is but a warning to those of us who at some time of life, may develop a more or less strong tendency in the direction of "Taking Things Easy."

Following along the lines of my own inclinations, I would desire to preach a little sermon on three texts: "If with all your hearts, ye truly seek me, Ye shall ever surely find me;" "As a man thinketh in his heart, so is he;" and it is "The Little foxes that spoil the vines."

Who is the perfunctory musician? I take it that it is he who for some reason or other, is careless, neglectful, lacks interest in the things at hand. I can readily imagine that the perfunctory musician is mentally weak, and morally unfit for his job. I can see him easily discouraged, morally unable to face difficulties and finally falls into a rut where he remains until some kind Rector or music committee helps him out of his difficulties and relieves him of all his responsibilities and duties.

We usually find the perfunctory musician unhappy and disgruntled. Nothing but trouble ever follows him. The thought of a music committee makes him shudder. The Rector always wants the wrong anthem. His own organ playing is never appreciated; and indeed I can easily imagine the perfunctory musician becoming a pessimist.

I have known musicians of this type who had some very high ideals, but who never had the courage to follow after them. "What's the use, it will never be appreciated" is a familiar phrase with them, forgetful ever of the benefit they would receive from their own efforts whether they were appreciated or not by anyone. They have a slight tendency toward honors they never merit.

We fortunately live in an age when we do not gain honor or recognition until we first merit them by doing something worth while. This is an age of action. It ought to be an age of thought. We ought to think and then act. Some of us act, and do our thinking after, thus proving that some of us are not at all times even rational. When the mental processes of the human mind do not follow in their proper order, medical men usually call such conditions insanity. I do not doubt in the least but that the somewhat abnormal mental conditions of the perfunctory musician might have a slight tendency toward some form of insanity. Psychologists tell us that perfect minds do not exist, but that some are more perfect than others, and that in a sense, we are all insane. Possibly as we look back over our lives, we shall see things that would make us all believe that we either are, or have been insane at times at least. I think we can all agree with the psychologist.

Well, then again we have the man who has a slight tendency toward perfunctoriness. He has ideals of a very high order and he attains some degree of success if not great success. Compliments and flattery for his splendid achievements, turn his mind. He sits down, pats himself on the back, and says to himself—"Thank God I am not as other men." There is none, no not one, quite so big as he, none so mighty, none greater. He grows too big to comfortably fill his own hat and shoes, and incidentally his own job. He is too great to associate with the lesser lights in his profession. Soon he loses his associates, who shun him wisely, he loses his job and finally wonders that the world does not appreciate such a genius as he. Let us forget him, poor fellow.

Then there is the other fellow, just the opposite of the two classes mentioned. He is the man with a vision, a mission, an ideal. He is conscientious and honest in his work, sincere towards his fellows, has arrived at that point where he can see and love that spark of good in everybody and everything, smiles and thanks God for the privilege of living. He is the man who curses nothing, pities the mentally and morally weak and blind, and ever at the right times offers the encouraging word to the needy.

Compliments and flattery go in one ear and out the other with him. Criticism, be it good or bad ,he values provided it comes from an intelligent source. He has no time for the idler for he is ever busy; knows nothing but success and is never licked. Nothing of value is too small for his attention. Unfortunate experiences that would be others' failures, he turns to good account and profits by them. He is the man who takes life seriously, realizing that God Almighty is not playing a game of tin dishes and tin spoons with this universe. He appreciates his duty to society and makes the most of his life; he has an ideal and insistently follows it. He writes, and studies, teaches and practices, and when we hear him we marvel and wonder how he does it all. He lives among living truths; dead issues have no place in his life. He forgets the things that are behind and ever forges ahead toward the ideal. He is optimistic, but intelligently so. His is the ideal life in all directions. Such and more besides is the true musician. How magnificently proportioned he is.

Can we ever approach such ideals? It seems to me that we can, if we ever bear in mind the fact that the words of the master musician are just as literally true today as when they were uttered thousands of years ago and that they can apply to

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present conditions as they did previous conditions.

Listen"If with all your hearts ye truly seek me, ye shall ever surely find me."

We may not all agree as to the application of that magnificent passage of Scripture, but we dare not question the passage itself.

The trouble with the most of us lies in the fact that we seldom if ever really and truly seek things with our whole heart. We sometimes deceive ourselves into thinking that we do, but the fact is that we are invariably dishonest in our dealings with ourselves. We are unwilling to pay the price of such seeking. We are not in earnest. Intelligent seeking with the whole heart, will surely ever find the desired end. If it were true that we might seek things with all our hearts and yet never find them, what a lot of fools we would be.

The majority of us get so very little out of life because we put so very little in. You can't get something out of nothing. Why is it that there are so many people who refuse to believe this. They are everlastingly looking for something for nothing. If we as individuals, put nothing into our own lives, how under heavens can we ever hope to get anything out. Life is an investment and we get interest on exactly what we invest.

Well, most of us at least would like to have our lives count for something. We are honest, or at least we mean to be honest. We are doing all that we can, and yet we do not succeed. What is the trouble now? ?

Listen, let me tell you: "It is the little foxes that spoil the vines." There are little foxes in my life and in your life. You know what they are. Perhaps laziness, indifference, love of ease and comfort, too much trouble to work hard, lack of rational reasoning, lack of intelligent mental training, flattery, etc., and a million other things. These and countless other things have been the "Little foxes" that have ruined the lives of more great men than have ever graced the pages of history. More great men are dead today, dead in every sense of the term, because of the "little foxes that spoil the vine" than you or I will ever have any idea of. There are mental foxes, moral foxes and physical foxes that you and I must fight if life is ever to count for anything. Most of us allow these life destroying foxes to so insidiously creep into our lives, that when life is nearing its close, we pause and look back in horror when we realize what our lives might have been, if we had only done so and so.

How many of us organists allow that miserable little fox "a poor organ" to come between us and success; or some ungodly music committee or Rector just as if that particular church could never contain a new organ, or as if that one miserable music committee represented the entire universe of music committees, or as if that one narrow-minded, bigoted clergyman was the only one you would ever have the opportunity of meeting.

Don't you forget my friend, that if you don't get a new organ in your church in place of that old fire-trap that is there now, someone else who has a little more intelligent determination than you will do it after you are gone. You'll wonder how he did it and it will be to your everlasting disgrace that you did not make the most of the opportunity when it was yours.

Don't you forget either that there are music committees in some churches that have a more well defined knowledge of musical conditions than you ever dreamed of. Find them. If you don't, remember someone else will just as sure as guns.

Then don't you forget that in the place of your narrow minded, bigoted clergyman, you will find some of the most noble, Godly men the Almighty ever breathed the breath of life into. Most of us are so fast asleep that we fail to see these things until it is too late.

I plead with you that you refuse to allow these cursed little things to be the "foxes" that will eventually spoil your lives.

The mighty men of this world have been the men who have had to fight that they might achieve. They have met these sneaking little foxes face to face and have killed them off one by one. If the organ in your church, the music committee or the rector or anything else are proving foxes in your life, get rid of them. If by killing off these little foxes in your life, you have made yourself worthy of better things, better things are waiting for you, but you must first kill off these things that so clinging in their nature drag us down to eternal death.

If you will pardon a personal reference, I would like to relate a personal experience.

Some years ago, this thought of "The little foxes that kill the vine" came to me while reading the Bible as I occasionally do before retiring. As I tried to sleep the thought came to me that I was allowing the "little foxes to spoil the vine" of my life too. I had a miserable organ, a miserable choir and everything that tends toward making an organist's life a burden. It was a long and bitter fight, but today if we should enter that building, we would find magnificent decorations, a beautiful organ and one of the finest choirs in that city.

Practically the same conditions existed in the church I was privileged to serve next, and in my present position there was still another little fox to be killed. The result has been that today I can boast of a truly magnificent church, one of the finest music committees and choirs that ever served any church, and a minister who is second to none in the world. I have an idea that the next "bad organ fox" that comes around, I shall know pretty well where to strike to kill.

As you look at the things in your life that are the "little foxes" they loom up like mighty devils, no doubt. Just keep in mind that they will remain as they are just so long as you allow them, no longer.

The reason for an old worn-out squeaky organ being in your church can be traced to the fact that there is a "fox" lurking around somewhere. It's to your everlasting disgrace if you don't hunt him out.

Every old worn out organ in any church in existence, is a disgraceful monument to

the man who can, but simply won't or don't.

"As a man thinketh in his heart so is he."

The success or the failure of your life and mine, can be traced to the fact that we either did, or did not "Think in our hearts."

In the last analysis it will be found I think that the outer man corresponds, or conforms to the inner man. The man who in his heart desires to get somewhere in this life, gets there.

Thinking in a man's heart implies the process of action. No man has any moral right to think unless his thoughts are productive of some definite results. Possibly it is a mighty good thing that the thoughts of some people were never put into action. There might be a less population of the "mother-in-laws" and others who might be competent to do society a good service.

The man who in his heart "thinks" to become a better musician does not turn out to be what we vulgarly might term a "slouch."

The perfunctory musician is indeed a man who does not intelligently "think in his heart." This old world of ours needs men who are doing some downright real honest thinking in their hearts.

The average man is all too unconscious of the value of his own environment and opportunities. How often do we hear men express themselves that they are glad that the day is over,—the opportunities gone, no further chance to get further for that day.

How horrible it is when we stop to think of it, and yet we all do it time and again.

How wonderful it is when we think of it that each day we have handed out to us minute by minute, twenty-four hours, every faction of it full of tremendous possibilities. We can't steal time, we can't borrow time from tomorrow, we can't save time. It is ours and we have all the time there is. There is no such thing as more time. The man who says he will do so and so when he gets more time deceives himself for he has now all the time there is.

What are we to do with this daily miracle (as Arnold Bennett terms it)? This is a question that each one of us must answer for ourselves.

To experience the great things of life, is the privilege of every man if he "wills it so," constantly "seeking and thinking with the whole heart" and killing off "The little foxes that spoil the vine."

There can be no such thing as a perfunctory musician if he intelligently "seeks and thinks" and kills off the "little foxes."

The subject of this paper, "The perfunctory musician," as I have treated it, is perhaps out of place at a convention such as this one, yet I have hoped that it might be the means of encouragement to some one who may have a bitter fight ahead.

I can but trust that it has not been read without some slight value or interest to those of you who have been good enough to listen to it.

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Wills.—Miss Rena Wills, one of the best known organists of Akron, Ohio, spent last week at the N. A. O. convention in Ocean Grove.

HAROLD HENRY

The announcement can be made of the imminent recovery of Harold Henry from a severe and sudden attack of appendicitis. It has not been found necessary to operate, in this case, and Mr. Henry will undoubtedly be able to fill his engagement at the MacDowell Festival. The surgeons in charge of his case assure him that he will be able to leave for the cast the beginning of next week.

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Editorial

AS TO PUBLICITY

A fine serial story, "The Price of Place," is running in the Saturday Evening Post. In the last installment of this story two public men in Washington are talking. It might be worth while even for musicians to read what the wiser one has to say:

"I see you are getting your name into the papers," observed Senator Paxton one day when he and Marsh were talking together.

"Oh, yes," yawned Marsh; "the reporters pester me a good deal."

"Aha!" said Paxton. "So that's your attitude, is it—bothered by the reporters! Well! Well! That, I should say, is a crying shame. There is only one other thing I can think of that equals it for downright discomfort, and that is not to be pestered by the reporters. Jim, you go and take a long look at yourself in the glass. You will observe a rather sturdy, amiable person, who owes about all he has to the reporters who are pestering him, as he says. If the reporters hadn't mentioned you you would be back there in Morganville practicing law. Don't assume with me that pose of indifference to publicity. It may go with some of the weak-minded ones, but never with me.

Let me tell you something. The pose of indifference to what the newspapers say about you is the first and one of the greatest signs of that political hypocrisy that is crystalized here in this Washington outfit. There isn't a man in this Congress or in this government who is indifferent to publicity, who doesn't yearn for pleasant references to himself in the papers, who doesn't read and reread everything complimentary that is said about himself. It is the public boast of one of the biggest men in the Senate that he cares nothing for what the papers say about him, and never reads them; but I know absolutely that each clipping bureau in this country has standing orders from him to send him every item it can find that has his name in it.

We affect to think we are hardened to criticism, and all the time we hate it, loathe it. We smile in a superior way and say: "Oh, well, the boys have to have something to fill up with," whenever they print a pleasant story about us, and privately we gloat over the mention of our names. Quit that pose, Jim! Get all the publicity you can. We need it. It is our staff of life. It works two ways—we love it and we fear it. In the old days it was possible to do a good many things we can't do now, because the reporters were not so numerous and the news-distributing facilities not in their present perfected state. Now those chaps are looking into everything, and you don't want to be pestered by them. You want to pester them instead, or cultivate them rather, for they can make you or they can mar you, and its all in the day's work with those enterprising persons.

Most public men take a wrong view of the business of the reporter. They think the reporter comes to them because he needs them. That isn't it. The reporter comes to see a public man because that is the way he makes his living. He would much prefer to be having his own fun than to be chasing after a statesman, who nine times out of ten he has seized up to a gnat's heel as to his intrinsic bogusness and defects and desires. The man who gets along with the highly essential newspaper crowd isn't the man who patronizes them, which they resent, or the man who affects to consider them of no consequence in his career, but the man who meets them face to face, treats them squarely, tells them the truth and doesn't try to weigh them down with confidences. Reporters don't want confidential information. They want stuff they can print. They are wise. Most of them were here when we came, and many who are here now will be here when we go. They know the game, and it is hard to deceive them. All you've got to do to be squarely treated is to treat them squarely. They want no favors. They don't hanker for your companionship. Quit trying to fool yourself on this newspaper business, Jim, and go out and play it straight. You need all the publicity you can get, if you are square, and you don't need any if you are not square. You can help the first and you can't stop the second. That's all there is to that.

SINGERS AND ORGANISTS

Full often singers are heard to say that their work in church is damaged through the inability of the organist to provide "proper accompaniment." On the other hand it might be well if more singers knew something of a few points which were discussed at the recent convention of the N. A. O.

It was stated at that convention that singers do not study the conditions surrounding their work enough and that many who pretend to be church singers do not even know the most pronounced theological tenets of the church they seek to serve and that they frequently sing, or want to sing, sentiments entirely at variance with the beliefs of the congregation. A second point made was that so very few singers enunciate text in such way that it is understandable or know that the aspect of a solo sung in church should be sacred and that its message should be as sincerely and as definitely given as we expect the message from the pulpit to be.

In other words, church singing is different, or at least it should be different from all other singing. It is a part of the service of the church and should never, under any circumstances become mere vocal display.

PROGRAM MAKING

Somebody at Ocean Grove said that an organ recital should be planned so that one half the pieces pleased the organist, in other words, should represent the best he could do technically and interpretatively, and that the other half should be frankly and freely for the benefit of the audience, i. e., should not be "over their heads" in any particular.

It is a rule which should be observed in all concert giving.

The recital player or singer owes it to his art and to the master composers in that art to present something of the very best, for thus will he prove his own devotion and also educate and elevate his public.

But, if he follow this idea exclusively he will have no practical success for every miscellaneous audience, while it will accept some of the bread and meat music, also demands its salads and bon-bons.

If these be not forthcoming another caterer will be employed.

ORGANISTS NOT GOOD ADVERTISERS

Tali Esen Morgan says that organists, as a class, though the best musicians, are on a par with the old fashioned physician who deems it unethical to advertise; with but a minimum chance of the success which may come to the latter class without this modern help.

He says, that the critics of the great dailies throughout the country do not even know the names of many eminent organists, even great concert organists, and he is absolutely right in this contention.

The position of city organist in Pitts-

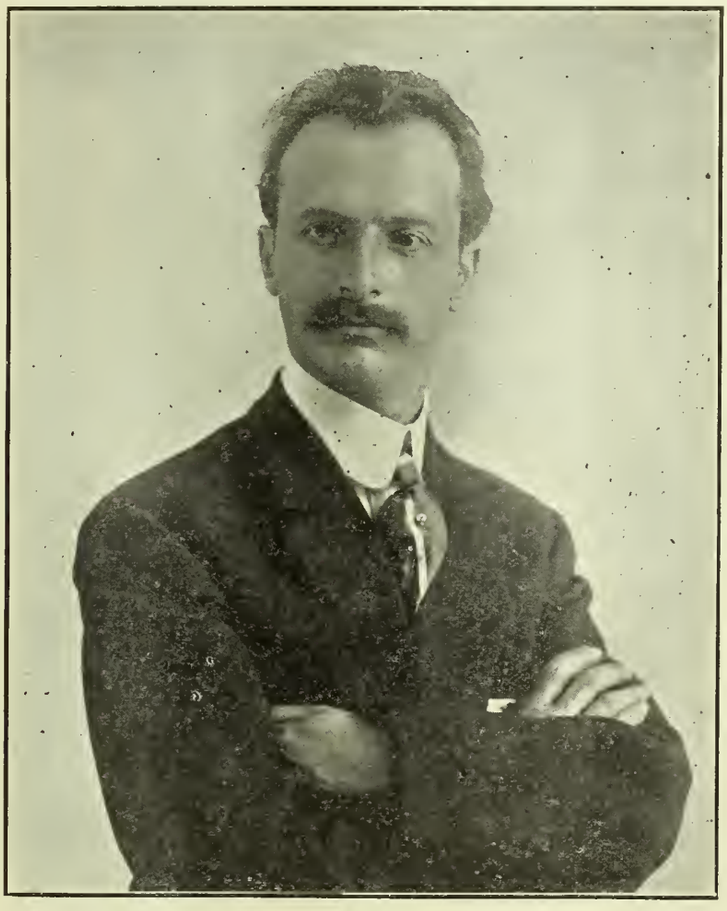
(Continued on Page 24)

Music News

MUSIC IN DENVER

By MILTON B. GRIFFITH

A cursory glance by an entire stranger at the musical conditions in Denver even in midsummer discloses the fact that that city's position on the musical map is placed there in capital letters. The city seems fairly alive with a fine list of first class teachers in all lines of musical endeavor, has many societies devoted to musical study, several up to date conservatories and two symphony orchestras. What other city in this fair land of ours can boast of two symphony orchestras. However, on the latter proposition hangs a tale and the discussion of the relative popularity of two personalities. But we will venture very little on this discussion. Throughout the summer at two gardens vying with each other in the appeal for popular support a symphony orchestra discourses at the same hour on the same afternoon in a finely chosen symphony concert. And both seem to be drawing good crowds too. They say that competition is the life of trade. This may be true, but in this case competition has gone mad and it has rather degenerated into the survival of the fittest. However, there seems to be some relief in sight. In a recent issue of the Sunday Post a local critic thus voices a more healthful view of things:



R. CAVALLO

Fortunately the present month will end the silly business of giving two symphony concerts on the same afternoon. May the absurd idea never be revived. The only good that can come of the practice—unfortunately born of bitterness and ill will—has been to create a sentiment for higher class music, and to put both orchestras on their metal—on their best behavior. The public has responded to good work performed, so that take the audiences together, they have been much larger than ever before during a summer symphonic season.

. . . . . .

The rivalry between the factions will continue, however, but on a much saner basis. Symphony concerts will be given during the fall and winter by both organizations, but not on the same afternoons. The Broadway Theater will be the battle ground. Cavallo, it is understood, will give seven concerts during the cold weather, and Tureman eight or ten. Soloists of prominence will be secured for both orchestras. It is probable Louise Homer will be the most featureful of the Cavallo list, while the Philharmonics expect to make an announcement as attractive. The concerts being on different weeks, some of Cavallo's fine performers may go over to the Tureman party for occasions, "by permission," which would be a proper and graceful thing to do. Thus, by courteous interchange, we could always hear good music, by the most skilled and competent of performers, at all the events.

. . . . . .

At Lakeside, the Cavallo Symphony Orchestra has held forth, Raffaelo Cavallo, conductor. This orchestra seems to have had a large advantage, having the best selection of men, and with Mr. Alexander Saslavsky, the noted Russian violinist, from the Damrosch Orchestra in New York, for its concertmeister. From all that could be learned, Mr Cavallo has done more for musical Denver in the line of developing a real interest in orchestral music than anyone else. In fact he has been the real pioneer. He is a musician of broad experience and good interpretative ideas and he conducts with authority. During the summer the following soloists have appeared with the orchestra at Lakeside Garden: Mme. Nordica, Henri Scott, Louis Persinger, Alex. Saslavsky, Lena Ellsworth Dale, Bessie Dade Hughes and Edward Fleck, one of the most prominent pianists of Denver. Engaged for the winter season of concerts at the Broadway Theater are, besides Louise Homer: Fannie Bloomfield Zeisler, pianist; Francis McMillan, violinist; Charles W. Clark, baritone, and several others under negotiation.

Mr. Cavallo is surely deserving to succeed in establishing his as the permanent orchestra of Denver, and it seems to be the desire of most of the better class of musicians and the prevailing opinion that this will happen.

♮ ♮ ♮

Mr. Edward B. Fleck was found in his elegant home on High street busily engaged practicing for his forthcoming appearance with the orchestra. Denver is, indeed, for-

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tunate to have registered among its resident musicians a pianist of the attainment of Mr. Fleck. He has a long record of student and professional career, beginning with his study at the Imperial Conservatory of Music, St. Petersburg, with Albert Pieczonka, Josef Pembar, Sr., and Anton Rubinstein. As instructor he has been associated with several conservatories in New York. Besides, he has given much time and thought to editing a book on instruction called the "Groundwork of Piano Technic," published by Breitkopf & Haertel.

* * *

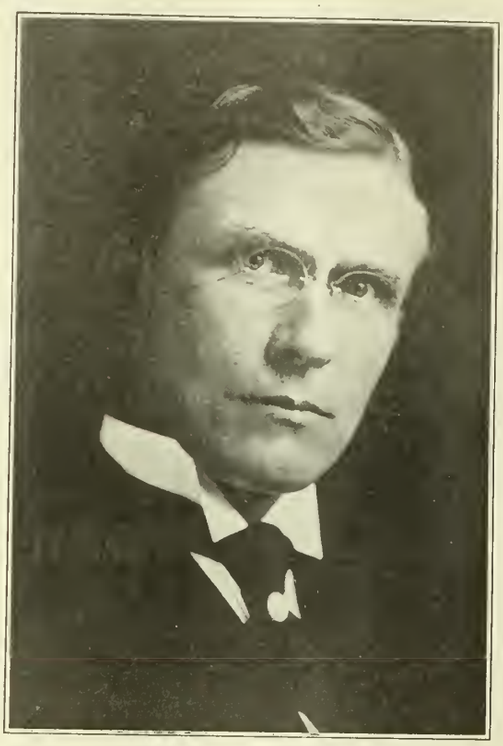
Mr. Franklin Cleverly was found in a most attractive studio in Brinton Terrace

FRANKLIN CLEVERLY

practicing away for dear life. He is preparing in a most ambitious way for big pianistic work with a very likely prospect of making good. With a most attractive personality, an indefatigable worker, with musical ideas fairly oozing from his finger tips, there is no such thing as failure. He is also doing a large amount of teaching even in midsummer.

* * *

Of the schools, one of the most prominent is the Western Institute of Music and Dramatic Art, located in the Brinton Terrace, East Eighteenth avenue. Mr. Frederick Schweikher, the founder of the school, its president and head of the piano department, has been intimately connected with the progress of musical affairs in the west for over fifteen years. His high artistic ideals, strong personality and lofty moral character have won for him a position of respect and loyalty among those who have dealings with him. His education was secured abroad under such eminent masters as Lebert, Eaisst, Rheinberger, Hieber, Kellerman and others. The advantages gained by such training have, however, only served as a spur to further investigation, especially along the lines of piano pedagogy. Mr. Schweikher fills many important positions in the city, among which are choirmaster and organist at the Central Presbyterian Church, sub-dean of the American Guild of Organists, director of the Arion Singing Society.



FREDERICK SCHWEIKHER

The Institute is incorporated and is in its fifth year of existence. It is delightfully located in what may be termed the art center of the city, has many commodious studios and a recital hall for lectures and student recitals.

With the Western Institute is associated one of the best known musicians of the country in the person of Dr. Henry Houseley. Dr. Houseley has appeared frequently in his manifold talents as organist, pianist, chorus and orchestra conductor, composer and lecturer. Coming from England about twenty-five years ago, he has been among the advance guard in the musical developments of this country. As a teacher of the theoretical branches he finds no superior anywhere. Aside from his arduous duties as instructor, he holds the positions of organist and choirmaster at St. John's Episcopal Cathedral, director of the Apollo Club, dean of the American Guild of Organists.

Assisting Mr. Schweikher in piano is

HENRY HOUSELY

Miss Shirley Lewis, who is a pianist and teacher of rare quality. She is a recent graduate of the institute, and by her indus-

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trious habits, her intellectuality and genuine character has won for herself the admiration of both her teachers and students.

Also busily engaged in teaching during

SHIRLEY C. LEWIS

midsummer was found Mr. Vere Stiles Richards, another of the institute's corps of instructors. Mr. Richards possesses a tenor voice of rare sweetness and beauty. Carefully and conscientiously he has labored for

VERE STILES RICHARDS

many years with prominent teachers, both east and west, to perfect himself in the science of voice production, and he stands a one thoroughly equipped to instruct in vocal art.

* * *

Some distance from the central portion of the city, but delightfully situated in the residential portion on East Colfax avenue, Mr. Paul Clarke Stauffer held sway with a large corps of teachers in Green Gables Studios.

Mr. Stauffer, the head of the piano department besides being director of the school, begins with this season the seventh successful year in Denver. His thorough preparation with notable teachers, combined with splendid principles of application and adaptability have caused him to reap remarkable results from every pedagogical effort. His school has been recognized by its merit as most thorough. Each department shows a good registration for the fall work which begins September 1. Besides a heavy teaching schedule, Mr. Stauffer has been elected director of the Thursday Music Club Chorus of Golden, Colo., and will be director of the Treble Clef Club (Denver), a new singing organization established by him last year. He will also manage an artist course during the Lenten season of 1914. Associated with Mr. Stauffer in the Green Gables "Private School" are Mrs. James Sinclair Smith, Misses Mary Breen, Winnifred Greene and Filomena Sarconi in the piano department; Miss Frederica L. Brown, voice; Mr. Nels S. Lundberg, violin and 'cello.

* * *

The man and the opportunity were apparently well met when John C. Wilcox, well known in the musical world as editor of The Concert-Goer, and, later, as first assistant to John Dennis Mehan, the prominent New York teacher, located in Denver. Mr. Wilcox arrived in the western city five years ago, and within a few months had attracted a large class of students. His following has steadily grown until he now has perhaps the largest class ever controlled by one teacher in Denver. Last season ninety students were enrolled under Mr. Wilcox, and he was able, at a public recital recently, to present a chorus of mixed voices and another of ladies' voices, beautifully balanced and trained, from his own student ranks. Mr. Wilcox has also won recognition in this locality as a choral conductor of the first rank, having directed choral organizations in Denver, Greeley and Boulder, introducing many notable artists as soloists, among them Schumann Heink, Bispham, Pasquali, Dalton Baker, Elsa Ruegger, Cecil Fanning, John Barnes Wells, Louis Persinger and the Flonzaley Quartet. Mr. Wilcox conducts a four weeks' normal class for young teachers each summer, and these sessions have attracted students from half a dozen states outside of Colorado. Aside from his teaching activities Mr. Wilcox is Denver correspondent for Musical America, and a frequent contributor of pedagogic articles to the Etude and the Musician. He is also first vice president of the Denver Musical and Art Society, and, as a singer, is called upon for the most important concert and recital appearances in this community. He

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is ably assisted in his professional work, both in studio and on the concert platform, by Mrs. Wilcox, who is a skilled and sympathetic accompanist.

♮ ♮ ♮

Among the private studio teachers is Mrs. Minnie M. Peck, who has successfully established herself during the past three years in the musical life of the western metropolis. Mrs. Peck was a pupil of Edna Hall and Clarence Hay, New York; was a successful concert artist and leading choir singer in the east. Her high ideals and thorough training have resulted in turning out some fine singers, many of whom hold prominent choir positions. She takes particular pride in two pupils, one of whom, Norman McDonald, bass, is a most successful singer of the city, and another new one from Durango, Colo., who has three-octave range to high F.

♮ ♮ ♮

Another of the most successful voice teachers in Denver is Mr. R. Jefferson Hall, who has been in the city for only two and a half years, yet holds a most important place in the local fraternity, during which time he has been choirmaster and organist at St. Mark's Church, having a choir of fifty voices. The musical club of this church, under his direction, has given many standard works and staged two annual operas. Mr. Hall is a late pupil of Emil Benkla of London, England, and Haslam of Paris, in singing. He is an associate of the American Guild of Organists and Fellow of the Guild of Church Musicians of London. He gives many lectures on historical subjects related to music and has a large class of prominent pupils holding good positions.

J. C. WILCOX

MINNIE MORY PECK

♮ ♮ ♮

There are many other teachers needing mention who could not be seen during the vacation time or were too busy to admit of an interview. One, however, who should not fail to be noticed is Miss Hattie Louise Sims, who has been one of the most prominent voice teachers for a number of years. She has been director of the choral department of the Tuesday Musical Club.

♮ ♮ ♮

Of course no account of Denver music would be complete without mention of Lola Carrier Worrell, a composer who lives in the Colorado city but whose songs are known from one side of the continent to the other.

Mrs. Worrell is very prominent in local musical affairs, and few concerts are given but that her work is prominently in the foreground. The following comment tells also how she was appreciated at Central City when she appeared there recently:

Big Recital for Small Town

"An incident which shows the 'spirit of the west' and the desire of western people to hear what is the best in music was clear-

ly set forth recently by a recital at Central City, Colo. The principals were Henri Scott of the Chicago Opera Company, and Lola Carrier Worrell, the Denver composer. Central City is a little mining settlement away up in the Rockies, but it contains as much culture to the square inch as Beacon Hill or Fifth avenue. The prime movers in the recital were Mr. and Mrs. H. P. Lowe, prominent residents and mine owners in the village. Last year Mme. Rappold and Mrs. Worrell gave a recital to a crowded opera house, and this season the Scott-Worrell affair was liberally patronized. Mr. Scott sang two of Mrs. Worrell's latest songs, entitled "Absence and Eternal Love" (from the manuscript) and "The Call," besides songs by Schumann, Gounod and others.

R. JEFFERSON HALL

Mrs. Worrell played some of her own compositions and numbers by Liszt and Schubert. Altogether the recital was a brilliant success and augurs well for Central City, Colo."

* * *

A Mountain Musicale

At the Cabin Home of John Roseborough, Estes Park, Colorado, by One Who Was There

We were travelers far from home but asked not water, asked not food, nor craved we either for we asked for music, music, music in the mountains. We had heard he was there—Charles Wakefield Cadman. We searched him out, this master of melody, this tone wizard, this noble-hearted Cadman—then here a miracle. Soft mountain winds carried a message straight into the princely heart of John Roseborough, telling of souls athirst and starving for communion with the gods of music. This John Roseborough of Nebraska, full of chivalry and compassion on wanderers from Indiana, arose and unlocked the wide doors of his mountain palace and, stepping upon his rustic throne, started a call to weary ones to come and partake of the life-giving cup of music. We heard the call, started forth and immediately we saw in the evening light the form of Cadman, Cadman, Charles Wakefield, the beloved, advancing toward our cabin. We waved him welcome, royal welcome. Then up we started to the palatial cabin of the Roseborough, just as purple light and yellow bathed the crest of hoary mountains, kissed the valleys and peaks with goodnight kiss of benediction, a happy parade we were, crossing the swirling, burling Big Thompson River, up the winding mountain pathway to the hospitable house of Roseborough. Up we came, this gay procession, not all musicians but all who knew the moods of music and loved the gods of music. The welcome and the greeting from the precious ones at Roseborough! Then we entered to the hidden sounds of music, music which each heart kept hidden, hidden close beneath each heart throb, for the castle throbbed with love-tunes, love-tunes for all good folks who enter. The company now seated round the great stairway and balcony made charming with the pillowed chairs and railings, warm and cozy from the red flames in the fireplace, lovely to behold with hanging fish nets and the faces of genial pennants waving and the skins of wild things from the mountains stretched against the walls, and draperies, and the lights so artfully shaded, then the motto o'er the fireplace taken from the heart of Longfellow, carved there by the hand of Mrs. Roseborough—

All the wonders of the forest
All the mystery and magic

CABIN HOME OF JOHN ROSEBOROUGH, ESTES PARK, COLO.
To the left, Mr. Roseborough, next, Mr. Cadman. In the foreground, Mrs. Milton B. Griffith.

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And now to slake our thirst we raise the bowl and there is Cadman at the piano, weaving, weaving, ever weaving—piano his loom—tones his shuttle, tossing tones like great shuttles in and out, till a spell he wove about us, wove a spell like Indian mother crooning, singing to her baby. So the cabin from the stir at entrance lulls and soothes itself to quiet, quiet at the songs he tells us, tells us in his magic weaving. In the fireplace leaping, glowing, dart the red flames of the pine logs—dart the red flames of the spruce logs and our hearts are glowing, leaping with the love fire of the music, music from the heart of Cadman. And now our host leads forth another from the shadow and we behold again the face and hear the voice of Bessie Fox Davis, who at a time long gone sang love songs at a Webster wedding in Chicago. And again she charms us with her soulful singing—songs of Wakefield Cadman, while he, the charming Cadman, played for her until the starlight, moonlight, sunlight, came into our souls and left us happy with the memory of her singing.

Then Mr. Carringer sang several songs without words, while Mr. Roseborough cleverly accompanied, his voice so mighty like the lion wild, though tame and lovely as lambs and roses. Then the prince of all the cabin rolled a fresh log on the red coals and in answer to the pleadings of his company revealed his soul in music splendid, splendid for the soul within it.

Next one Griffith, Milton B., from Indiana, sang a Cadman song, the latest, not been heard before in public, so Mr. Cadman told the cabin, "I Found Him on the Mesa," the accompaniment played by Wakefield Cadman, while flames that leaped from spruce and pine logs played and helped to make a background for the accompaniment and singing like shimmering crepe ready waiting for the embroidery, that tenor voice of Griffith there "inplaced" the brocade, the embroidery, with those tones, tones of music sparkling, glowing like jewels.

We shall never forget that evening in Estes Park in the Rocky Mountains. Our souls were filled to overflowing. A mountain musicale, the remembrances choice as the sainted odors of lavender and thyme. So here's a health to Cadman, Roseborough, Mrs. Davis, Carringer and Griffith, may they drink deep of health wealth and prosperity, and to those of the happy procession that went with me up to the Roseborough cabin and sat in the shadow of the grate fire whose souls were thrilled and ennobled by the music, I wave my hand and say Auf Wiedersehn.

Music in Chicago

RAVINIA PARK

The programs at Ravinia Park have steadily been growing in interest and the crowds attending have been record breaking.

Several special features were in evidence last week, one of the most popular being the playing of a violin solo on Thursday evening by Mr. Albin Steindel. This young violinist has been a great favorite at Ravinia and his several appearances have been enthusiastically received.

On Sunday evening the third act of "Martha" was given in a very finished manner. The conducting of Parelli proved to be excellent, the orchestra was very good indeed and the chorus was notably better than ever before. The principal parts were well taken care of and Miss Jennie Dufau was charming in "The Last Rose of Summer."

The latter part of the program was played with great spirit and finish and included besides a Strauss "Waltz" and two numbers by Catalani, a violin solo by Mr. Weisbach.

On Tuesday evening Parelli's "A Lover's Quarrel" was given for the first time at Ravinia.

The programs for today and tomorrow read as follows:

Friday, August 22, 1913, 3 p. m.

Overture, "In Autumn" ..... Grieg
Andante from Symphony No. 5 ..... Tschaikowsky
Woodland Suite ..... MacDowell
In a Haunted Forest. Summer Idyl. The Sheperdess' Song. Forest Spirits
Hungarian Dances 17-28 ..... Brahms-Dvorak
Allegretto Scherzando ..... Svendsen
March, "Rakoczy" ..... Berlioz

Friday, August 22, 1913, 8: 15 p. m.

THAIS

Opera by Massenet. (Mirror and Oasis Scenes.)

Thais ..... Lois Ewell
Athanael ..... Louis Kreidler
Albine ..... Florence Mulford
Nicias ..... Harry Davies

WAGNER PROGRAM

Introduction to Act III. "Tannhauser"
Prelude and Isolde's Love Death
Huldigungs March

Saturday, August 23, 1913, 3 p. m.

Overture—"Phedere" ..... Massenet
Ballet Music from "Henry VIII." ..... Saint-Saens
Gathering of the Clans. Scotch Idyl. The Gypsy. Finale.
Tarantelle ..... Nicode
March on American Airs ..... Van der Stucken
Dance of the Nymphs and Satyrs ..... G. Schumann
Moment Musical ..... Schubert-Stock
March, "Fruehling's Einzug" ..... Blon

Saturday, August 23, 1913, 8:15 p. m.

MARTHA

Opera by Flotow. (Third Act)

Martha ..... Jennie Defau
Nancy ..... Florence Mulford
Lionel ..... Lenoid Samoloff
Plunkett ..... Louis Kreidler
Sir Tristan ..... Phil Fein

Soloist, Mr. Bruno Steindel

Adagio from Opus 104 ..... Dvorak
Valse Triste ..... Sibelius
Perpetum Mobile ..... Ries
Symphonic Poem, "On the River Moldau," Smetana

MACBURNEY STUDIOS

An "evening of songs and duets" was given at the MacBurney Studios on Monday evening by Anna Agnes Bailey, soprano, Herbert M. Bailey, baritone, and William Lester, accompanist, which gave very great pleasure to the usual numerous and enthusiastic MacBurney audience.

These singers have very excellent solo equipment both as regards technic and interpretation, and each of them showed beauty of voice in marked degree. Mrs. Bailey's solo offerings included fine repertoire songs by Manney, Schubert, Chaminade, Cadman and Willeby, while Mr. Bailey was heard in a well selected list from Bennett, LaForge, Homer and Clough-Leighter.

It was in their concerted numbers, however, that Mr and Mrs Bailey shone to greatest advantage, and in the line of duet singing they were certainly in a class which contains few rivals The blend of the voices is very fine and the interpretative thought shows remarkable unanimity. Their repertoire is an extensive one and on Monday included thoroughly representative numbers by Mendelssohn, Lassen, Meyer-Helmund, Campana, Goetz, Abt and Hildach.

Hansen.—Hildred Hansen, soprano and director of the department of music at the Western State Normal of Kalamazoo, was married July 19 at Creston, Ia., to Mr. Roy E. Hostetter, an instructor in the physical education department of the public schools of Pasadena, Cal. Mrs. Hostetter is filling the position of soprano soloist at the North Presbyterian Church on One Hundred and Fifty-fifth street in New York city, during the summer, but expects to be at home in Pasadena by October 1.

Zendt.—Mrs. Marie Sidenius Zendt, who had a very successful season last year and who is alreay heavily booked for the coming season, has sent out an extremely handsome circular.

Peterson—Miss Harriet Irene Peterson has spent the entire summer in the city and has been one of the busiest teachers on the faculty of the Sherwood Music School.

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SUMMER NIGHT CONCERT

A hot, humid night is not exactly conducive to great pleasure in concert giving or listening and this was the certain condition of things last Thursday evening at the Warren Avenue Congregational Church, but such was the value and the charm of the occasion that the audience remained intact to the very end of a rather long program and enthusiastic enjoyment was very apparent throughout.

JAMES WHITAKER

Miss Edith Adelaide Kien displayed a very pretty talent in her piano playing, and those who are privileged to know this young lady intimately can tell that she is an organist, a singer, an accompanist and a good teacher besides being a very effective pianist.

On Thursday she opened with a little known work of Hubbard W. Harris, a piece called "Anima," and although rather commonplace in construction one which furnishes considerable opportunity for technical display and which was excellently played by Miss Kien.

Two of the daintier pieces of MacDowell suited her talents splendidly, "To a Wild Rose" being especially charming as she read it.

The Sapellnikoff "Danse des Elfes" was very clear and clean under her facile fingers, and the Grieg "March of the Dwarfs" was invested with fantasy and spirit. The Chopin "Etude" ('cello) was made to sing an entertaining story and the Liszt Etude No. 3, brilliantly played, completed her offerings.

Mr. Alfred Newman gave as his first number the "Prologue" from "Pagliacci" very well indeed and was really excellent in some of the smaller numbers in his second group. His voice is sonorous, smooth and clear and his enunciation is remarkably effective while his stage presence is good and his interpretative faculty well developed.

ALFRED NEWMAN

Chadwick's "Allah" was well done, "The Eagle," by Busch, was distinctively broad, "The Sweetest Flower," by Hawley, was charming, and "The Pretty Creature" (Old English) was fascinating.

Mr. Edward Loeber gave an excellent account of fine native gifts for violin extremely well developed and much under control in two Movements of the Vieuxtemps "Concerto," which indeed he played with unusual distinction, and in his smaller numbers he also was especially excellent. The "Meditation," by Goldblatt again proved the Chicago composer to be a man of unusual musicianship and a very deft pen and the reading of this piece by Mr. Loeber was ideal.

The "Hungarian Dance" Brahms-Joachim, completed the list joyfully and effectively.

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Jessie Mack Hamilton was the fourth soloist, and she was indeed a splendid acquisition to the summer's list at Warren Avenue Church. She has perfect poise and a most admirable presence on the stage, and her interpretation of all her numbers was that of the ripe artist.

JESSIE MACK HAMILTON

Her voice is produced easily, clearly and effectively and, especially in its very upper range is of peculiarly sweet quality.

An aria from Reyer's "Sigurd," proved much musicianship and splendid vocal art on the part of Mrs. Hamilton. "L'Oisseau

EDITH ADELAIDE KIEN

Bleu," by Jaques Dalcroze, was piquantly effective and the Rachmaninoff "Frulingsfluten" was given with breadth and distinction.

"Before My Window," by the same composer, was also a fine piece of work, and "The Two Roses" and "Ah! Love But a Day," by Hallette Gilberte, proved at once that this writer is superb, especially in the "Roses," and also that Mrs. Hamilton had sensed the meaning and the possibilities of these songs in the fullest degree and gave these to her audience with joy.

Because of indisposition on the part of Mr. Cowan, the work of accompanist for this concert was done by Mr. James Whitaker, and it was indeed excellently done.

Mr. Whitaker is, of course, a splendid concert pianist and has been accredited as such frequently, but at this time he proved himself also to be a very alert and a very musicianly accompanist. His playing of the opening part of the Violin concerto was masterly, the Rachmaninoff "Floods" and the Busch "Eagle" were models of virtuosity and many of the daintier moments were ideal at his hands. Altogether, Mr. Whitaker is a consummate master of ensemble.

ROBERT STEVENS IN RECITAL

The piano recital given by Mr. Robert W. Stevens at Mandel Hall, University of Chicago, on Monday evening, was one of the most comprehensive and thoroughly delightful affairs of the present season, and in spite of the great heat there was an audience present which was not only one of the finest in size of the summer, but which also, by enthusiastic applause and encore demand, proved both that Mr. Stevens is a great favorite at the university, and also that the piano recital is far from being an obsolete quantity there.

Mr. Stevens opened his program with classic simplicity as to style, and in the matter of technic he applied absolutely correct principles to the simple and direct read-

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ing of Beethoven and Schumann, composers whose works he treated with sincerity and which he made the audience appreciate at full value also.

Not forgetful of the truism that an audience likes to hear some of the well known repertoire in every program, Mr. Stevens played a Chopin "Waltz" and the well-loved "Berceuse" in a thoroughly poetic style, and by way of virtuosity tossed off, at the close of the program, a scintillant reading of the "Caprice Espagnol" by Moszkowsky.

The moderns were not forgotten, however, and both Debussy and Ravel were represented in thoroughly characteristic fashion while the Ginka-Balakarew "Lark" was played with exquisite finish and by way of encore a "Romance Sans Paroles," by Saint-Saens proved delightful also.

Arthur Foote's Tone Poem "Omar Khyyam" was the greatest novelty of the program and it was played with superb style and proved at once to be a work of most beautiful content and form, while an Etude by Pratt called "On Wings" was thoroughly characteristic and beautiful.

Mr. Stevens has technic in plenty when he chooses to become brilliant or dramatic but his predominating characteristic is to be direct and sincere and also his musical tendency is always to be artistically simple rather than boisterously dramatic.

The result is pure tone always and as this is combined with musical phrasing invariably the total effect is refined to the fullest degree. C. E. W.

MISS HELEN STANLEY AT ST. LOUIS

Miss Helen Stanley, the prima donna soprano, has been engaged as soloist at St. Louis, Mo., October 7, the occasion being the "Veiled Prophet's Ball," a brilliant event of the pageant held annually during the last thirty years.

Her program follows:

Depuis le Jour (Louise) ..... Charpentier
Auftrage ..... Schumann
Feldeinsamkeit ..... Brahms
Kornblumen ..... Strauss
Zueignung ..... Strauss
A Spirit Flower ..... Tipton
The Star ..... Rogers
I Did Not Know ..... Kroeger
Flower Rain ..... Schneider
Prayer (Tosca) ..... Puccini

Libbe.—Frances Carey-Libbe, Chicago contralto, is spending the summer at Star Lake, Wis.

Music in America

CHAUTAUQUA NEWS

On Wednesday afternoon an attractive program was rendered in the amphitheater under the direction of Mr. Alfred Hallam with Mr. Vincent at the organ and Mr. Shattuck at the piano.

Two beautiful selections by Friml were given by the orchestra. The choir sang in a pleasing and artistic manner two delightful songs by Oliver King. Mr. Marcusson was at his best in the rendition of the "Prize Song" from "Die Meistersinger," a selection well adapted to the violin.

"Flora's Holiday," the bright and sparkling song cycle by Lane Wilson, was a pleasant feature of the afternoon, and was enthusiastically received.

On Thursday evening a varied and delightful program was rendered. The orchestra played in charming style Homer Bartlett's "Japanese Reverie," and the "Chinese Episode," transcribed by E. S. Kelley, both of which were enthusiastically applauded by the audience.

The beautiful and tuneful chorus "Wedding Bell" by Mr. Henry Vincent, sung by the choir, assisted by Miss Thornburg, completely captivated the audience with its exquisite melody.

Mr. Ernest Hutcheson, head of the piano department, played two of his own compositions, a "Capriccio" and a "Scherzo." Both were thoughtful and rich in melody, and played with marvelous technique and beauty of tone.

Mr. Sol Marcusson played his own transcription of Greig's "To the Spring," and a "Mazurka" by Earl Drake. Mr. Marcusson's other number, Dvorak's "Humoresque," was given with such exquisite interpretation as to hold the audience in breathless attention.

Mr. Lehmann was at his best in "Joy of the Morning" by Harriet Ware. Miss Janney sang in a pleasing style the Goring Thomas "Aria," Miss Thornburg gave the Woodman's "Birthday" with excellent interpretation. Mr. Frank Croxton, accompanied by the orchestra gave one of the most pleasing numbers of the evening, "On the Road to Mandalay," by Speaks.

The final number of the concert was a beautiful rendition of the Nevin "Suite" by the ladies of the Chautauqua Choir.

A CHATAUQUAN.

ROCK ISLAND

Following is the second monthly program of the Rock Island Monday Music Club, given last Monday evening under the direction of La Porte Van Sant:

Choir, "I Waited for the Lord" ..... Mendelssohn
"Love's Rapture" ..... Kortheuer
Mrs. Gertrude Carse Appelquist
"The Promise of Life" ..... Cowan
Miss Florence Winter
"I Hear You Calling Me" ..... Marshall
Mrs. J. K. Scott
"At Dawn" ..... Cadman
Miss Tillie Wanke
"A Dream" ..... Bartlett
Mr. Mielke
"Sing, Smile and Slumber" ..... Gounod
Miss Ida Sipple
"The Gypsies" ..... Brahms
Mrs. Appelquist and Miss Winter
"Tell Me Fairest Maiden" .....
..... John Howard Craig (Van Sant)
Barney Brotman
"The Vow" ..... John Howard Craig
Mrs. Appelquist
"Life's Lullaby" ..... Lane
Miss Cora Graves
"The Swallows" (Vilanelle)
Mrs. J. K. Scott
Selected
(a) "O Happy Day" ..... Goetz
(b) "Sleep Little Babe O Mine" ..... Dennee
Mrs. Martin F. Wiedeman
Mrs. J. K. Goltman
"The Pilgrim's Message" .....
..... John Howard Craig (Van Sant)
Soloists Mrs. Appelquist and Miss Winter, assisted by Mrs. Goltman, Miss Graves, Messrs. Norberg, Brotman, Hoffman and Mielke
Quartet, "Twilight on the Sea" ..... Sudds
Mrs. Goltman, Miss Graves, Messrs. Norberg and Brotman
"She Wandered Down the Mountain Side" ..... Clay
Miss Florence Winter
Collation
Accompanist Mrs. J. K. Goltman

Richardson—Mr. John Allen Richardson has been spending a vacation period in the Ozark Mountains in Northern Arkansas. He will resume his work in Chicago on September 1.

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UNIVERSITY OF GEORGIA

The following programs were given at the University of Georgia in July by Grace Hall Riheldaffer, soprano; Mary Gailey, violinist ,and Ellmer Zoller, pianist.

FIRST PROGRAM

Recit, and Aria (Wei nahte mir der Schlummer) Der Freischutz ..... Von Weber
Mme. Riheldaffer
Scene de la Czarda ..... Hubay
Miss Gailey.
The Groves of Shiraz (Eberhart) ..... Charles Wakefield Cadman
The Geranium Bloom (Eberhart) ..... Charles Wakefield Cadman
The Passing Day (M. S.) ..... Alton Packard
(Dedicated to Mme. Riheldaffer)
The Lass With the Delicate Air ..... Arne
Mme. Riheldaffer
Valse Capricieuse ..... Grodzki
Etude Hungarian ..... MacDowell
Mr. Zoller
One Fine Day (Mme. Butterfly) ..... Puccini
Mme. Riheldaffer
Chant Negre ..... Kramer
Swing Song ..... Ethel Barnes
Pierrot Gai ..... Trindelli
Miss Gailey
Staccato Polka ..... Mulder
Mme. Riheldaffer

SECOND PROGRAM

Spring Song (Violin Obligato) ..... O. Weil
Mme. Riheldaffer
Andante and Finale (Concerto in E minor) ..... Mendelssohn
Miss Gailey
Chanson Provencale ..... Del'Aqua
Mme. Riheldaffer
Nocturne ..... Grieg
Polichinelle (Clown) ..... Rachmaninoff
Mr. Zoller
Die Mainacht ..... Brahms
Du bist wie eine Blume ..... Rubinstein
Serenata ..... Moskowski
Mme. Riheldaffer
Caprice Veinnois ..... Kreisler
Intermede Arabe ..... Kramer
In a Garden ..... Trindelli
Miss Gailey
Aria, Caro Nome (Rigoletto) ..... Verdi
Mme. Riheldaffer

KALAMAZOO

The following program was given by the Western State Normal School in July:

Je dis que rien ne meponvante, from "Carmen" ..... Bizet
Miss Hanson
Dormiro sol nel manto mio regal, from "Don Carlo" ..... Verdi
Mr. Maybee
Jai pluere en Reve ..... Hue
Traum durch die Daemmerung ..... Strauss
Norwegian Echo Song ..... Thrane
Miss Hanson
Creation Hymn ..... Beethoven
When Two That Love Are Parted ..... Secchi
Prilgrim's Song ..... Tschaikowsky
Mr. Maybee
Hungarian Rhapsody No. 8 ..... Liszt
Mr. Henderson
Duet, What Have I to Do With Thee from "Elijah" ..... Mendelssohn
Miss Hanson, Mr. Maybee
Shena van ..... Beach
Songs My Mother Taught Me ..... Dvorak
Love Me If I Live ..... Foote
Come With Me in the Summer Night ..... Van der Stucken
Miss Hanson
Come Where the Lindens Bloom ..... Buck
A Barque at Midnight ..... Lambert
Mother O' Mine ..... Tours
Let Miss Lindy Pass ..... Rogers
Mr. Maybee

ERIE, PA.

Although it is a little early in the season to give many exact dates, it looks as though Erie is to have an abundance of musical events during the coming year. Already it is announced that Paderewski will appear in recital early in October, and shortly after Mme. Frances Alda, assisted by Frank La Forge, pianist, and Cassini, the 'cellist, will appear in conjunction with the Apollo Club. Two other artists who are announced to appear with the Apollo Club during the coming winter are Riccardo Martin and William Hinshaw, the former making his debut before an Erie audience, while William Hinshaw will be greeted by an audience of sincere admirers, his recital of last spring being one of the finest of the past season. Christine Miller, who will make her third appearance in Erie within two years, will receive her usual enthusiastic welcome, and great things are expected of her after her summer in Europe. Among the possibilities are recitals by Charles Wakefield Cadman, the composer, whose music has been greatly appreciated on various programs during the past two years, and who will probably have some very interesting things to tell us with regard to Indian music, and David and Clara Mannes, and song recitals by John McCormack and Alice Nielsen. While all of the above recitals have not been definitely arranged for, still the probability is that Erie will make a place for herself on the musical map during the coming year.

♭ ♭ ♭

The Erie Conservatory is announced to open in September with Peter LeSueur as president and chief instructor in piano and organ, and Charles LeSueur as head of the vocal department. Among the other teachers mentioned are Miss Ruth Bowers, violin; Mrs. Charles McKean, voice, and Mrs. Winifred LeSueur, elocution.

♮ ♮ ♮

Albert H. Dowling, Jr., composer, and organist at the First Unitarian Church, is at present working on a new organ suite, "Idylls," and he now has in press two new songs "To Mother" and "A Gypsy Lullaby."

♮ ♮ ♮

It is interesting to note that the music which Helen Kellar heard for the first time last week, was played by an old Erie boy, Franz Kohler, on his valuable old Stradivarius.

A. H. D. Jr.

CHURCH SERVICE IN THE OPEN

Streator, Ill., may close the doors of its churches in mid-summer owing to the heat, but its hundreds of loyal souls in the different churches, gather together in friendly spirit and hold union services in the public park, listening on alternate Sundays to the pastors from the several churches. Last Sunday the pastor of the Congregational Church, Rev. Leggette, spoke on the subject, "Shepherding Divine," while the quartet from the Presbyterian Church offered the following numbers:

Kipling's Recessional ..... Schnecker
Sunset and Evening Star ..... Helena Bingham
Even Me ..... Warren

PITTSBURGH

The Pittsburgh Festival Orchestra, Carl Bernthaler, conductor, will close its season next Saturday night after one of the most successful seasons of its existence.

The past week has been marked by the appearances of several splendid soloists, Martha S. Steele, contralto; Elsie DeVoe Boyce, pianist, and Max Shapiro, violinist.

Mrs. Steele appeared Monday evening and is was her second appearance with the orchestra. She sang for her numbers, Goring Thomas' "Ah! My Heart Is Weary," and by request, "My Heart at Thy Sweet

Voice," from Saint-Saens, "Samson and Delilah."

Her singing, again, was a revelation to those who heard her. Mrs. Steele's voice is rich, warm, and vibrant and in interpretation and sincerity of manner her work has not been excelled by any soloist appearing with the orchestra this season.

Max Shapiro, violinist, who appeared as soloist Friday night, received a reception in the nature of an ovation, and, as this was his fourth appearance as soloist with the orchestra, this season, it spoke well for the young artist. Mr. Shapiro's number was the Sarasate "Fantasy" from Faust. His playing of this number was marked by a very brilliant staccato, splendid technic and a fine singing tone. He was forced to repeat his number, not once, but twice. Shapiro certainly has genius enough.

CATHARINE ELSTON.

MARIE KAISER

Miss Marie Kaiser, who made so favorable an impression in the soprano solos in "The Messiah" at Ocean Grove last Saturday night, began her professional life only last October, but has already gone far in the estimation of the public.

Among the fine engagements fulfilled by her during the season were the following:

Albany Mendelssohn Club.
Boston recital.
Elizabeth, N. J., Spross Club.
Kansas City recital.
Montpelier, Vt., festival ("Erl Kings Daughter" and "Holy City.")
Mt. Vernon ("Martha")
Newburgh, symphony orchestra.
New Brunswick Choral Society.
Patterson Symphony Orchestra.
Princeton University.
Stamford Choral Society ("Messiah")
Washington, D. C., Saengerbund.
Yonkers, N. Y., ("Messiah.")
Yonkers, ("Golden Legend")

She has been successful both in oratorio and concert work, holding her own with artists a great deal older in years and in experience and a very busy season is before her. She has contracted with the Edison Phonograph Company and holds a prominent church and synagogue position. It is the unanimous opinion of all who know her that Miss Kaiser's first season has been an unusual one, and all predict for her a very successful career.

GERTRUDE V. O'HANLON NOTES

The Metropolitan Grand Opera Quartet, which consists of Hanna Butler, soprano; Rose Lutiger Gannon, contralto; Albert Lindquest, tenor, and Hans Schroeder, basso, will appear on the big all-star artists' course in Hutchinson, Kan., the latter part of January. The Metropolitan Grand Opera Quartet is one of Miss O'Hanlon's attractions for next season.

The Beethoven Trio, under the management of Gertrude V. O'Hanlon, will commence its season the latter part of September and will concertize until October 13, when they must be home for the rehearsals of the Chicago Symphony Orchestra.

Mandy—Mr. and Mrs. Frank P. Mandy of Kimball Hall, are spending two weeks at Pewaukee, Wis.

4 GREAT AUSTRALIAN TOURS

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MADAME LILLIAN NORDICA — Opening at Sydney July 26, 1913
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People & Events

HELEN STANLEY

Serenely indifferent to the flittings of fashionable "others;" to Chicago's heat, unrivaled except by that of Ellis, Kan.; not even caring who gets the vote—Miss Helen Stanley, prima donna, is at the Congress hotel, fairly slaving away at the roles she is to sing with the Montreal Opera Company, next season. And mind, Mis Stanley calmly asserts that she is simply "relearning" roles in which we all know she has even distinguished herself before. Like all those who attain the "dizzy heights," Miss Stanley realizes that there is no resting on one's laurels, that content with doing as well as one has done the year before, it matters not how apparently great the achievement, does not bring lasting fame.

HELEN STANLEY

And it is one thing to be diligent when there is the incentive of necessity, perhaps want even, and to strive to achieve that one may rise above a present unhappy condition, but it is quite a different and a heroic matter deliberately to turn away from every lure and fascination of luxury and pleasure within the grasp, even to blind one's self to past success which has been admitted by the entire musical world, to do better and greater things. However, musically, financially, and every way except politically, "that's the system."

But the numerous admiring friends of the Chicago prima donna will not be forgotten and have transformed the already very beautiful suite into a veritable bower with countless American beauties, a graceful tribute to beauty and distinction. F. J. B.

MACBURNEY STUDIOS

Mr. Vern Burnham gave a recital of Schubert songs on last Monday evening which was heard by a fine audience and which showed conclusively that his progress has been steady and consistent.

On Monday his voice was in absolutely fine condition and its beauty and the freedom with which he uses it were strongly in evidence. The interpretative element was also admirably conserved and it was the consensus of opinion that Mr. Burnham presented a splendid program in a very fine way.

The last program of the summer series given under the auspices of the MacBurney Studios will be presented next Monday night, August 25, by Louise Reynolds, soprano; Dorothy Potter, soprano, and Minnie Lee Stone, contralto, assisted by William Lester, accompanist. The program, comprising two groups of solos and three groups of trios, will consist in detail of the following numbers:

Lullabye ..... Mozart
Morning Hymn ..... Concone
Evening Hymn ..... Concone
The Water Lily ..... Abt
The Trio

Snowflakes ..... Mallinson
Liebeslied ..... Dvorak
Happy Song ..... del Riego
Aria de Lia (l'Enfant Prodigue) ..... Debussy
Miss Reynolds

In Yonder Glade ..... Taubert
Cradle Song ..... Taubert
In Our Boat ..... Cowen
Pierrot ..... Johnston
The Trio

Sea Slumber Song ..... Elgar
O, Thank Me Not ..... Mallinson
I Know a Hill ..... Whelpley
Lenz ..... Hildach
Miss Stone

Four American Indian Songs ..... Cadman
From the Land of the Sky-blue Water
The White Dawn Is Stealing
Far Off I Hear a Lover's Flute
The Moon Drops Low
The Trio

JOHN W. NICHOLS

"Mr. and Mrs. John W. Nichols have finished a most successful season at Chautauqua, N. Y., where Mr. Nichols was tenor soloist. Mr. Nichols appeared in concert with such well known musicians as Ernest Hucheson, pianist, of Berlin; Frank Croxton, basso, of New York City; Sol. Marcosson, violinist, from Cleveland, and many other well known artists, under the baton of the well known conductor, Mr. Alfred Hallam. He also opened a meeting of Missouri people, under the charge of Governor Hadley, in the large amphitheater, by singing the Missouri State song, for which he was greatly applauded by the governor and audience. The following are some of the press criticisms Mr. Nichols received in the "Chautauqua Daily" at various times.

"He is one of the most satisfying singers ever heard here. His voice is pleasing in its quality, sweet and sympathetic to the highest tones and remarkable for its clarity. Such diction is seldom heard. In any sort of a song Mr. Nichols' voice is heard to the farthest points of the huge amphitheater and every word falls clear as a bell.—July 25, 1913.

He sang these songs thoughtfully and with taste, which met the most heartfelt approval of the audience. He was recalled repeatedly and added to the program. The quality of Mr. Nichols' voice and his art were much admired, and in his selections he was greatly assisted by Mrs. Nichols' intelligent and sympathetic accompaniment.—July 30, 1913.

It is a pity the tenor has not more to do in "The Messiah," but what falls to him was splendidly done by Mr. Nichols. "Every Valley" was rendered with style and a display of admirable vocal technique, as was also shown in "Thou Shal't Break Them." His good diction and sympathetic handling of a theme had fine play in "Behold and See."—July 22, 1913.

* * * scored individual hit of the most decided type. Mr. John W. Nichols was prime favorite with the audience. Verdi was partial to tenors and

gave them some wonderful tunes to sing. Mr. Nichols sang in the "Miserere" with rare sympathy and in the exacting "Tremble, Ye Tyrants" his voice was robust and pleasing.—July 29, 1913.

Mr. Nichols' tenor rang out bell-like in the songs of the Prince.—July 19, 1913.

Mr. John W. Nichols scored heavily with "The Sword of Bunker Hill," each word being clearly heard everywhere to the delight of the veterans. Mr. Nichols and Mr. Hallam sang a stirring duet, "Love and War" (Cooke), in admirable style, and were tumultuously recalled.—July 14, 1913.

Mr. Nichols sang "Loch Lomond" with a wealth of feeling, and as a second number gave a beautiful new composition "Morning" (dedicated to Mr. Nichols), by Mr. Lynn B. Dana. The number is sparkling and rich in melodic worth and well worked out. Both the singer and the song were received with favor.—July 17, 1913.

Mr. Nichols sang Harry Vincent's beautiful "Love's Day," with feeling, and gave the rippling "Flower Rain" (Schneider) delightfully, the audience following the rapidly sung words easily.—July 24, 1913.

"This was Mr. Nichols' last appearance and he was received with great favor and recalled several times after he sang. Mr. Nichols in the Old English ballad sang with tenderness and charm and in the Venetian song was extremely effective.—July 31, 1913.

The first number was the Handel aria "Where'er You Walk," sung by Mr. John W. Nichols. It was a fine rendition. Mr. Nichols not only pleases as well as ever in Chautauqua, but his vocal work shows the result of musical experience and study since he last sang to audiences here.—July 9, 1913.

Mr. John W. Nichols offered two Old English songs, "The Banks of Allan Water" and "Come Lassies and Lads." Mr. Nichols not only has a fine, clear voice, but is capable of portraying the sentiment in these old songs.—July 10, 1913. (Advertisement.)

SIDNEY SILBER AT NEKRASKA SAENGERFEST

At Lincoln on the occasion of the annual state saengerfest the writer had the good forune to hear Mr. Sidney Silber, the pianist, play the Liszt "Twelfth Hungarian Rhapsody." This he did with the perfect command of technic and the breadth of interpretation which was to be expected of the real artist which he is. That he sustains the same reputation for high standards in the city where he is now at home and is also held in most honorable esteem, was demonstrated by the warmth of his greeting and the spontaneous applause which followed the performance. He played for the encore which was demanded the Chopin "Nocturne in F." In this did his pianistic virtuosity have greater unfolding. The piano—a beautiful Mason & Hamlin—fairly sang to his emotional nature. Certainly Mr. Silber is one of the best examples of the American artist. He possesses, besides all the requisites making him a great pianist, a personality that is most attractive and that intensifies the interest in his work. It is understood that Chicago is to hear a recital by this superb artist on October 19.

In the afternoon concert on the same day a slip of a miss of fifteen—Lillian Cinberg of Lincoln—delighted her audience with a very maturely played violin number, "Hejre Kati," by Hubay, encoring with the Dvorak "Humoresque." She certainly possesses the elements of which concert artists are made. Even now her work is marked by accuracy of technic and tonality, drawing a tone of lovely quality and playing with poise and fine interpretation.

Miss Helen Easterday, a contralto of good promise, was a soloist on this program. She contributed "When the Roses Bloom" (Reichardt) and "When Two Loves Are Parted" (Fecchi). Her vocal equipment is of the best sort, and with very little study she has accomplished much. A sympathetic quality pervades her whole range, which is extended. M. B. G.

MARTHA S. STEELE

The following is some further press comment on the work of Martha S. Steele, dramatic contralto, of Pittsburgh:

The second number of the artist's subscription course given last evening at Masonic Hall offered a program of interest interpreted by an artist of excellent and as her work proved well merited reputation. Mrs. Steele's rendition of her first song group was an exacting test for any vocalist, numbering Massenet's "Elegy," Schumann's "Widening," Dvorak's "Songs My Mother Taught Me," and Schubert's "Who Is Sylvia." Her voice proved to be one of remarkable compass without that throaty quality of the middle range almost invariably marking the powerful contralto, with rare and luscious sweetness in the lower tones. In the "big numbers" calling for the entire range and power of her voice the audience admired Mrs. Steele, but it was in those little songs of her second group, Nevin's "Nightengale Song," "The Wishes of Sans-Souci," and Cadman's "At Dawning" that they were delighted with her. Her work in "The Danza" was effective and worth learning, but the smaller vocal gems representing sentiment with a touch of passion revealed the singer at her best both as to tone, quality and interpretation. So unusual are the endowments of the singer and so sincere and meritorious her work that the event was one of real artistic interest and of distinct cultural value.—Erie Dispatch, Erie, Pa.

Martha S. Steele has a splendid contralto voice, and is well known in Pittsburgh musical circles.—Pittsburgh Chronicle Telegraph.

Martha S. Steele has a fine contralto voice and her singing was a rare musical treat.—Inquirer and Mirror, Nantucket, Mass.

Mrs. Steele scores at Schenley concert. Popular contralto's singing with Festival Orchestra wins approval of large audience.

Mrs. Steele was heard first in the great aria "My Heart at Thy Sweet Voice," from Saint-Saens, "Samson and Delilah," given with orchestra accompaniment.

The number was well chosen, affording as it did full play to the excellent vocal powers of the singer. Mrs. Steele has a voice of great beauty, rich, resonant, and marked by the pathetic quality which constitutes the true contralto timber. Moreover she has temperament and interpretative ability of a high order. The orchestra gave her notably good support. (Advertisement.)

"ELEKTRA" MUSIC

William Furst has written and arranged the music for the production of Sophocles's "Elektra," which Margaret Anglin will present at the Greek Theater of the University of California on September 6. This is the first time that special music has been composed for this one of the Greek dramatist's tragedies. Mendelssohn's musical setting to "Antigone" was used by Miss Anglin when she gave that drama at the University of California three years ago.—New York Tribune.

Emmanuel.—Harrison Emmanuel, one of the better known young violinists of Chicago, appeared with success at the Institutional Church last Sunday evening, the occasion being "University night." Mr. Emmanuel shows very decided cleverness of technic and a breadth of tone fully delightful. Mr. Emmanuel expects to leave for Europe in February to continue his studies under the tutelage of Auer.

Schwartz.—Miss Cora Schwartz, soprano, pupil of Frank B. Webster, has been reengaged as soprano and choir director at the St. Marys Avenue Congregational Church, Omaha. She has a charming studio in the Boyd Theater building, which will re open for fall teaching September 1

Nevin.—Mr. George B. Nevin has just built a fine new organ in his home at Easton, Pa. Mr. Nevin is a composer of church music of note and stands for the best things in the development of the art.

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MELBA MAE FRENCH

Music News is pleased to present today a likeness of Miss Melba Mae French, a talented young Chicago girl and to append a few of the splendid endorsements which have been given her work:

MELBA MAE FRENCH

It gives me pleasure to state that Miss Melba French is a violinist of splendid attainment. She draws a beautiful tone and her playing gives great pleasure because of its emotional qualities and warmth of expression. Miss French will be a valuable acquisition to any concert company.

HERBERT BUTLER
Director Violin Department American Conservatory of Music.
April 1912.

Herman L. Walker, Voice Culture and the Art of Singing, Fine Arts Building, Chicago:

Miss Melba Mae French possesses a beautiful lyric soprano voice, ample in range and power, and under excellent control. She is a young artist of unusual musical gifts and ability, having musical temperament of a high order, and sings and interprets with intelligence, fine musical feeling and expression.

HERMAN L. WALKER.
April 15, 1912.

It has been my good fortune to have the assistance of Miss Melba Mae French on several concert programs.

She is a young artist of merit and pleasing personality, and her work never fails to win for her an enthusiastic reception wherever she appears.

Miss French is unusually gifted, as she possesses the rare combination of a violinist, reader and vocalist. With the sympathetic accompaniments played by her mother she is able to give an entire program pleasing to any audience. HUGH ANDERSON,
Basso and Director of Warren Avenue Church Choir
April 15, 1912.

To Whom It May Concern:

It affords me genuine pleasure to say that I am personally acquainted with Miss Melba Mae French and have had the largest possible opportunity to judge of her ability and her personality. She is a young woman of the very highest type of character and possesses unusual ability in the several lines of entertainment which she undertakes. She plays the violin with something more than skill; she puts into it that rare touch of personality which charms and fascinates. She reads very attractively and sings as well as she plays and reads. I am sure any audience before whom she may appear will be more than delighted with her work. Very sincerely yours,

FRANK G. SMITH,
Pastor Warren Avenue Congregational Church.
Chicago, Ill., April 15, 1912. (Advertisement.)

NATIONAL SUMMER SCHOOL

During the last several weeks Ginn and Company has been conducting its annual summer school of music, in this instance the twenty-seventh annual session. Attending are representative teachers from practically every state in the union, more than four hundred men and women being enrolled this season.

On the faculty are instructors whose names are those of the prominent educators of the country, among others being Dr. Winship of Boston; Mrs. Mary Elizabeth Cheney, New York City; Miss Letha Mc Clure, principal of the public school department at Columbia School of Music; Miss Ida Eleanor Bach of Milwaukee, and Mr. Glenn H. Woods, assistant supervisor of music at St. Louis, Mo., and who will be associated with the University of Chicago the ensuing year.

Interesting and highly profitable, is Miss McClure's class in theory and rhythmic forms relative to public school music especially. Much of the work is accomplished through imitation, and every problem is presented to the child's mind in a song very certainly containing that problem. The child learns by ear analysis that which later is presented to the eye by staff notation; in short learns to recognize by sight what he hears. Miss McClure has enjoyed very great success because of her method and the clearness with which it is presented and explained.

Mr. Woods has decided ideas of his own regarding the training of the boy voice, especially in public school singing. Mr. Woods maintains that the boy should continue singing during the time the voice breaks—not too much, but enough, that later he will not be inclined to discouragement and have a disclination to ever sing at all in later years. "Even if the boy can sing but three notes," says Mr. Woods, "it is better that he do that than discontinue effort altogether."

True, many boy choir directors disagree with this idea, but the fact remains that its originator has had distinctive success through many years with boys of public schools, which must prove the worth of his method.

Other classes in the work outlined are Art of Conducting, Child Voice, Chorus, Ear Training, Harmony, History, Melodic Construction, Interpretation, Methods, Notation, Orchestration, Pedagogy and Psychology, Sight Singing, Voice, and Folk Dancing in its many forms.

Additional to the educational side of the session, numerous social affairs wholly delightful, were arranged. Among others were a reception, musicales, and a trip to Ravinia by automobile.

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Concert on Tuesday Evening

On Tuesday evening a miscellaneous concert was given by teachers and students of the school, a special feature being the work of a very large chorus which contained singers from thirty states. This body was under the direction of Frederick Chapman, was accompanied by Glenn H. Woods and did some very good work in two numbers from "The Mikado," and in an arrangement of the Moszkowski "Serenata."

Among the singers Mary Elizabeth Cheney of New York was most prominent, and her work was of a degree of finish to place her firmly in the minds of all present as an artist of the most refined type. Her voice is sweet and full and her interpretative work is of the very best.

The Rachmaninoff "Oh, Thou Billowy Harvest Fields" was sung with great poise and sincerity of feeling and with excellent vocal values while the Massenet "Open Thy Blue Eyes" was given with such grace and charm as to completely captivate the audience, which asked lustily for an encore but was refused because of the prevailing rule against making additions to the program.

Jessie Nichols Baldwin was also thoroughly attractive in her work and pleased the audience very much.

The piano used was very much out of tune, and if some of the singers wandered from the key it is very easy to know their reason. In fact, the piano was so bad as to constitute itself a perfect nuisance, and its use was certainly a great mistake.

Some good accompaniments were played and some which were amateurish to the final degree. Miss Clara Roach displayed very great facility both in her accompaniments and in her solo—the latter would have been one of the greatest pleasures of the evening had it been played on a good instrument.

Mr. Dwight Edrus Cook, a well known Chicago artist displayed a very beautiful tenor voice in "The Messiah" number and was also absolutely in accord interpretatively with the music. His accompaniment was dragged beyond all reason, and much garbled in its most essential parts, but in spite of that he maintained his poise and gave a really beautiful reading.

The program follows:

Triumphal March ..... Verdi
Arranged for the Grand Opera, "Aida"
The Chorus
For You Alone ..... Henry Geehl
A Perfect Day ..... Carrie Jacobs Bond
Mr. Hess
Wedding Day ..... Grieg
Miss McIntyre
A Birthday ..... Frederic Cowen
My Laddie ..... W. A. Thayer
Miss Flaherty
Maytime ..... Arthur S. Sullivan
Arranged from the Comic Opera, "The Mikado"
The Chorus
Sunset ..... Dudley Buck
Mrs. McAdams
I Think of Thee, Sweet Margareta .....
..... Erik Meyer-Helmund
Mr. Anderson
Pooh-Bah ..... Arthur S. Sullivan
Arranged from the Comic Opera, "The Mikado"
The Chorus
Oh, Thou Billowy Harvest Field .....
..... Sergei Rachmaninoff
Open Thy Blue Eyes..... Jules Massenet
Mrs. Cheney
Recitative, Comfort Ye ..... Handel
Aria, Every Valley ..... Handel
From the Oratorio, "The Messiah"
Mr. Cook

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PROGRAM FOR AUGUST 28

MADELINE GALLAGHER, Soprano
DWIGHT EDRUS COOK, Tenor
MABEL WOODWORTH, Violin
FRANK PARKER, Baritone
PHELPS COWAN, Accompanist

After the Night, the Dawn - - - *Vincent Thomas*
The Song of the Blackbird - - - *Roger Quilter*
Until - - - - - - *Coleridge-Taylor*

MR. PARKER

A Birthday - - - - - - *Cowan*
Unmindful of the Roses - - - - *Schneider*
Spring Singing - - - - *MacFayden*

MISS GALLAGHER

Vittoria, Vittoria (1604—1674) - - - *Carissimi*

MR. COOK

Concerto—Second and Third Movements - *Mendelssohn*

MISS WOODWORTH

The Heart's Country
When the Night Comes } - - *John A. Carpenter*
The Cock Shall Crow

MR. PARKER

Love's Echo - - - - - - *Newton*
A Kiss and a Tear - - - - - - *Cole*
Ah! Love, but a Day - - - - - *Beach*

MISS GALLAGHER

I Love Thee - - - - - - *Foerster*
For Music - - - - - - - *Franz*
Let Her Believe (Girl of the Golden West) - - *Puccini*
Invictus - - - - - - - *Huhn*

MR. COOK

Canzonetta - - - - *Tschaikowsky*
Introduction-Tarentelle - - - - *Sarasate*

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The Chorus
Mazur ..... Emile Mlynarski
Mr. Engar
A Wee Deoch and Doris ..... Harry Lauder
Rolling Down to Rio ..... Edward German
Mr. Hood
Serenade ..... Moritz Moskowski
Arranged from the Serenade, Opus 15, No. 1
Mrs. Cassell and the Chorus
Tender Ties ..... Alfred Dilbruck
Across the Hills ..... Walter Morse Rummel
Ecstacy ..... Walter Morse Rummel
Mrs. Baldwin
La Reveil d'Amour ..... Moritz Moskowski
Valse de Concert, Opus 24, No. 1
Miss Roach
Hail, Noble Hall ..... Wagner
Arranged from the Romantic Opera, "Tannhauser"
The Chorus

CHARLES M. JACOBUS

The writer, in a recent tour through central Ohio, had the good fortune to stop at the classic city of Delaware, some 24 miles

CHARLES M. JACOBUS
Director Wesleyan University Conservatory, Delaware, Ohio

north of Columbus, and the home of the Ohio Wesleyan University, and found that no small part of this city, with its superior educational advantages, was the Ohio Wesleyan School of Music, and during the short visit was privileged to look over the fine equipment of the school and to meet, personally, the director, Mr. C. M. Jacobus.

The school has a fine corps of instructors, who specialize in the various branches taught in the school, and the splendid new music hall, with commodious studios, practice rooms, and one of the finest ensemble chamber recital halls probably in central Ohio. This hall has recently had a new organ placed on the stage which makes it now complete for concert and recital purposes.

Mr. Jacobus, who is at the head of the school, for many years has made every effort to build this department of the university on a broad basis and, situated as it is in connection with university life and higher mental training, is most ideal as a place for the study of music.

During the years of his service in the school, Mr. Jacobus has had many of the leading artists and musical organizations of the country appear in Delaware and has put forth every aim to give students who are studying in the school the opportunity to hear the best in musical literature presented by the artists of the world. With these ideals and the charming location of Ohio Wesleyan School of Music it takes a prominent place in the state as one of the leading schools.

Mr. Jacobus, whose picture appears, heading this article, is an active musician and has many times been a hearty supporter of the Ohio State Music Association. He is a teacher, who is well-known in the middle west and has many graduates who are holding prominent positions in other music schools and colleges, is a pianist of ability and, during his many years of service in Delaware, has devoted his entire time to the interest of the school together with instruction in the class-room, and the prosperous condition and fine work done in the school is every evidence of the successful career of Mr. Jacobus and his talent as a musician.

M. B. G.

CHRISTINE MILLER IN ST. LOUIS

The Apollo Club of St. Louis, Charles Galloway, conductor, has engaged Miss Christine Miller, the contralto, for its concert of February 3.

CHRISTENE MILLER

MR. DAVID BISPHAM IN AUSTRALIA

Sydney, June 14.

This distinguished artist opened his Australian tour in a series of four concerts in one week at the Sydney Town Hall, and so great was the enthusiasm that his engagements were arranged so that three more recitals might be given the next week. He will sing in all the principal cities before

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returning to America in August, and the tour promises to be a triumph.

The Sydney Herald says: "A rare singer, humorist, tragedian, master of oratory and born entertainer, David Bispham's Sydney concerts reveal him as probably the most versatile artist of distinction, who has ever visited our shores. He is having large and enthusiastic audiences of all kinds of concert-goers, and this new fisher of men embraces big fish and little fish in the sweep of his net. He delights the classicists, while coaxing the legendary 'man in the street' into the joyous conviction that

DAVID BISPHAM

'Handel and Schumann and all those fellows, are as easy as listening to a barrel-organ in the street, when a fellow once understands them.' At the close of the recitals the audiences are loth to depart, calling and recalling the baritone to the front of the platform—and Bispham is amiable—he responds with the big-heartedness that seems to underlie all that he does and says. He is urgently in favor of new songs, and does much in that way to lift our audiences out of Sydney's accustomed rut. For all that his accentuated success is due, as well, to old classics, in which he is able to demonstrate his high status as a singer."

The Sydney Mail: "His noble voice is of extraordinary range, his enunciation absolutely perfect, his method of production highly cultured, so that after singing eighteen or twenty numbers his voice is as fresh and vigorous as ever. His assertion that the language of Shapespeare and Milton should be quite good enough to use in singing to English speaking audiences was loudly applauded. Certainly, the singer gave an interesting object lesson in how English should be sung. Every word was distinguishable, though there was not the slightest appearance of any striving after

Katherine Schuster, Voice

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this distinct articulation. Interpretation of feeling was the keynote of all that Mr. Bispham did, and impeccable correctness of pitch, delicacy of shading, vigor in declamation, were plainly considered, and rightly so, as being means to an emotional end. Few great artists who have visited us have become as popular as Mr. Bispham. This is due not only to his magnificent voice, and perfect artistry, but also to the charming arrangement of his programs, as well as to his geniality and his readiness to satisfy the enthusiastic (if sometimes unreasonable) demands of his listeners for encores."

The Sydney Sun: "David Bispham has the best of goods to offer. He is undoubtedly one of the finest artists in the matter of fitting the beautiful word to the beautiful note, and also, one of the very greatest interpreters of all the schools of songs, who has ever delighted an audience in this city. The beautiful legato phrase is there, and so are that rare flexibility, lightness of touch, and power of vowel-shading. His golden voice, with its perfection in the allegro, the exquisite melodic curve in phrase-building, the wonderful ease in singing the equally wonderful sustaining power, and the gift of distinct and cultured enunciation, mean hard, long and earnest work in every branch of the singers' art. His recitations to music are a touch of realism, probably never before equaled on the bare platform of the Town Hall. The opinion is unanimous that as a singer David Bispham is entirely different from any artist who has ever visited us—his platform methods and manners placing him absolutely in a class by himself. He is undoubtedly a singer of rare ability, and an artist of great histronic powers. His recitals have been attended by large audiences, that of June 5th being the largest of the entire season, and one of the largest that any artist has drawn with a classic song recital in this country."

Sydney News: "He created a wish among his hearers, that they could hear him in one or more of his celebrated roles, such as 'Alberich,' 'Wotan,' the 'Dutchman,' 'Kurvenal,' 'Wolfram,' 'Telramund' or 'Falstaff.'"

Sydney Bulletin: "David Bispham's voice has the deep notes of the 'cello, when it travels several fathoms below the middle register, and yet the upper tones ring clear and full. His future appears to stretch ahead across an interminable area of success."

On his return September 1, Mr. Bispham begins rehearsals for the light opera, "The Jolly Peasant," by Leo Fall, in which he is to star, opening early in the autumn. His managers, Werba and Lenscher, anticipate a great success.

———♯♯♯———

Mossberg.—Joel Mossberg's present Chautauqua trip covers the entire time between June 1 and October 1, and by the latter date will have extended over the states of New York, New Jersey, Maryland, Delaware, Pennsylvania, Virginia and West Virginia.

———♯♯♯———

Wilford.—Mr. and Mrs. J. E. Wilford of Kimball Hall have just returned from an automobile trip which included stops in Minneapolis, Minn., and at Cedar Rapids and Waterloo in Iowa.

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NORDICA, THE FEMINIST

"They tell me that you are a great feminist, Madam?"

"Oh, I don't know," laughed the great singer, when questioned in Sydney yesterday; "but you all know how interested I am. But, really, I don't know how to begin to talk to you, you who have done so much here in this beautiful country where I am already forgetting that it is winter.

"Our eastern states in America," she continued, "are not, I am sorry to say, going on as fast as the west, but it has to come—it has to come. It has been coming steadily like a tide for years, and now the great wave has burst. It is everywhere; shall I tell you why? Because women have not had justice in the past. Men are apt to talk very grandly of the beauty of motherhood, and the honor of wifehood, but how have they treated both those sacred callings? Very grudgingly, and the result is a general revolt. Women want fair play, and they are going to get it, and look at the splendid women who are proving day by day their capability of government and organization all over the world."

"And you belong to the Suffrage League in New York?" asked the interviewer.

"Really, I just can't remember how many of them I do belong to," was the laughing response; "I've lost count. There is my big free singing class, for instance, in New York, where every girl who wants to join must first join the league, and so we all help where we can."

"Speaking of the fight being put up in the United States, Madame recalled with pride the splendid organization and the beauty of the recent great procession, and the thorough methods of education which the various leagues and clubs were undertaking to bring up the young women of the country to thoroughly appreciate the responsibility of their citizenship.

"We are learning all the time," she said, "and not only are the younger girls getting enthusiastic, but the young men also." "Ah," she laughed again, "the men have been very foolish all these ages. If they had only known how little consideration would have kept us in thrall for all time—and now we are free and asking for, and determined to take a place in the great world's work."

"Madame has arrived in Sydney full of interest in this country, where both she and her niece, Mrs. Baldwin, think that we have

LILLIAN NORDICA

REFLECTIONS FOR PIANOFORTE STUDENTS

By SIDNEY SILBER

"Intellectual piano playing" is most frequently only a device to delude the unknowing and unthinking to overlook emotional defects in the interpreter. Music is primarily THE language of emotion.

"Classical music" when properly interpreted, always becomes "popular music." It requires a great artist, however, to produce this result.

If your listeners admire YOU, it is a sure sign that you have "worked hard." If they have received an important musical message, you will only be an afterthought—a secondary consideration—as you ought to be.

You can not make a piano sound in tune, when it is out of tune; a piano in tune will sound out of tune, when you are out of tune.

A really great teacher is a tonic to his gifted pupils. Many teachers are only poisons; they are "would be great."

In music, beauty is truth—in life, truth is beauty.

The race of "finger-wigglers" is practically extinct—thanks to the "mechanical piano players."

The Muse is a jealous mistress. Once she has enthralled the votary he must serve her with all his heart and soul. Unless he abandon—— for Mammon's sake, this service signifies life-work.

Music is not a dogma, nor a creed—it is a Life.

No piano is too good for even the greatest of artists. How much more is this (or ought it be) true of beginners?

Because a person is music-loving or artistically-inclined, is no absolute proof of his ability to MAKE music; but everybody who makes music must be music-loving and artistically-inclined.

Theory without practice is useless; practice without theory very frequently most useful.

Railroad service and service in piano playing are very similar. There are local trains and local pianists. Neither "go as far," nor as quickly as express trains and international artists. Local and international pianists very frequently interpret the same compositions—but with widely different "style" and "service." Some railroads pass through grand and picturesque countries. Others only through desert wastes—the same with pianists.

(To be Continued.)

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done wonders. They are both great walkers, and were at the time that this chat took place on the point of going out into the sunshine.

"With her willowy figure enveloped in a fur coat of particular beauty, which hid what can best be described as a 'duck of a gown,' in which black and white accordion chicon played a prominent part, and wearing a handsome hat adorned with bronze plumes, Madame Nordica looked just what she is, a power on behalf of women, for with her magnetic personality the suffrage forces of America have a very strong card.

"Don't you be in a hurry here," she called after the visitor as the lift arrived to take her down, "Just keep steady and build, build, build, and things will all come right by and by."—Daily Telegraph, Sydney, Australia.

SOFIA STEPHALI

Following is additional comment on the song recitals of Mme. Sofia Stephali:

Sofia Stephali, last night, at the First Methodist Church justified every encomium that has been paid to her by the critics of America and Europe.

Her beautiful mezzo-soprano voice and the sweetness of her presence charmed all who listened, and she won the audience at once to a confidence in her ability as a singer of the first rank.

Her phrasing was of the best and her technic backed a voice of rare charm, great power and exquisite flexibility.

She comes close to the hearts of her audience, not only by her complete mastery of the vocal art, but by the feeling and sympathy that radiate from her personality.

The Pensacola people were fortunate indeed in securing Stephali, for her reputation as a soloist is not confined to this side of the water. Her visit to the city will be one long to be remembered in artistic circles, as she is not only an artist high in her profession, but a thoroughly wonderful woman, in every way.—The Pensacola (Fla.) Journal, April 4, 1911.

Mlle. Sofia Stephali has a beautiful voice, splendidly cultivated and capable of expressing the finest shades of meaning and she is remarkably adept in her interpretation.

Her program was carefully arranged. Songs were chosen from a wide range and almost every shade of human emotion was illustrated.—The Arkansas Gazette (Little Rock), March 9, 1911.

Mlle. Sofia Stephali, the noted vocalist, appeared last evening in a delightful concert. She is the possessor of a charming personality and her lecture-recitals are just as entertaining as they are instructive.

She is well known in Europe, being a pupil of Corelli in Berlin, and her rich mezzo-soprano voice thrills and inspires while her ability as a forum speaker is notable.—The Wichita (Kansas) Eagle, March 2, 1911.

Mlle. Sofia Stephali, the noted European singer, appeared before a large audience, last night at the Jenkin's Concert Hall. Every song was of exceptional merit. Her voice is sweet but powerful and her renditions were very pleasing.

Her child songs, "The Japanese Maiden" by Mrs. Jessie L. Gaynor and "I Wish't I Was a King,' by Helena Bingham of Chicago were the most popular.—St. Joseph Gazette, Febuary 25, 1911.

Mlle. Stephali of this city is having splendid success on her concert tours.

She has just signed a two years' contract whereby she will tour the states and Canada.

Many press notices bear evidences of the work of this fine artist, who is always a favorite with her audiences.

Mlle. Stephali has had training abroad and her success was assured there before she returned to America.

Her beautiful voice and presence place her among America's best entertainers.—"American Musician," April 8, 1911.

Appearing in a tour throughout the United States, Mlle. Sofia Stephali, the gifted artist, endowed with a coloratura mezzo-soprano voice, and equipped with thorough musicianship made a delighful impression.

Each of the songs sung was given with such interpretation by tone and expression, as to make its meaning unmistakable.

The men in the audience were as enthusiastic at the close of the program as were the women, because

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they said that Stephali had made the meaning of her music clear to them.—The Montgomery (Ala.) Advertiser, April 6, 1911.

One of the most delightful women whom Pensacola has had the pleasure of welcoming, for some time, is Mlle. Sofia Stephali, who, as one of the best known mezzo-sopranos of the country, is causing no end of interest in local artistic circles. An artist to her finger tips, possessed of a delightful personality and wonderful magnetism, she delights every one with whom she comes in contact.

From her earliest childhood Stephali has loved to sing and singing, she has charmed everyone, her playmates, college students and college professors, and incidentally great musicians, before she made her public career, which has been filled with honors and the promise of as many more in the future.

With but little heralding Stephali made her first appearance in Pensacola last night. The hall was filled with an appreciative, a sympathetic audience, to listen to the music of the great American singer, and listening, they wondered at the amazing variability of her repertoire, for Stephali's voice is equally as faultless in Meyerbeer's dramatic "Der Prophet," as in Dick's playful "When Daffodils Unfold."

(Advertisement.)

RUTH ALTA ROGERS

Following are two of the characteristics

RUTH ALTA ROGERS

programs played by Miss Rogers in her piano recitals:

SAMPLE PROGRAM NO. 1

Overture to 29th Church Cantata	Bach-Saint-Saens
Sonata, Op. 78	Beethoven
Intermezzo, Op. 117, No. 2	Brahms
Rhapsodie, Op. 79, No. 1	Brahms
Romanza	Sgambati
Frolic of the Waters	Ravel
Etude, Op. 10, No. 12	Chopin
Mazurka, Op. 33, No. 4	Chopin
Fantasie in F minor	Chopin
The Ride of the Valkyries	Wagner-Brassin

SAMPLE PROGRAM NO. 2

Sonata in E minor	Grieg
Intermezzo, Op. 117, No. 1	Brahms
Fugue (from Handel-Brahms Variations)	Brahms
Sea-birds	Ravel
To the Brook	Schuett
Carillon	Oldberg
Etude, Op. 10, No. 8	Chopin
Nocturne in E major	Chopin
Scherzo in B minor	Chopin
Legend of St. Francis Walking on the Waves	Liszt

Marcusson.—Mrs. Grace Brune Marcusson is spending the month in the Rockies.

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Freeport, Ill.—Flora Mayer, 118 Galena St.
Hillsboro, Ill., The Hillsboro Journal.
South Bend, Ind.—South Bend Conservatory.
Phoenix, Ariz.—C. R. Neutzel, Arizona School of Music.
Keokuk, Ia.—Mrs. E. B Summers.
Joplin, Mo.—Mary Bingham, 812 Wall street.
Burlington, Ia.—Ralph S. Perkins, 859 High street.

EDITORIAL

(Continued from page 2)

burgh is a fine one and the incumbent of that position is a great concert organist.

Does one critic in Chicago or any one else here or in any city west of Pittsburgh even know his name?

On the other hand ask any one (multiply this by thousands) to name a fine contralto of Pittsburgh. They will all say "Christine Miller," and why? Simply because Miss Miller has added to fine ability and charming personality the force of much publicity, gained through discreet advertising—A few concert organsits advertise and get engagements therefrom; if more would do so it is altogether supposable that the field of organ recitals might be much extended and that the question of giving "Free Recitals" would solve itself in as much as the real artists would be too busy filling pay engagements to have any time left for the "free" variety and if the real artists ceased giving the free recitals, his brother of humbler rank would soon stop it also.

OUR OWN LINE O'SWIPE

At the A. G. O. Convention Mr. Van Cleve told of an occasion "In Cincinnati" when the choir sang as its offertory, "Crossing the Bar," and this was followed immediately by a sermon on " New Wine in Old Bottles."

♮ ♮ ♮

According to his own definitiion Mr. Van Cleve is a "Pessimoptimist," and believes in the equal necessity of the bad with the good.

♮ ♮ ♮

HEARD AT OCEAN GROVE

"Why, Emily, you shouldn't be afraid of the goat; you are a Christian Scientist, you know."

"Yes," responded Emily, "but the goat doesn't know that."

♮ ♮ ♮

WHAT SHE WANTED

She walked into the public library and sweetly said:

"I would like 'The Red Boat,' please."

The librarian diligently searched the catalogue and came back with:

"I don't think we have such a book."

Flushing a bit, she said sweetly: "May the title be "The Scarlet Yacht?"

Again he looked, with the same result. Then, with her pretty fingers she dived into her bag, consulted a slip of paper, and said:

"Oh, I beg pardon. I mean the 'Rubiyat.'"—Glasgow Weekly Herald.

ABIGAIL RAYMER

Among the younger singers sure to be received in Chicago musical circles with enthusiasm, is Miss Abigail Raymer, daughter of former Alderman W. J. Raymer of Humboldt boulevard, and who has recently returned from abroad where she enjoyed the tutelage of Charles W. Clark.

During Miss Raymer's stay in Europe she covered herself with distinction in several recitals, among others one given under the auspices of the American Women's Club in Berlin. Prior to her return home Miss Raymer toured in Norway, Sweden and England.

Miss Raymer began her studies in Chicago under Mrs. Fox of the Chicago Musical College, where she remained until her sojourn abroad. Frequent appearances successfully made, caused this young woman to be known as a soprano of very superior attainments, and won for her the position of soloist at Holy Name Cathedral in this city.

Miss Raymer will devote her winter to concert work and teaching at her studio on Humboldt boulevard.

Blaaha.—Mr. Wayne Anton Blaaha, a violinist who was a fellow student with Kubelik, Kocian, Ondricek and other famous players in the Sevick studios in Prague, has been added to the faculty of the Hadley School of Music in the Auditorium Building.

Effa Ellis Married—Music News is in receipt of cards announcing the marriage of Effa Ellis to Thomas H. Perfield, the event having taken place on July 30. We extend congratulations to Mr. Perfield and unbounded good wishes to Mr. and Mrs. Thomas Perfield.

MacDOWELL FESTIVAL

The Festival of Music presented by the Edward MacDowell Memorial Association began at Petersborough, N. H., yesterday and will continue through Saturday. The following is the detail of the program, which will be reviewed in full in Music News later:

FIRST CONCERT

Thursday afternoon, August 21, 4:30 p. m. pageant stage, Mrs. Monica Graham Stults, soprano; Mr. Reinald Werrenrath, baritone; Peterborough Choral Club.

Boston Festival Orchestra, Mr. John W. Crowley, concertmaster.

Conductors, Mr. Eusebius G. Hood, Mr. A. Cyril Graham, Mr. Stillman-Kelley. Miss Mabel W. Daniels, Mr. Henry F. Gilbert.

Legend from "Indian Suite" ..... MacDowell
Orchestra

The Poet and the Dryad Cantata....A. Cyril Graham
Chorus of Women's voices and orchestra
Mrs. Stults and Mr. Werrenrath

INTERMISSION

Two Movements from "Aladdin" Suite ..... Stillman-Kelley

Songs—
Land of the Sky Blue Waters ..... Cadman
The Moon Drops Low
Mrs. Stults with Orchestra

Poem for Baritone and Orchestra, Mabel W. Daniels
Mr. Werrenrath

Negro Rhapsody ..... Henry F. Gilbert
Orchestra

SECOND CONCERT

Friday afternoon, August 22, at 2:45 o'clock, Town Hall

Miss Hazel Milliken, soprano; Miss Marguerite Dunlap, contralto; Miss Cecelia Bradford, violin; Mr. Charles Hackett, tenor.

Boston Festival Orchestra, Mr. John W. Crowley, concertmaster.

Conductors, Mr. Edward Burlingame Hill, Mr. Eusebius Godfrey Hood.

March from Symphony, "Lenore," No. 5..... Raff
Prayer, from "Tosca" ..... Puccini
Miss Milliken

Violin Concerto
Miss Bradford

"Moth Dance" from First Pantomime ..... Hill
Aria
Mr. Hackett

Woodland Suite ..... MacDowell
In a Haunted Forest
The Sheperdess Song

Songs—
Enticement ..... Ruckauf
The Sea ..... MacDowell
The Forest of Oaks ..... Macfayden
Miss Dunlap

Peer Gynt Suite ..... Grieg
Asa's Death
Anitra's Dance

Violin solo, To a Wild Rose ..... MacDowell
Miss Bradford

Two songs ..... Lewis Isaacs
Mr. Hackett

Angelus, from Scenes Pittoresques ..... Massenet

THIRD CONCERT

Friday evening, August 22, at 8 o'clock, Town Hall

Mrs. Monica Graham Stults, soprano; Miss Marguerite Dunlap, contralto; Mr. Charles Hackett, tenor; Mr. Reinald Werrenrath, baritone, Mr. Carl Webster, cello.

Boston Festival Orchestra, Mr. John W. Crowley, concertmaster, Mr. Eusebius Godfrey Hood, conductor.

A Tale of Old Japan ..... Coleridge-Taylor
For soloists, chorus and orchestra

PART II.

Komarinskaja, Fantasy on two Russian Folksongs, ... Glinka

Vision Fugitive, from Herodiade ..... Massenet
Mr. Warrenrath

Aria
Mrs. Stults

Cello Solos—
Ave Maria ..... Schubert
Chanson Napolitaine ..... Casela
Mr. Webster

My Heart Is Weary, from "Nadeschda" ..... Goring Thomas
Miss Dunlap

Aria
Mr. Hackett

March, Louisiana ..... Van Der Stucken

FOURTH CONCERT

Saturday Afternoon, August 23, at 2:45 o'clock, Town Hall

Mr. Reinald Werrenrath, baritone; Mr. Harold Henry, piano.

Boston Festival Orchestra, Mr. John W. Crowley, concertmaster

Conductors, Mr. Arthur Farwell, Mr. Eusebius G. Hood

Symphony, in B. minor (unfinished) ..... Schubert
Abendstern, from Tannhauser ..... Wagner
Mr. Werrenrath

Concerto for piano in D minor ..... MacDowell
Larghetto calmato
Presto giocoso
Molto allegro
Mr. Henry

Songs—
Folksong
Sweetheart Tell Me } ..... MacDowell
Oben, wo die Sternen gluhen
Mr. Werrenrath

"The Birds" from the music to the Meriden Pageant ..... Farwell

Solos—
Mr. Henry

Overture, Egmont ..... Beethoven
Orchestra

Fifth Concert
The piano is a Baldwin

Sunday Afternoon, August 24, at 4 o'clock, Pageant Stage

Miss Hazel Milliken, soprano; Miss Marguerite Dunlap, contralto; Mr. Charles Hackett, tenor; Mr. Reinald Werrenrath, baritone.

Boston Festival Orchestra, Mr. John W. Crowley, concertmaster

Mr. Eusebius Godfroy Hood, conductor

Seven Last Words of Christ ..... Dubois
Soloists, Chorus and Orchestra

Dirge from Indian Suite ..... MacDowell
Orchestra

INTERMISSION

"A. D. 1620" ..... MacDowell
MacDowell Choral Club

Indian Suite, Op. 48 ..... MacDowell
Legend
Love Song
Orchestra

Excerpts from oratorio St. Paul ..... Mendelssohn
O Lord, Have Mercy
Mr. Werrenrath
But the Lord Is Mindful of His Own
Miss Dunlap
Be Thou Faithful Unto Death
Mr. Hackett

Gallia ..... Gounod
Miss Milliken, Chorus and Orchestra

\#\#\#

AMERICAN CONSERVATORY

President and Mrs. John J. Hattstaedt of the American Conservatory, and several members of the faculty with their families, are enjoying vacations in the north and west, where they will remain until shortly before the eighth day of September when the work of the school will be resumed.

Mr. and Mrs. Hattstaedt are at their Charlevoix summer home.

Mr. Karleton Hackett, who is enjoying a vacation from his double duties as critic on the Chicago Evening Post and teacher at the American Conservatory of Music, is with Mrs. Hackett and daughter, Miss Dorothy, sojourning in Massachusetts.

Mr. and Mrs. Silvio Scionti are in Manitau, Colo.; Mr. and Mrs. Victor Garwood in Colorado also; and Mr. and Mrs. Allan Spencer have opened their summer home in Wequetonsing, Mich., to a few of Mr. Spencer's talented pupils who are combining work with pleasure and continue their studies under their American Conservatory instructor. Mr. and Mrs. Heniot Levy are in Wisconsin until September. Mr. and Mrs. Frank Van Dusen have but just returned from Wisconsin and Minnesota lakes, and Mr. Van Dusen has already put in an appearance at the conservatory.

\#\#\#

Silber—Mr. Sidney Silber, who is to be one of the early fall piano recital givers in Chicago is spending this month in Colorado.

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FRANKLIN HOPKINS

A considerable contribution to musical literature is the work of Franklin Hopkins, an American song composer. Mr. Hopkins is having published no less than five separate song albums, his publishers being Novello & Co., of London and New York, and Cecil Mackie, Inc., of New York. The seventy-two lyrics contained herein are the product of many years' specialization upon the song form as adapted to English poetry. Mr. Hopkins has always believed that the great English poets have been unjustly overlooked by song composers, and he has in consequence been hard at work upon a collection to which has been applied the phrase, "The Golden Treasury Set to Music." His ideals have been very high, and in choosing for material the poems of men like Keats, Burns, Shakespeare and Byron he has been, perhaps unconsciously, a pioneer in putting the proper responsibility upon the words of a song. Hitherto it has been the almost universal opinion that fully three quarters of the value of a vocal composition lies in its musical setting. Although fully confident of his musicianship, Mr. Hopkins will not put himself on record as to the balance of power which is represented by the poetry of music of his songs. He does maintain, however, that the incomparable poetry of a Keats or a Burns ought to be as interesting with a suitable musical setting as without, and does not forget at all that the words cannot "carry" the music. Those who have heard the work of Mr. Hopkins do not find that the words crush out the music, for they find that he has developed a powerful style of expression, basing his effects upon unity, directness, simplicity and original melodic appeal. Mr. Hopkins's most ambitious work is contained in the "Great English Poets Album," of thirty songs, representing the poetry of Byron, Shelley, Moore, Scott, Wordsworth, Browning, Mrs. Browning, Tennyson, Milton, etc.; practically all the names greatest among England's poets. This album is handled by Cecil Mackie, Inc., of New York. They also publish "The Modern Poets Album," of twenty songs. In this album Mr. Hopkins has used selections written mostly by American poets such as Poe, Whitman, Carman, etc. Mr. Hopkins's Keats album of eight songs, published in London by Novello & Co., is the most unique work of the composer. There is hardly a published song on the market in which the words of perhaps the greatest English lyric of all—John Keats—are employed, since the great difficulty encountered in musically understanding Keats has no doubt prevented other composers from using his poems. How Mr. Hopkins fared in translating Keats into music is well worth the respectful attention of all who enjoy everything new in art as well as those who want to see English poetry used by English and American composers as German poetry was used by Schubert, Schumann and Franz.

———♯♯♯———

AMERICA'S MUSIC BILL

After over two score years' close acquaintance with music in America as editor of musical papers and through careful computation with the assistance of the census bureau in Washington, John C. Freund indicates the tremendous musical uplift of the time in figures that may well astonish, inasmuch as they are based upon fact. He concludes that annually there are spent on all forms of music in the United States, exclusive of the so-called musical comedies, an extraordinary figure that aggregates nearly $600,000,000. He itemizes the account in a general way as follows:

Grand opera, $8,000,000.

Concerts of all kinds, including recitals by artists and symphony orchestras and individuals aggregate $30,000,000.

Church music, over $50,000,000, that is, for organists, choirs and the music they use.

About $30,000,000 for orchestras that play in theaters, in vaudeville and in moving picture shows.

Fully $35,000,000 for the military and brass bands, and upwards of $175,000,000 for conservatories, schools and private teachers.

The musical industries, according to his well arranged tabulation, figure up over $230,000,000; of which the piano account is $135,000,000, church organ account, $10,000,000; sheet music, books scores, $10,500,000; talking machines and music records, $65,000,000; while the musical magazines, weeklies, trade papers and others account for $3,500,000 more.

Editor Freund remarks as the interesting feature of the figures that while a large amount was spent for operas and concerts, it is comparatively insignificant in contrast to what is spent for tuition, pianos and talking machines; virtually all in form of music for the home. In the United States we spend three times as much for music as we do for our entire army and navy. In Germany, which is considered the most musical nation, they spend ten times as much on the army and navy as we do on music.

Mr. Freund, the sage, likewise the editor of Musical America, contrasts the current condition of musical industries in this country today with half a century back, when we were absolutely dependent on foreign sources for our music and our instruments. There are now registered about 250,000 music teachers in the United States. An indication of the vast increase in musical interest as a feature of home and artistic life is currently indexed in the columns of the daily press.

These facts and figures are vastly interesting and the Chicago Grand Opera Company stands in proof for its share of the success of music. Dire predictions were put forth when this organization had its beginning; but, it has gone on into its third year with significant gains that have now placed it upon a firm basis without losses—something unique in grand operatic history in this country.

———♯♯♯———

ROBERT W. STEVENS

Mr. Robert W. Stevens, whose splendid piano recital at Mandel Hall on Monday night is reviewed elsewhere in this issue of Music News is a musician of great power and one whose attainments have been many and varied.

He is at the head of all music at the University of Chicago and his work here has been found very satisfactory indeed.

Mr. Stevens grew up among great musicians who recognized his ability. His last

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course of study was four years with Mme. Fannie-Bloomfield Zeisler. But through a period of fifteen years, his development was wonderfully broadened by association with such men as Theodore Thomas, Sherwood, Pratt, Gleason and Godowsky, both as a student and teacher. Before the age of twenty he was chosen as instructor at the Chicago Conservatory by William H. Sherwood, with whom he remained over five years. Mr. Stevens continued as teacher at the same institution with Leopold Godowsky for two years.

Upon the removal of Mr. Godowsky to Berlin, Mr. Stevens succeeded him as director at the Chicago Conservatory. In 1898, W. C. E. Seeboeck said of him in Music: "Robert Stevens stands today, a brilliant exponent of musical art in America." Paderewski was so pleased with his playing and composition that he favored him with a private audience on several occasions and advised him as to his style of work. Mr. Thomas for several years allowed him to attend the private rehearsals of his great orchestra—a privilege accorded to no other person. Mr. Stock also gave him special attention in connection with his work in orchestration. Although having been abroad, Mr. Stevens is proud that his musical development was accomplished at home.

The following brief commendations are selected from a long list possessed by Mr. Stevens:

Theodore Thomas: You did very well and deserved success. You should play throughout the country and in all musical centers.

M. Paderewski: There is a genuine musical feeling in that playing. Also the original concerto shows great talent in composition.

Leopold Kramer (concert-meister): It was exceedingly musical. You can attain to a very high position.

Bruno Steindel (Solo Celist): Stevens is an excellent, substantial player.

M. Alexander Guilmant: Charming! Beautiful! It was indeed poetic and very charming.

Clarence Eddy: The Henselt was particularly fine, and the whole performance was a good one.

Leopold Godowsky: The concertos went splendidly. They were really splendid.

Chicago Evening Post: Mr. Stevens demonstrated that he is to be reckoned among the leading pianists of the city.

Chicago Tribune: The success that has marked his career in the past was again demonstrated last night.

Chicago Record-Herald: Mr. Stevens created an exceedingly favorable impression by his brilliant tone and excellent poise.

Denver Republican: Mr. Stevens played the Chopin Polonaise with the greatest success. He is an artist of distinction.

Davenport Democrat: Mr. Stevens demonstrated the fact that not a bit too much had been said in his praise before his appearance here, as he a thorough artist.

Wisconsin State Journal (Madison): While his playing throughout was excellent, he was at his best in Chopin and Schumann numbers, which were received with great enthusiasm. He responded to several encores.

Joliet Republican: His playing was exquisitely finished, thoroughly alive, calculated to the finest nicety, full of warmth and genuine feeling and the quality of his tones and their shading was a most wholesome delight.

The World Herald (Omaha): The Thomas concert was exceptionally excellent both in point of selections and rendition. Mr. Stevens made a decided hit in his piano solos.

Evening Telegraph (Colorado Springs) The concert was an unqualified success. Mr. Stevens upheld his reputation as a player of the highest standing.

University Nebraskan: The appearance of Robert Stevens in piano recital at Convocation was nothing less than a triumph.

Omaha Daily Bee: The concert of the Thomas orchestra last evening drew an audience which filled the house to overflowing. The soloist of the evening was Mr. Robert Stevens. He made a good impression from the outset and the audience was carried by storm.

Colorado Springs Gazette: When an artist has received the praise of players like Zeisler, Godowsky and Paderewski, there is little to be added. However, Mr. Stevens was at his best, showing a wonderful combination of poetry, delicacy and fine feeling, with great power, passion and brilliancy. The audience was fairly spell-bound.

HOMER GRUNN

Homer Grunn, now one of the leading musicians of Los Angeles, Cal., is in the city visiting his former teacher, Mr. Emil Liebling and other friends.

It was the privilege of this writer to hear him in a private recital recently, when he played his own "March Heroic," with superb swing and splendid style.

This work is really a one-movement concerto, it is scored for piano solo with full orchestra accompaniment and has been played by Mr. Grunn with the Los Angeles Orchestra very successfully, although it is yet in manuscript.

It is a work written along very broad lines, the rhythm is extremely definite and the melody line is beautiful.

Mr. Grunn plays it with a wealth of technical proficiency and at the same time he makes it musical in the fullest sense of the word. A more public hearing of Mr. Grunn would be a delight.

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The Elderly Person

The fresh wind blew down the lake, and then away off to the west and toward the land of unremembered things, went the heat of the day. Those who affected to be "oldest inhabitants" had pronounced it to be the hottest day they had ever known in those parts But they had good "forgetteries" as well as good memories—a trait not uncommon among elderly persons. But the relief from the exertions to keep cool brought on a lassitude which could be satisfied only with the comfortable bed, despite the very early hour. This may be the reason why the Elderly Person found himself after the required seven hours of unconsciousness wide-eyed and trying to study out things in the semi-darkness. Near him was a casement. At first it had no outline and was but a part of the multiplied shadows which make gloom. Imperceptibly its borders became defined and unwittingly the Tennyson lines as to how "the casement slowly grows a glimmering square" fitted into the space and flitted through the mind. The stillness of the night which belongs to the sentinel stars lost its intensity. Little tremulous sounds of awakening life stirred the quiet so gently as to be almost indistingnishable. Some sort of telegraph service sent the signals along the grass, the shrubs, the vines, the trees. There was no tracing just where the messages came from or which direction they went, but diminutive busy quiverings and shakings and weavings told of the presence of these currents all bent upon fulfilling their part of the relay race which must reach quickly the forces to be aroused. Then as the gentle whirr died down there was the expectant instant that follows a concentrated effort. And the listening envoys felt their own thrill of participation, when, far off in the treetop the looked for signal came. Very slowly, very sleepily and a little wearily as if he really were yawning remonstrance at being called the wood pewee uttered his first note and the beginnings of another day were set in motion.

One wonders at this pewee—mostly as to when he sleeps. His was quite a late, drowsy slumbery call far into the gloaming the night before, and his the earliest sound in the earliest of hours. The song is plaintive, unceasing and perhaps a trifle whiny. The bird seems to have such limitations that the Elderly Person couldn't help likening him to many people who persistently try to sing but who haven't much talent and can gain only restricted hearing, chiefly because of their faithful stick-to-it-iveness. They never became prima donnas or even passable church singers—that resource, too often, of the incompetent. There is a real pathos in their struggles to give what they have. Trouble is they never do really give their best, because there is either a bit of a whine in their style or they sing the same thing so often, or else it sounds just the same. But it is not to be forgotten that they do help in the general chorus of sound and that this may have a certain mission not yet fully revealed. . . . This fellow had some trouble in getting started. Perhaps he had the figurative frog in his throat which often troubles singers in their first phrases early in the morning. Of course he didn't go in for frogs, so his hoarseness was no doubt a piece of undigested worm from the night before supper. He sang the rising and falling notes as though he were practicing, and having the field all to himself he polished away at them until they glided out smoothly and monotonously and with no sleepiness whatever. A comrade in a nearby tree took up the notes, and then another joined in. A new note entered about this time and a robin was wide awake and rattling out his musically impatient questions as to where he could find enough worms and bugs and cherries to feed such a rapacious brood as held wide gaping mouths helplessly at him. It was enough to make a healthy but overworked father take to drink. But he soon recovered his balance and sang his early morning ecstasy of scales in a way to delight his instructor, as well as to make his heirs have ambitious thrills to emulate so cultivated an artist.

But a new sound was in the air as the instants became moments, for things move rapidly when the light once becomes the master of the situation. It was an autocratic sound and near at hand. The Elderly Person remembered the friend who had a chicken farm not far away, and he knew that chanticleer's clarion came from that quarter. It grew more shrill and pronounced with each repetition, as if he were the real descendant of Rostrand's imaginative creation. He practiced his notes as if he might swell them into the mighty paean which should summon on the sun from its bed in the east and bid it soar into the heavens.

It was late June and these three held the field for much space. A squirrel ran up the bark of the big oak tree near the window, making that scratchy sound with his sharp claws. He turned his bright eyes toward the casement with a trim whisk of his tail as much as to reprove the lie-a-bed for missing so much that was going on outside. So the Elderly Person, being ready to learn from every source, took the suggestion to heart and watched the rest of the proceedings from the porch swing. There was a scurry down the steps as he came out the door, and the stripes of a chipmunk disappeared in the grass. It was too early for the fashionable birds, and besides that most of them were not singing in these days when their fatherly responsibilities were practically over. But the catbird, who had honored Miladi with his confidence and persuaded his mate that the thick grapevine near the cottage was a fine place to build a home and rear a family, was dancing about among the boulders singing disconnected scraps of song and then mimicing the cat's long-drawn mew. He perked himself on the sill of the landing and exhibited the bug he had secured, and then flew off to the nest A minute later his song poured out in a perfect torrent of tones, as dextrous as the most elaborate fiorture of a violin-

ist. He tossed off staccati, pizzicati, roulades and double stopping between his phrases of pure melody with the skill of an artist.

The Elderly ears were tuned for the rarest moment and he wondered at its delay. While he waited for what he knew must be near at hand the mind was full of thoughts of other mornings when the sound came first to sweeten and soothe the sickened body and the anxious heart. And then the ravishing notes came from a tall treetop—the wood thrush had preened his golden brown feathers and speckled breast and, being thoroughly awake and absolutely sure of his tones, had taken the forest stage and flooded it with such waves of melody that the other birds perforce subsided into secondary positions. All that had gone before had prepared the way for his entrance, and once his voice had launched the chords of full-throated beauty he held his place unquestioned. The notes were luscious and cool. They had the sound of water in them. They swelled from a throat that could not cramp or strain. At the end of the song came the small reedy clatter. The notes were tirelessly perfect and never fatigued by constant repetition. Somehow the whole scene became cool and delicious and tinkled with sweet bells of harmony. Nearer and nearer came the song and fuller and richer the notes. Another of his tribe took up the tune and answered from a neighborly tree. In a minute or so the two came nearer together and then one flew down to a low-hung branch and, paying no heed to the figure on the porch, sang its lovely song over and over again to a human auditor who could show his appreciation best by an absolute silence.

The two mournful notes of the dove came into the air. The "rain crow" some of the natives denominate this sleek gray-colored bird. But there were no signs of a rain, more's the pity. The hills beyond, seen between the clefts of the trees, were drenched with a soft mist which was even then disturbed by the sense of a factor abroad who would dismiss it and disperse it for its assumption of place. A flicker wakened and flew by, using its metallic voice with a certain tremolo as though it flapped its wings against the tone it made and delighted in the raucous sound waves. A woodpecker tapped on a tree and gave its welcome to the day. The orange and gold of an oriole shot by, a gleam of dazzling color. A grosbeak played among the leaves of a maple but uttered no sound. A splendid tanager, brilliantly red as to body and with shiny black wings, perched and plumed itself on a limb of dogwood. The catbird grew enthusiastic as the first peep of sunlight slanted over the hills. The bees and wasps buzzed and beat against the screens. A white butterfly, out of the everywhere into the here, rose languidly from the ground trying its wings. Finding them equal to the demands made, they flapped lazily up and down and away, without seeming forethought or guidance but without hesitation. Its brief day's journey through life was begun.

THE ELDERLY PERSON.

———♯♯♯———

Steindel.—On last Thursday evening Albin Steindel was the soloist at the Ravinia Park concert, playing with great success the 'Souvenir di Moscow" for violin by Wieniawski.

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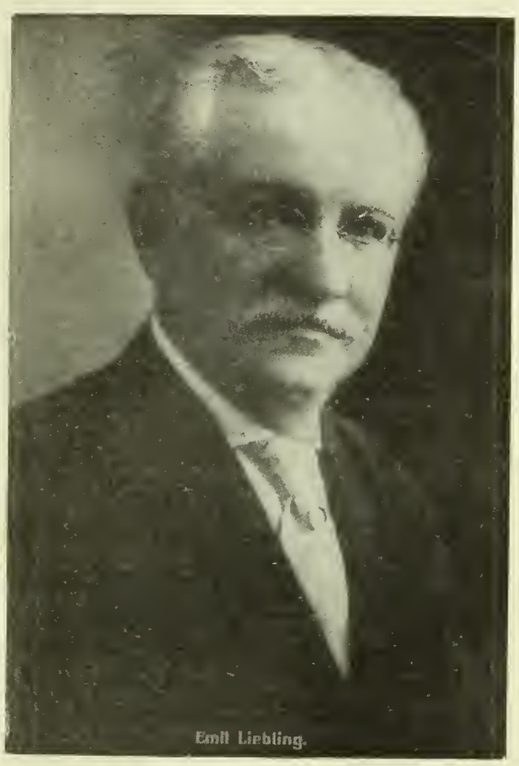

Emil Liebling.

EMIL LIEBLING

Music News

CHARLES E. WATT, Editor and Publisher

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Editorial

OPERA IN NEW YORK

Music News is just old-fashioned enough to believe in the absolute inviolability of a contract. Personally we would rather pay for any amount of "dead horse" rather than repudiate our spoken or written agreement.

Therefore there is but little sympathy felt for Mr. Hammerstein in his efforts to crawfish out of his agreement with the Metropolitan Opera Company. However, there are always two sides to every question, and Mr. Hammerstein seems to have full appreciation of the fact that he has some grievances also, as indicated in the following dispatch, reproduced from the Chicago Tribune:

New York, Aug. 22. (Special.)—Oscar Hammerstein's answer to the Metropolitan Opera Company's injunction suit to restrain him from giving grand opera in English this fall was served on the plaintiff's attorneys this afternoon five minutes before the time for serving the answer had expired. It is drawn by former District Attorney Henry A. Wise, and alleges that the Metropolitan Opera Company "is an unlawful combination in restraint of trade and commerce."

Mr. Hammerstein also alleges that the plaintiff's "wicked and unlawful" acts to drive him out of the opera producing business made him a mental and physical wreck in 1910, when he sold out to the Metropolitan and agreed not to produce opera here for ten years, and that he was not responsible for his acts when he signed the agreement to keep out of opera.

He says further that his son, Arthur, as his attorney in fact, signed the agreement that he was to keep out of opera when he understood that he was to have an interest in the merger of the Manhattan and Metropolitan Opera Companies. He says his love for his son prevented him from repudiating the latter's acts.

♮ ♮ ♮

Mr. Hammerstein's answer denies all the allegations of the Metropolitan's complaint except that he admits that prior to 1910 he had "acquired skill, experience, and knowledge in the production of grand opera," and he also admits that the opera-going public is only a small part of the general public. He admits that Edward T. Stotesbury of Philadelphia paid $1,200,000 for the Philadelphia Opera House, but says he received all the money and denies that his son Arthur got anything.

♮ ♮ ♮

Hammerstein says that since the season of 1910-11 the plaintiff, "having by unlawful practices succeeded in driving the defendant out of his business in New York, has raised the price of orchestra tickets to $6 and now feeling secure in this monopoly of said the trade and commerce, has publicly announced that after the season of 1913-14 the charge will be $7.

Hammerstein says finally that by "increasing its charge the plaintiff is guilty of a fraud on the public."

———♯♯♯———

A REQUEST PROGRAM

The subjoined program was given on "request night" at Grant Park last week. Inasmuch as this program represents the actual musical desire of the great public it is worth studying, together with the comment made on it in The Tribune:

"Most all the many requests are for the endearing and everlasting compositions, melodies that were truly inspired," said Conductor Weil. "We can feel assured that the musical taste of our people is of a high character, securely anchored. Think of it, hundreds of requests for such songs as 'Listen to the Mocking Bird,' 'Home, Sweet Home,' 'Annie Laurie.' Not one request for numbers from what are termed 'musical shows,' but several for the operas of the old school by Sullivan."

The following is the "request program:"

March, "Under the Double Eagle"..... J. F. Wagner
Overture "William Tell"..... Rossini
"Spring Song" .....Mendelssohn
"Serenade" .... Title
Sextette from "Lucia di Lammermoor," ..Donizetti
Reminiscences of .... Sullivan
"The Martyr of Antioch," "Trial by Jury," "Pirates of Penzance," "Pinafore," "Patience," "Princess Ida," "Song," "The Distant Shore," "Iolanthe."
Selections from Faust .... Gounod
Gems of Stephen Foster.....Tobani
"Come Where My Love Lies Dreaming," "Old Dog Tray," "Ring de Banjo," "My Old Kentucky Home," "Beautiful Dreamer," "Glendy Burk," "Willie We Have Missed You," "Nellie Was a Lady," "Hard Times Come Again No More," "Old Folks at Home."
Festival March from "Tannhauser".....Wagner
"Humoreske" .... Dvorak
Popular Rag "Dynamite" .....Biese
Hunting Scene .... Bucalossi
The morning breaks calm and peaceful—The huntsmen prepare for the pleasures of the chase—We jump on our saddle and our huntsman sounds a merry blast The parties join—Tally-ho—The death—The return home.

The contention that concert givers do not really try to please their public is usually well taken. Of course no artist could be expected to present such a program as the above—but, there are "suggestions" in it nevertheless which might prove very useful.

———♯♯♯———

SMALL MANAGERS IN CHICAGO

A contemporary has risen to the defense of the "Large and standard" managers as against the "Small manager" who is said to "trade on the reputations" of the former class.

Apropos of this attention might be called to the fact that the "Large" managers (presumably all located in New York) have very generally lost all interest in Americanism in art and care nothing for the real music development of the country at large Their whole object is to get as much money as possible out of each community for a foreign artist and after receiving their commissions they care nothing for the fact that the exorbitant prices often paid these artists react in such a way that the American singers and players can secure no adequately paying engagements.

If some of the "small" Chicago managers will carry out to a completion their present plan of "exploiting" newer artists, a younger generation in fact, they will very speedily grow to the place where the descriptive word "Large" must be applied to them instead of that now employed, "Small."

———♯♯♯———

ENGAGE CHICAGO ARTISTS

The editor of Music News received from a New York Manager one day last week a letter from which the following quotation is taken verbatim:

"As regards Ravinia opera, it is not a big affair and I doubt if any of the artists care whether the papers notice it or not. What happens in Chicago cuts but little figure here, as New York news is the main thing."

The management of Ravinia might well take this statement to heart and, when engaging artists for next year, consider the claims of Chicagoans. Jenny Dufau is now, in a sense, a Chicagoan—at least it is understood that she will in the future cast her

(Continued on page 24)

Music News

Music in Chicago

SUMMER NIGHT CONCERT

The seventh concert of the series at Warren Avenue Congregational Church was so unfortunately dated as to come in direct conflict with a noisy thunder storm and the attendance was therefore not up to standard, but the program was one of unique values and afforded much pleasure

GEORGE W. MUNRO

to those real music lovers who braved the rain to hear it.

The first soloist was Mr. George W. Munro, a basso-cantante, whose work on the concert stage has been endorsed many times and who has been found so potent in the studio that his class has long since reached proportions where it is the envy of most other teachers of voice.

Mr. Munro has a suave style of singing and follows a very sincere interpretative ideal, the result being that his audience at once comes under the spell of his art and throughout a program in which he appears, grows more and more enthusiastic over his work as the evening progresses.

On last Thursday he sang Oliver King's much liked "Israfel," Wekerlin's "Minstrel Boy" and the aria "Hear Me Ye Winds and Waves," by Handel, with rare smoothness and great legato as to musical phrase—while the Homer group, including "A Banjo Song," "Dearest," "How's My Boy" and "Requiem" was filled with color and contrast and gave each listener an added conception of the value of the already much-admired composer.

Mrs. Salter's "A Toast," was given with much spirit, and Molloy's "Punchinello" was made dramatically appealing, while "Her Rose" (Coombs), and "Love's Enchantment," by Batten, were fine examples of lyricism—the latter indeed providing for many in the audience, the one finest moment in Mr. Munro's work.

Miss Lola May Buckingham, the alternate singer, is a soprano with great range and power and one also who has added

LOLA MAY BUCKINGHAM

much refinement of art to undoubted natural vocal charms.

Musetta's well known aria in "La Boheme," was sung with distinction, while the group of shorter songs, comprising both German and English text, proved Miss Buckingham a mistress of languages and also the possessor of vocal art in many of its most finished and attractive aspects. "Zueignung" and "Allerseelen," by Strauss, were sung with great clarity as to interpretative thought and much ease as to vocalism, while Hildach's "Little Fidget" (also in German), completed a list of lieder, which was notable in contrast and color.

MacFadyen's "Love Is the Wind," was given with great facility, and in Weil's "Spring" Miss Buckingham touched a note of joyousness which found ready response from her audience and made the number

MARY TRIS

her most popular as well as one of the best done of the evening.

The third soloist was Miss Mary Tris, a former Sherwood pupil who has been in the concert field for several years and who plays with great vigor and virility, while at the same time she has full control of softer graces and mellowness of tonal quality.

The "Cello" Etude of Chopin was given a thoroughly poetic reading at her hands, the "Nocturne" Op. 3 No. 2, was made silvery sweet and musically pure, while the Schytte "Sonata," Op. 53, was the medium through which she easily proved herself mistress of bravoura technic and dramatic effectiveness.

This "Sonata" is a work of the greatest size and importance. It requires every kind of technic for its proper presentment and it is built along such broad lines of musical thought that its interpretation requires ex-

Basic Teaching Principles Used in the Effa Ellis Music Courses

1. Avoid presenting a subject as a mere fact.

2. Avoid teaching one thing in order to teach another.

3. Combine and blend Music Psychology and Pedagogy by means of feeling, reasoning stories and drills or schemes for perfecting.

4. Present music or feeling first if possible, then the reasoning, and finally the drills.

5. Develop through the brief and simple truth —not a story to amuse, but the use of a story for reasoning.

6. Lose no time and energy with useless stories and games.

7. Reasoning must help student to recognize mistakes and show how to correct them.

8. Select a story for reasoning that is:

First—Familiar.

Second—Interesting, not merely amusing.

Third—If the story is only amusing you will not gain the attention of the pupil long enough to make him concentrate. Do not teach before attention is secured.

Fourth—The story must make him think.

Fifth The story must embody all the reasoning for the subject you are developing.

Sixth—The result of this order of development will be memory.

9. Devise pedagogic drills or schemes for perfecting the reasoning.

10. Develop so that there is no perceptible step. The plant does not burst forth with a stem, then a flower, then a leaf; no, the growth is so gradual the step is never seen.

11. Development must acquire orderly mentality.

12. Eye, ear and touch must co-operate.

13. First impressions must be strong and definite.

14. Know the right material.

15. Right material will encourage self-help.

16. Know when each subject has been thoroughly developed.

17. Know what to present for the next subject and when to present it.

18. Present without strain—develop from within.

19. Encourage by inspiring a sense of power and independent action.

20. Present everything under one head at one time. Teacher must not think he is capable of knowing what part of the subject the child is ready to make his own. Present all and he will choose for himself. Two adults may hear the same lecture but come away with radically different thoughts.

21. Classify several things under one head; that is, while presenting and developing one subject, see that it means more than one thing.

22. Encourage spontaneous expression through melody writing.

23. In ear training avoid correcting pupils in first efforts. Teacher will remember mistakes and weak points, and drill in different ways until the result is obtained—too many "don'ts" discourage the effort.

24. Avoid constant criticism; present so that pupil can help himself.

25. Give recitals of original work selected and prepared without the aid of the teacher.

26. Test a pupil's knowledge by what he can do independent of the teacher.

27. Do not explain what pupils already know.

28. Do not explain what pupils may work out for themselves.

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perienced prowess of the most pronounced order. Miss Tris made its First Movement broadly dignified and clearly musical, its Second Movement was a veritable song without words, and in its Finale she poured out a wealth of passion and a distinctiveness of style which completely captivated her listeners.

Mr. Phelps Cowan played admirable accompaniments for Mr. Munro and Mrs. Zylpha Buckingham Woodsworth playing for Miss Buckingham, proved herself technically and temperamentally a fine pianist.

ABIGAIL RAYMER

Miss Abigail Raymer, a former student of Mrs. Fox and soloist at the Holy Name Cathedral in Chicago, and who has been abroad studying with Charles W. Clark in Paris for some time, will very soon return to Chicago and open a vocal studio at her Humboldt boulevard residence. Miss Raymer has a beautiful voice and personality and is sure to make a great impression in Chicago musical circles.

ABIGAIL RAYMER

JOHN R. RANKL PRESENTS MISS MARY HOOVER

At the MacBurney Studios on 19th instant, Mr. John R. Rankl presented his promising soprano pupil, Miss Mary Hoover, in recital. There were no vacant seats and the evening would have been complete in its enjoyment but for the fanfare going on outside. In fact, the greatest compliment that could be paid the young singer is one upon her steadiness and poise in the midst of most trying conditions. For the Fine Arts Building fronts Michigan avenue. There was a band concert going on in the shell. And the battle of Lake Erie was being refought on the lake front. And as a consequence a few thousand automobiles were buzzing and tooting also. The cannon and rockets punctuated everything. But they fitted in capitally in one place in the "Madame Butterfly" excerpt, "One Fine Day." Perhaps some of them were in greeting to the return of Mr. Tito Mattei to concert programs. It has been many a day since he figured there. His "Leave Me Not" which Miss Hoover used effectively has all his fine Italian frenzy of sentiment, and the melodic lines flow smoothly and soothingly.

Miss Hoover is a petite person with a big voice. She wins her way by reason of her simple and unpretentious manner, and the sincere way in which she does everything. But she has a fine natural voice to work with, one that is being well cared for as to purity and clarity. Just at present she has not a well defined sense of rhythm and the temptation to be dramatic is not well curbed. These errors were in evidence when she sang the Bach-Gounod "Ave Maria," in particular. She was at her very best in the Puccini aria. She did it with real spontaneity and fervor and a feeling for the pathos of the text. And excellent also was the Buck song, "When the Heart Is Young." Other well done bits were in the "Fairies" of Raymond, Arne's "Lass with the Delicate Air," Mrs. Salter's "Come to the Garden" and Marshall's "I Hear You Calling me," the latter notably nice.

Miss Grace Grove supported Miss Hoover with accompaniments that were suave and complementary.

ALBERT COTSWORTH.

AT RAVINIA PARK

On last Thursday afternoon a very successful children's program was given by Maude Fenton Bollman, the list of songs being as follows:

The Wind in the Corn	Clarke
The Fairy Pipers	Brewer
Songs and Shadow Pictures	Gaynor
Flower Songs	Woodman
Cuckoo Clock	Schaefer
The Butterfly	Roche
The Swing	Lehmann
The Strong Box	Coates
Smiles and Frowns	Hill
Bird Songs	Lehmann

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Character Songs

The final weeks at Ravinia are being distinguished by the introduction each evening of three distinct factors for pleasure.

Ruth St. Denis is seen in classic dances, an act from opera is given and the Chicago Symphony Orchestra is heard in selections.

The programs for the balance of this week read as follows:

FRIDAY, ANGUST 29, 1913, 3 P. M.
Overture to "Donna Diana" ..... Rezineck
Suite, Roses d'Amour, Op. 61 ..... Glasgounow
Introduction, Grand Valse, Grand Pas Des Fiance.
Italian Capriccio ..... Tschaikowsky
Scherzo from "Forest" symphony ..... Raff
French military march ..... Saint-Saens

FRIDAY, AUGUST 29, 1913, 8:15 P. M.
"Il TROVATORE"
Opera by Verdi
(Prison and Miserere Scenes.)
Leonora ..... Lois Ewell
Azucena ..... Florence Mulford
Manrico ..... Harry Davies
Count di Luma ..... Louis Kreidler
Ruiz ..... Phil Fein
Ruth St.-Denis' Dances
Wagner Program
Siegfried Idyl, Albumblatt, Siegfried's Rhine Journey

SATURDAY, AUGUST 30, 1913, 3 P. M.
March, "Blue Jackets" ..... Blon
Overture, "Carnival," Op. 45 ..... Glazounow
Suite, "Les Erinnyes" ..... Massenet
Prelude, Scene Religieuse, Entr' Act, Finale
Ballet music, "Coppelia" ..... Delibes
Dance of the Amazons ..... Laidlow
Capriccio Espagnol ..... Rimsky-Korsakow

SATURDAY, AUGUST 30, 1913 8:15 P. M.
"CAVALLERIA RUSTICANA"
Opera by Mascagni
(Same cast as on Thursday)
Ruth St.-Denis' Dances
Soloist Mr. Bruno Steindel
Fantasie, "Souvenir de Spa" ..... Servais
Symphonic poem, "Les Preludes" ..... Liszt

\#\#\#

Auditorium.—Patrons of the Grand Opera will be somewhat surprised at the changes in the lobby of the Auditorium when they go to reserve their tickets. The sale of seats is reported to be already very large. The stirring melodrama, "The Whip," is to play during September at this theater.

\#\#\#

Plumb—Miss Esther Plumb, contralto of St. James Methodist Episcopal church, and an extremely busy concert singer as well, is spending a few weeks at her former home, Davenport, Iowa, preparatory to the fulfilling of a long list of recital engagements throughout the country.

The Elderly Person

A true unvarnished tale herewith:

We were so excited about the Saturday afternoon frolic—two wifeless husbands of us. We were going to Ravinia Park to have enjoyment listening to Mr. Stock tell things with his orchestra. And we had a cunning lunch put up. At least the man who put it up called it that. He fixed it at one of the clubs where you can buy things for pennies and nickels and use all the paper napkins you want to. We would get an early start and stay for the evening concert as well, putting in the time between the musical rounds by lounging on the cliffs overhanging the lake. Perhaps we would land on our feet and get a good sunset with lots of clouds and then an early rising moon over the water. And we would pretend that we didn't miss our wives and would make them feel sorry that they had left us, by the highly colored descriptions we would paint of the dancing of Ruth St. Denis. We had a feeling that it would not be quite fair. We learned afterwards that in a vague kind of a way we let that feeling slip into the narration. The wives only laughed at the idea of being at all fretful over anything that Ruth might be capable of doing.

The first rift within the lute of our happiness came when we found out about trains. I guess that's the usual experience of anyone in the city who tries to go out to that park. The railroad tries to prohibit people from going by such inadequate service that you want to use a big, big D every time you think of it. The Lady from Philadelphia says that at Willow Grove Park, where the orchestra has a yearly summer engagement and plays to thousands of people, there is no charge for the admission to the park. The car lines furnish the bands and get their profit in transporting the crowds who swarm to the grounds. It goes without saying that they offer good facilities for getting there. We found that the only afternoon train left at 1:30, reached the park at 2:10, and that the concert began at three—nearly an hour to wait. And the returning train left at 6 or thereabouts. Nice arrangements—not? Therefore we thought we would try the combination of the elevated express train to Evanston with the interurban cars on to Ravinia. This would give us an intimate glimpse of the pretty suburbs through which the latter passes. We knew that we should start about the same time, but there would be something doing all the time instead of cooling our heels for an hour. We made the trip out on the elevated in good shape. We kept gathering up more and more people, however, as we neared the terminus, and they had lunches galore, put up in every conceivable kind of package from a suit case to a paper bag. We were not the only people planning for the evening, you see. When we were unloaded at the end of the line, there were still other people waiting for "The Electric," as it is reverently called by those patient North Shore people. There was a long delay in the train's arrival. When it deliberated in at last it was a single car and full of passengers at that! And there were two car loads of passengers ready to board it. You can imagine the squeezing. Instead of a seat together and looking out of the window at the pretty homes in Winnetka, Wilmette, Kenilworth and Glencoe, we were glad enough to stand as best we could in a jammed aisle with the conductor walking over our pet corns, as he wormed his fare-collecting way through the mob. And we stopped every other minute when we did not stop every minute. There were cross roads if there were not street corners on which pasengers stood waiting. It was hot inside the car and we were hotter in our own insides where we keep a hottery that has to work hard because it dare not boil over. When we finally reached the park it was 3:15. No use to tell me we would have done better to go on the 1:30 train and wait the hour. We know that now, and are only telling of it as a chastened experience to warn other innocents from a mirage that looks inviting and isn't.

It's pretty hard to get into the spirit of the music when you are so irritated, isn't

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it? We weren't any different from other creatures, so we cooled down soon as we could and really did forget our discomfort in the beauty of the place and of the music. It is a naturally lovely spot and the adapting of it for recreation purposes has not spoiled it. It is so fascinating that the wonder grows that no practical deal has been made whereby the attractiveness could be fully utilized and the big public, that would love it and what it stands for, give it the patronage which would make it successful financially. Surely some day it will be properly promoted. As it is now it has just a handful of the people who would crowd to it if it were accessible. Everybody tries each season to go once or twice, despite the difficulties. But they would go every week if they didn't have to incur a day's journey each time. It is really too far even for the distance-cutting motor car. These are pretty apt to stop half way—at the Bismarck—which is artificial after all. Ravinia is wild and adorable in itself.

After the concert we ambled over to the shore. I felt that I knew an exclusive nook where there had once been room for just two to have a good respite. But when we drew near we found that "Private. No Trespassing" sign which I always respect. I have trouble enough at my own little lodge in the wilderness to secure privacy, and I know better than to crowd in when I'm told to keep out. So we found a declivity, down which we could scramble to the beach. Then we sent all the wireless telegrams we could invent to the people who told us not to trespass. For we were on a little edge of projecting shore which caught the rather light breeze and were infinitely more comfortable because of this and the grateful shade of the cliffs. We had our lunch and burned our debris and smoked our pipes contentedly. We talked when we pleased and were silent a good deal of the time, lying flat on our backs on the dry sand looking up at the floating islands in the sky and listening to the comfortable swish of the moving water. There were steamers way out in mid-lake and their long funnels of smoke drifted and folded into layers behind them. A regular old tub of a rowboat had a man and two children in it and the youngsters paddled in and out aimlessly, but restfully because of their care-free spirit. What was the use of having tense nerves when these children were taking it all in so idly? We let the bars of restraint down low, and the animals of relaxation came in and took peaceable possession. . . . .

Was that thunder over there in the west? Well, it certainly sounded like it and the clouds had dark facings where the sunset lights did not penetrate. We took our chances and watched the operations of the giant forces on that old battlefield. We soon knew it was thunder, and saw lightning, but so far north that we could see the density which bespeaks falling rain hiding a portion of the lake and running rapidly eastward. Soon the whole storm was on the lake, covering from sight the boats and smoke. Then the water near at hand took on a glistening but unhealthy light. Far off where the storm was centered the lake seemed to raise from itself a kind of wall which came moving towards us in a gathering ominous mass. Then the still, but shining surface in front of us was

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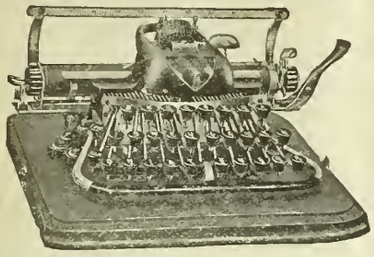

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dented with little pinpricks of shadows and we felt on our faces a colder air and a more positive power. Then on the face of the water danced and leaped little ruffles and ripples which soon covered its surface and changed it to a dark, intense green. Larger and more vigorous became the ruffles until almost before we knew it the wind was blowing strongly landward and the sea was a mass of tossing waves crested with white caps which beat the shore line and bounded up the sands in a greedy absorbing glee. . . . .

We stayed there just as long as we dared and so did a lot of other self-willed souls who loved the beating of the wind in their faces. We found them lining the hilltop when we had climbed up to its edge. It is the finest sort of fellowship, this love for the out of doors. You don't even need to have a desire to speak to such comrades, so intimate is that sense of sympathy that pervades the fraternity. But in a few minutes the big drops began to fall and then it was a scamper to get back to the safety and shelter of the pavilion. We found long lines of people at the reserved seat box office and it was my turn to stand in line and let my new straw hat get its christening. Everybody was fussing. The cry was either "Is this behind a post?" or "Don't give me one behind a post." One dowager pushed herself in front of me as I got to the little grating and threw down her tickets saying, "I won't have these. They are all bad. I don't want to look at a post. I want to see Ruth St. Denis dance." She would not be pacified, although there was a long line waiting in the rain, while her umbrella dripped rain drops on me. The box office man lost patience at last at the continual questioning and when another woman said, "Is this behind a post?" He said, "Yes, ma'am." So I said to him, "Give me a couple of seats anywhere," and smiled blandly. He looked at me in a quizzical way, felt around in his numerous pigeon holes and then grinned as he replied, "These are the best I can do for you." And they were tip-top, between posts and well forward and altogether comfortable!

Inside the pavilion it is against the law to take off your coat. On the bleacher seats you may do so. Mostly the ladies attending wear no hats. The ushers were kept busy telling the perspiring men to put on their coats. And the woman exulted every time a rebellious chap didn't want to, but had to. It made them think of how they have to remove their hats during the winter at the musical things. Tables are surely beginning to be turned, even in these early suffrage days.

. . . . . .

The tale would be incomplete if it were not further related that the 10:40 train scheduled to take us home in short order, did not put in appearance until after 11, and that it lumbered along like a Lake Street "L." It stopped everywhere a long time and the very longest delay was just before we reached the station. It was useless to look at the watches for we knew it was after midnight. But fortunately Madame was away. THE ELDERLY PERSON.

———♯♯♯———

Butt—According to pictures shown in some of the music papers, Mr. Rumford has been "playing horse" in America. A baggage truck represents the carriage and his family constitutes the cargo.

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People & Events

EMIL LIEBLING

Mr. Emil Liebling, who has just finished an all-summer Normal School, to which was attracted a very unusual attendance of pupils and who is already energetically at work with his class for the new season, is a musician and teacher whom it is a pleasure to know and whose influence on the musical life of the country has been beyond telling.

Mr. Liebling was the first pianist to play Grieg, Schytte and Moszkowski in America, and it was under the baton of Harrison M. Wild in a Mendelssohn Club concert at the old Central Music Hall that the "Concerto," Op. 59, by the last named composer, had its initial performance anywhere, Mr. Liebling being the pianist.

Mr. Liebling was an associate with the late W. S. B. Mathews on the magazine "Music" for many years, and the following estimate of his worth by Mr Mathews is most interesting, especially at this time.

In calling attention to the artistic plans of Mr. Emil Liebling, I shall not delay to make elaborate biographical notices of his antecedents nor of his teachers. When an artist has been prominently before the public for a matter of forty years and upwards, and has come through the competition of active business life into a distinguished and honorable position, it is no longer a question of childhood history or school days. It demonstrates without further examination that the man has in him the somethings which gain and retain respect and professional influence. Hence my present business is wholly with these somethings which have combined to place Mr. Emil Liebling in his present distinguished position to the end that justice may be satisfied, and that those seeking for professional guidance possessing these qualities, may be properly directed.

As concert pianist, Mr. Liebling represents the best modern school. Although actively engaged in teaching, he has a memory of such quickness and tenacity as enables him to retain at his command pretty much all the repertory of all the leading pianists of the day. During his career as artist, he has played in public probably many hundred different compositions, the vast majority of which he would be able to play you off hand any moment you might happen to ask for them. In this respect he stands almost alone among artists, very few of whom will undertake to play compositions which they have not recently studied. Even in the case of those whose record of work extends into the two hundreds of pieces, they rarely are able to give you at call more than a quarter of that number.

A part of this readiness naturally grows out of his daily life as teacher. Standing at the head of one of the largest and most active musical clienteles possessed by any American piano teacher, he is constantly called upon to give illustrative readings of every work in the whole piano playing repertory. For this, the notes brought by the pupil are naturally at hand, but Mr. Liebling rarely has occasion to refer to them. When the pupil has played the work through, it is again fresh in the mind of the master, and he is instantly ready to show all the hundreds of little nuances which go to make up a "reading" of a great work.

Speaking of this teaching, it is commended in every way, not alone by the talent of the students and teachers coming to him for instruction but still more by the musical activity they show in their own fields of labor, where a vast majority of them are leading teachers. They found amateur clubs, circles for musical reading, and get up series of recitals of their own, and of visiting artists. In this way Mr. Liebling's activity extends into many communities where his name and personality are comparatively unknown to the average musical amateur.

Mr. Liebling is one of the modern school of artists equally ready with his pen for all sorts of musical explanations and literary discussion of musical questions. In this respect he stands among the very few writers upon musical subjects in America, who always have something to say, and he invariably says it in a direct, but highly suggestive and frequently witty manner. Hence he is a very suggestive writer, and as one of the editors of Brainard's Musical World, he has a very large public. Some of his most characteristic articles were written for Music, especially "Die Ritter vom Geist," in which he discussed a wide range of musical personalities in a manner worthy of Henry Heine. Both as artist and as teacher, Mr. Liebling belongs to the order of progressive minds, always in search of something new and interesting. The merely old does not find in him its unswerving supporter.

As a pianist he brings to the interpretation of his vast repertory, embracing the very cream of modern pianoforte literature, intelligence, repose and refinement. He is also very successful in his lectures with pianoforte illustrations. A ready talker, au courant with musical tradition and personality as well as musical history, knowing by heart almost the whole of the compositions of all the great writers, and able to play extracts at a moment's warning, he is in a position where very few artists can compete with him in ability of insight, clearness of statement and quickness and amplitude of illustration. Hence for educational recitals, he is one of the very best artists possible to secure.

His compositions are of the highest order of Salon Music, and rank with those of Bendel, Loeschhorn and Mason; especially notable are the Concert Romances opus 20 and 21, a charming Gavotte Moderne, opus 11, the brilliant Florence Concert Valse, and a very pleasing Albumblatt. Mr. Liebling has also edited special editions of the Heller, Czerny and Loeschhorn etudes, and the American History and Cyclopedia of Music.

To add to these particulars, that the personality of the artist is incisive and agreeable, as well as highly stimulating is perhaps superogatory. All this was implied on "a priori" grounds, in the account already made, and in any case the pupil or hearer would easily find it out for himself, as I have in twenty years acquaintance, where I have never found him wanting in the sterling qualities which command respect and confidence between men. —From "Music," W. S. B. Mathews, Editor, 249 Wabash avenue, Chicago.

One of the most important of the many Liebling activities is the fact of his being visiting director of many musical institutions in various parts of the country. Regularly he visits for purposes of examinations and recital-giving many prominent institutions.

For many years he has officiated in this capacity at the Milwaukee-Downer College at Milwaukee, and the Frances Shirmer

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School at Mt. Carroll, Ill., besides which his present work includes his periodical attendance at Saint Teresa, at Winona, Minn., the Bollinger Conservatory at Fort Smith, Ark., the Oswego College at Oswego, Kan., and the Central College at Conway, Ark.

Mr. Liebling's name is inseparably connected with the Kimball piano, an instrument which he has used in more than 2,500 concerts, in all parts of the United States with unvarying success.

MARTHA S. STEELE

Martha S. Steele, the well-known contralto of Pittsburgh, is spending the summer, as is her custom, in her cottage among the hills on the picturesque Allegheny. Mrs. Steele is a tennis enthusiast and is seen on the courts at the camp almost every day in strenuous games, which she prefers to any other recreation.

MARTHA S. STEELE

This week Mrs. Steele is spending at Chautauqua, New York, and before beginning her work for the season approaching she will go to New York City for a few weeks to coach and look up new songs for the winter programs.

Mrs. Steele has been engaged as contralto in the Festival Quartet which has recently been organized for work with the Pittsburgh Festival Orchestra during the coming winter. This quartet will make its initial appearance on Thursday evening, August 28, in a week of extended work with the orchestra.

MARY CHENEY

Mary Cheney, whose work as a giver of unique song recitals has made her known in all parts of the country, was heard in a group of songs at a recent Chicago concert and at once captivated her audience and at the same time disclosed the reasons for her great popularity elsewhere.

Mrs. Cheney has excellent stage presence and a perfect repose while before an audience, added to which her voice is of exquisite quality and absolute purity and her interpretation of her songs is invariably fine.

In a dramatic song she was found to be broad as to phrase and firm in tone and her climax was built up with power and sustained to full effect. In a more poetic song her musicianship was shown in beautiful coloring and in a blending of moods which was delightful to hear. Mrs. Cheney will be heartily welcomed whenever she chooses to reappear in Chicago.

YOST VISITS SPALDING

Gaylord Yost, the composer-violinist, during his recent trip east, visited Albert Spalding at the latter's summer home at Monmouth Beach, New Jersey. When asked what he thought of Spalding's art, he said, "I consider Spalding one of the world's greatest violinists. In his playing one finds a healthy combination of intellect and temperament and there is a spirit of refinement about everything he does which

George L. Tenney

TENOR

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SOME RECENT PRESS COMMENT

"Messiah" in Cincinnati

Mr. Tenney's voice is a full, pure tenor, of great smoothness and strength and it was displayed to particular advantage in "Comfort Ye" and "Every Valley."—Cincinnati Tribune, Cincinnati.

"Messiah" in Toledo

George L. Tenney, the tenor, who sang "The Messiah" at the "Valentine" proved to his hearers that his laurels are fairly won.

Mr. Tenney must be ranked with the first oratorio singers of the country, for to a magnificent voice he adds intuition and soulful interpretation.

The great audience that packed the house sat spellbound as he sang with plaintive solemnity the "Rebuke" of "The Messiah," and it was some moments before the audience could break into applause. His work was uniformly superior all through, and at all times he held much power in reserve.

Toledo hopes to hear Mr. Tenney at no distant date in a varied program of his own selection.—Leader.

Mozart's "Requiem" and Parry's "The Pied Piper of Hamelin." First Presentation in America

Mr. Tenney, who has sung in Aurora before, first and always sings with all his heart. The dramatic instinct is strong in this young tenor and whether the pleading text of the "Requiem" or the fanciful prancing piper, it was given with enthusiasm. He has a beautiful voice and capable of many modulations.—Beacon, Aurora, Ill.

"Swan and Skylark"

Mr. Tenney's interpretation of his solo was most artistic and the rendition extremely beautiful. In the obligato his clear, strong voice could be heard above the loudest refrains.—Denver Times.

"Elijah"

George Lee Tenney, tenor, proved himself possessed of a magnificent voice, and scored a decisive triumph.—Waukegan Daily Gazette.

"Stabat Mater" in Decatur

. . . . The pure tenor voice like that of Mr. Tenney's is extremely rare. The ease with which he took the many B flats which fell to his lot places him in that really small list of tenor soloists. His voice has a rich resonant quality which is most telling. There was no straining after effects and everything was done in a musicanly and artistic manner.

In the "Cujus Animam" Mr. Tenney showed great dramatic power and exquisite tonal beauty, which made the number one long to be remembered.—Decatur Herald.

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is extremely pleasing to those who appreciate real art. He is sincere, modest and unaffected and is not ashamed to proclaim his Americanism. Every American should take a genuine pride in Albert Spalding."

BLISS SCHOOL OF MUSIC

Miss Jennie Maud Bliss, whose work as a teacher of piano has long stood high in Oak Park, has very much increased the scope of her school for the coming season and has adopted the name Bliss School of Music.

The courses are of the best and many plans have been made for concerts, recitals, etc.

The faculty includes, besides Miss Bliss, Edwin Schneider and Anna M. Thompson in the piano department, Permelia Gale and Clara Page Ongawa, voice; Day Williams, 'cello, and Ethel Robinson, dramatic art.

HELEN BRIGHT BENGEL

Mrs. Bengel has spent the summer touring with Brahms Quartet on the Pacific coast and throughout the west. Unqualified success was encountered everywhere, as will be gathered from the following notices given the work of Mrs. Bengel:

Mrs. Bengel was especially pleasing in her solo work, receiving hearty encores.—Clarinda (Iowa) Herald.

Helen Bright Bengel has a contralto voice of fine texture, of exceeding smoothness and full of sympathy.—Idaho News.

Mrs. Bengel's rich contralto melted the hearts of everybody. Her temperament, her tonal quality, her good phrasing and broad interpretations and exquisitely beautiful voice made strong appeal.—Boise Capital News.

Mrs. Helen Bright Bengel is one of Chicago's leading contraltos, and has a voice of great flexibility and dramatic power.—Albany (Oregon) Herald.

Mrs. Bengel's voice was full of appealing sweetness, especially appropriate to her numbers. Her voice was especially beautiful in the "He Was Despised."—Idaho Statesman. (Advertisement.)

EDGAR STILLMAN-KELLEY

In press matter sent out from Peterborough, N. H., is found the following comment on Edgar Stillman-Kelley, one of the composers whose work was used at the Peterborough Festival last week:

Mr. Edgar Stillman-Kelley, two movements of whose "Aladdin" Suite are to be played at the MacDowell festival of music in Peterborough, N. H., speaks appreciatively of Edward MacDowell's influence and inspiration. Besides the interest and enthusiasm Mr. MacDowell displayed in the Aladdin Suite, he suggested the music for "Ben Hur," which still ranks among the most popular as well as delightful of Mr. Kelley's compositions. Mr. MacDowell also attended the dress rehearsals of Mr. Kelley's opera "Puritani," and enjoyed the rehearsal so much that he delayed a trip already planned in order that he and Mrs. MacDowell might hear the first performance of the opera. Mr. Kelley was born in Sparta, Wis., educated in Stuttgart, taking special work under Max Seifriz, director of the Royal Conservatory. Later he spent a good deal of time in California, where in Chinatown he gathered the material for his Aladdin Suite. After several years in California Mr. Kelley went to Berlin where he spent nine years, where many of his first compositions were brought out, and where he numbered among his pupils many of the rising American musicians.

Miss Mabel Wheeler Daniels, who is featured in the Peteborough festival and Mr. Henry V. Stearns, both of whom took prizes in the competition of the National Federation of Music Clubs, did a part of their constructive work under Mr. Kelley. Since his return two years ago, he has had a fellowship in composition at Western College, Oxford, Ohio. Beside lecturing on music there and directing the composition department at Cincinnati Conservatory, Mr. Kelley has done some of his biggest work during this time; he wrote his second symphony, which was performed with great success at the Norfolk music festival this year, under Mr. Kelley's direction.

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MADAME NORDICA IN AUSTRALIA

"I can't imagine that we are all walking just feet to feet with our friends in New York."

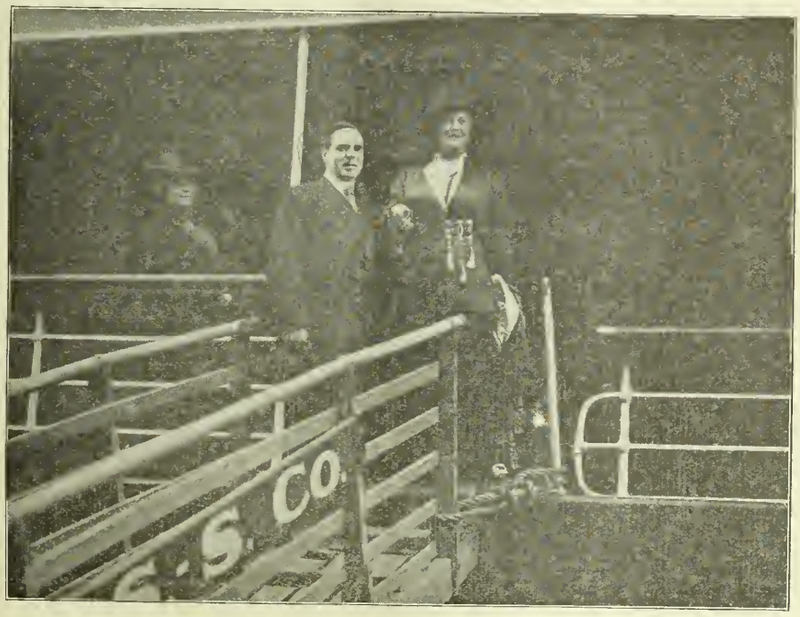
Mme. Nordica, a most buoyant and entertaining conversationalist, a woman of charm with both "a Port and a Presence," as George Meredith phrases it, thus addressed a group of newly-made friends in the vestibule of the Australia yesterday afternoon. The voyage by the Ventura had been delightful, with the exception of heavy weather on Sunday night, and the "green bluffs embroidered with fringes of white sand" had delighted the distinguished visitor as the ship came slowly up the harbor. "The sky," continued the diva, "was like a wintry sky in the old world and yet there was sunshine, and the air was balmy. Truly everything was upside down in Australia." "No occasion for ear-muffs either?" The vivacious lady was assured not, and looked quite joyous at the discovery.

"Yes, the story that my first fee was on a promise not to sing is quite true. We all lived at Farmington, Maine, at an old homestead at which my father, Mr. Norton, lived on his fortune, and played the violin of an evening, whilst my mother, an amateur soprano with a lovely voice, used to sing. I had a gifted sister who at 17 years of age was the soloist in the 'Creation' with our oratorio society. She would study a beautiful new aria, and I would shout it in my most 'finished' Tom-boy style all over the house. Hence my first fee—a tip not to sing! When my sweet sister was called untimely hence, my parents allowed me to study at the Boston Conservatorium, where Mr. John O'Neill tried my voice. Higher and higher up the scale I went, quite unconscious of effort until at the 'high C' the genial professor burst into a laugh of joyous delight. In my girlishness I felt dreadfully hurt for a moment. Only a few months ago I sang many arias to my old friend, now an octogenarian. After three years with him I made a success with the Haydn and Handel Society in the 'Messiah' at Boston, and this won me an engagement with the Gilmore Band for 78 concerts all over the United Kingdom, including tbe Crystal Palace, London, and this tour with my mother paid for my operatic education under San Giovanni at Milan."

"Yes, my connection with England has been very close, and, also, I may say, with the English Royal families. After my early operatic successes in Italy and Russia, my early introduction in London was to replace Mme. Albani, who was indisposed, in the first performance of 'The Golden Legend' at tbe Royal Albert Hall, and this made me so many friends, that the then Prince and Princess of Wales, attended my debut as Violetta at Covent Garden under Colonel Mapleson. I met the Prince and Princess many times after that and I especially recall a meeting at Marienbad with King Edward, to whose coronation, by the way, I had been especially invited. During the last year of his life I was walking with another lady along a woodland path, when he met me face to face with his suite, and as I drew aside, he exclaimed, "Why, it's Madame Nordica." He invited me to sing at the English church at Marienbad after which I joined the royal party at lunch, and his Majesty and all present signed the menu for me as a souvenir. Early in my career I sang at Osborne before Queen Victoria and the Emperor and Empress of Germany, the occasion being a family gathering. The queen sent me a miniature crown in diamonds on a red enameled back, and on her 80th birthday she gave me the V.R. in diamonds with a ribband, and a large piece of her birthday cake. The jewels formed a souvenir of my appearance as Elsa at Windsor Castle with Jean and Edward De Reszke, David Bispham and Mme. Schumann-Heink. My dressing-room was the Rubens Room, and every thing was very stately and wonderful.

"Yes, you are quite right in remembering that I was the first to sing Elsa at a Bayreuth Festival. That Mme. Wagner should bestow such an honor on a foreign singer caused a great stir in Germany; but that lady, strongly resembling her father, the Abbe Liszt, had all the courage of her opinions. She was a wonderful stage-manager, and knew the traditions of every role down to the smallest gesture. Afterwards I sang the role at the Paris Opera, and that formed another talked-of event. At Munich the Printz-Regenten Theater is an exact reproduction in stone of the one at Bayreuth. A thousand marks for one appearance is the highest fee they ever give. But I sang the great Wagnerian roles there for three years just from love of the perfect way the whole thing was done, and even made a sensation by singing the 'Valkyrie,' 'Siegfried,' and 'Gotterdammerung' on three successive nights. The Bavarian government bestowed on me their great gold medal, a rare distinction, which such scientists as Roentgen are proud to possess. I have in my possession the plans for a Bayreuth Theater to be built on 40 acres of land I have acquired on the heights above the Hudson river near New York, to be used as a conservatorium and summer theater. This art scheme cannot be fulfilled until I am able to give it my undivided personal attention."

Mme. Nordica is positive that Wagnerian music-drama in no way injures the voice of any artist whose vocal producton is already properly matured; "but do not spring the knees of your thoroughbred by extending him right out as a two-year-old." Her program on Thursday will open with dainty music preparatory to a big central aria, and this will be generally her art scheme. "You will first hear me through a screen of lacework before the curtain rises on the drama itself," is her picturesque way of putting it.



ARRIVAL OF MME. NORDICA IN SYDNEY, AUSTRALIA

None of the passengers were permitted to disembark until the famous Diva had done so. This arrangement was for photographic purposes, as all the Sydney papers had their photographers on the docks to "snap" America's Queen of Song. Mr. Frederic Shipman, Mme. Nordica's manager, is shown assisting the Prima Donna to descend the gangway.

REFLECTIONS FOR PIANOFORTE STUDENTS

By SIDNEY SILBER

There is no royal road or any short cut to lasting artistic eminence. All great artists have had to progress step by step—Gradus ad Parnassum.

A musical genius is one who CREATES "something novel and original." This "something novel and original" must spring from an INNER NECESSITY. It must not merely be a caprice "to be different."

No pianist is on record as having died "because he knew too much" or "used his mentality to excess." There are, however, thousands of living examples of musically-inclined and talented persons, who never became good or great pianists, because they did not know enough or did not use their mentalities sufficiently.

Your listeners must believe in you before you touch a key, if you are to "get across the footlights" most effectively.

"To make money" is a weak provocation, if it is the ONLY provocation for pursuing serious pianoforte study. The efficient musician and artist is invariably a "money-maker"—under normal conditions.

Think before you act—look before you leap.

In life, we are punished by our sins, not For them. In music, our listeners (provided they are more sensitive than we) are punished both BY and FOR our musical transgressions.

If you are not interested in serious pianoforte study, don't pursue it seriously. If you LOVE such study, you will soon "follow suit."

If you know that you know, everybody who comes in contact with you will also know that you know without your telling them. Your standards must be higher than those whom you meet. They will then "recognize" you.

The impression that concert agencies exist solely for the purpose of "discovering" talented young artists, in order to exploit them, is entirely erroneous. Concert agents take no chances with "unknown quantities" who have no "drawing powers." They lose quite enough money on great artists who "do not make good."

All new pianos have black and white keys and attractively finished cases. The distinguishing superiority lies in the unseen elements—very much the same as in individuals.

In purchasing a piano, you always get that for which you pay. If you appreciate quality and have the price, you must pay for that which you want.

(To be Continued)

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M. Paul Dufault, a great favorite here last year, Mr. Franklin Holding, and Mr. Romayne Simmons are also under the Shipman direction to support the star.—Sydney (Australia) Morning Herald.

WAYNE ANTON BLAAHA

Mr. Wayne Anton Blaaha, fellow student of Kubelik, Kocian, Ondricek and other famous violinists, graduated with highest honors from the school of the world renowned pedagogue, Professor Otakar Sevcik, at Prague, Bohemia, in 1903, and later served as an instructor in this conservatory.

Mr. Blaaha is a finished violinist and is well grounded in theory and harmony, having studied under Dr. Karl Knittl and Dr. Antonin Dvorak.

While on concert tour through Europe Mr. Blaaha was greeted everywhere by most enthusiastic audiences and was spoken of in the highest terms of praise by the papers and musical critics in all the principal cities. In America Mr. Blaaha has played in many of the larger cities and has been greatly admired for his faultless technic and his extensive repertoire covering the best modern and classic compositions.

Mr. Blaaha has been violinist with the orchestras of Prague, Pittsburgh, Chicago and Philadelphia; was concertmeister of the St. Joseph Symphony Orchestra and concertmeister and assistant conductor of the Ocean City Orchestra.

As a teacher Mr. Blaaha has had considerable experience, having served as instructor of violin in several institutions of note; among them the Sternberg School, Philadelphia, the Yocum School of Musical Art, Philadelphia, the Central Conservatory of Music, St. Joseph, Mo., Hollins Institute, Virginia, the Indianapolis Conservatory, and is now connected with the violin department of the Hadley School of Music

CHICAGO LYRIC QUARTET

The Chicago Lyric Quartet is being extensively booked for next summer by the Chautauqua Managers Association.

Their tour this season extended from Ohio to Iowa and was very successful. Two of their many fine notices are appended:

The manager introduced for the opening feature the Chicago Lyric Quartet, a splendid musical organization, each with individual talent well worth hearing. The personnel of the company was Eudora M. Brock, soprano; Lucy Hartman, contralto; Grant Kimbell, tenor; Collins Brock, bass, and Stanley J. Martin, pianist. The program for the afternoon concert was a pleasing combination of the lighter hymns and oratorio numbers. The "Te Deum" (Buck); "How Long Wilt Thou Forget Me" (Buck); "Jesus, Lover of My Soul" and "Hark, Hark, My Soul" gave evidence of the wisdom of selection for such a delightful sacred concert. It is difficult to single out any one of these beautiful voices for a particular mention. They each possess a charming voice, and with this that musical knowledge that cannot but be impressed upon their audience. It was a happy circumstance that the Marysville Chautauqua was opened with such acceptable talent.

In the evening program the Chicago Lyric Quartet gave a delightful prelude, appearing in Colonial costumes and presenting the old familiar songs our mothers sang and we all so delight to hear. It was plainly evident that the audience was wonderfully pleased—a compliment to the judgment of these musicians in giving the varied programs of the day.

Monday evening's entertainment by the Chicago Lyric Quartet was of special delight in that it was a miscellaneous program including selections from Grand Opera and a pleasing operetta. The program opened with a quartet from "Rigoletto," delightfully given. Miss Hartman followed with an "a" and "b" number and was enthusiastically encored, to which she responded with a clever ditty. The "Barcarolle," from "Tales of Hoffman," an ever pleasing melody, was faultlessly rendered by the quartet. Mrs. Brock sang very sweetly two selections and graciously responded to an encore. The "Spinning Quartet" from "Martha," with an explanatory talk by Mr. Brock preceding its rendition, was thoroughly enjoyed by the large audience. The program closed with a most delightful little operetta, the "Sleeping Queen," by Balfe, also composer of "The Bohemian Girl." The characters as taken by the quartet were "Her Majesty," Mrs. Brock; "Donna Agnes," queen's maid of honor, represented by Miss Hartman; "Philip D'Aguilar," a young exile, by Mr. Kimbell; "His Excellency, the Regent," by Mr. Brock. It was most delightfully rendered in proper costume and made an excellent finish to a good day of entertainment. Marysville music loving people bespeak for the Chicago Lyric Quartet as an organization and individuals great success in their future work.—Union County Journal (Marysville, Ohio).

Last evening an appreciative audience assembled to hear the Chicago Lyric Quartet in their varied repertoire of celebrated songs. One is immediately struck by their versatility—and by the uniform excellence of the different selections.

The fore part of the evening was devoted to individual and quartet singing. Some of the music especially enjoyed was the duet from "Il Trovatore," the solos, "A Spanish Serenade," and "I Hear You Calling Me"; the rollicking Irish Love Song, "Oh I'm Not Mesilf, at All."

The "Spinning Quartet," from the opera "Martha," was rendered with the sympathy and whole-hearted enjoyment most delightful. The second part of the evening's entertainment was the opera, "Sleeping Queen." We are all rather prone to look askance at grand opera; we'd like it, and know we ought to like it, and some of us feel we really might like it if we could visit the Metropolitan, but—!

But do you know that Chicago Lyric Quartet made us forget all about whether we were going to like it or not; we got so interested just enjoying ourselves. Their enunciation was clear, their impersonation sincere and unaffected, their costumes effective, and their singing harmonious.

We like the Chicago Lyric Quartet.—Charles City (Iowa Daily Press. (Advertisement.)

JANE POLSON SPEARIN

Jane Polson Spearin, who is known to many people in Chicago through her various public appearances during her residence

JANE POLSON SPEARIN

in this city, is now located in Gary, Ind., and has become one of the best known and best liked teachers in that thriving city.

She has charge of the large chorus choir at the M. E. Church and has herself appeared in many of the important music functions in Gary during the past two years.

Her voice is contralto of wide range and power, and her repertoire is a thoroughly extended one.

HERMAN DEVRIES

Mr. and Mrs. Devries sail tomorrow (Saturday) from Havre on the steamship France, and after a few days' stop in New York will come at once to Chicago, where their studios open on September 8.

HERMAN DEVRIES

Mr. Devries writes Music News from Kissingen that their stay in Europe has been extremely pleasant and details among the places to be visited the last week before sailing, Munich, Heidelberg and Baden Baden.

MARIE SIDENIUS ZENDT

Following is the well written preamble to the attractive circular being sent out by Mrs. Zendt, the Chicago soprano:

Marie Sidenius Zendt possesses a lyric soprano voice of beautiful quality, unusual range and power; combined with this is an ability along interpretative lines, notably in that of oratorio and opera, and a charming personality, which are the strongest factors in her success.

In the short time Mrs. Zendt has been before the public she has demonstrated in her many engagements that she is one of the few singers in the middle west who can adapt her work to the requirements demanded of the concert artist with the surety, not only of success but of a greater achievement, which distinguishes the artist from the ordinary singer.

In the important appearances which Mrs. Zendt has made in the last two seasons she has given sufficient guarantee of her caliber as an artist, and this has placed her in the prominent position she now occupies.

MAC BURNEY STUDIOS

Three singers, young in experience but thoroughly effective in their work, appeared on Monday evening in a long list of ladies' trios at the MacBurney Studios and two of them added greatly to the joy of the occasion also by contributing solo groups of splendid choice and interpretative values.

Miss Louise Reynolds, the first soprano of the trio, has a charming personality and a voice of unusually attractive qualities. She has poise, power in sufficient quantity and a surprising amount of finesse when it is taken into consideration that she has appeared but very little before any public.

Her solo offerings included "Snowflakes" (Mallinson), "Liebeslied" (Dvorak), "Happy Song" (Del Riego) and the difficult "Aria de Lia" from Debussy's "L'Enfant Prodigue." All of these were sung with

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style and purposefulness, but if a choice were made from the four it would fall on the "Happy Song," which was indeed given in a thoroughly convincing way.

Miss Minnie Lee Stone, a very young singer, has nevertheless a very large contralto voice and in its use in solo group displayed dramatic power as well as a very fine degree of finish. The Elgar "Slumber Song" was well sustained, Mallinson's "O Thank Me Not," was charming in its naive simplicity; Whelpley's "I Know a Hill," again proved to be a striking song, and the Hildach "Lenz" was given with real and convincing virtuosity.

Miss Dorothy Potter, second soprano, was added to these two to form a trio, and the balance of the voices thus established and the total of good voice and style proved to be very great. Songs of Mozart, Abt, Concone and Taubert were just old-fashioned enough to be delightful, while a touch of modernity was found in Cowen and Johnston and the climax of the whole concert was reached in the four Indian songs of Charles Wakefield Cadman, which, arranged for three voices, proved to be more delightful than ever and which were sung in a way to cover both composer and interpreters with honor.

Mr. William Lester, always happily helpful, proved himself at this concert a veritable tower of strength and to him is due especial and deep thanks for his finely balanced and colored work at the piano.

LOUISE LLEWELLYN

Miss Louise Llewellyn of the New England Conservatory of Music, Boston, appeared in two recitals of folksongs of Brittany and Bohemia, last Monday afternoon and evening, at the Little Theater.

In the afternoon Miss Llewellyn gave, in costume, two groups of highly delightful readings of Brittany songs, in a beautiful soprano voice, excellent French diction, and a charm of manner wholly delightful.

The program:

Silvestrik
Blanche Colombe
Le Pont de Treguier
Mona
Mou Pen Bas
Adieux a la Jeunesse
Soue Cornouaillais
Le Sabotier
Dors Mon Gas
Disons de Chapelet
Notre Dame des Flots
La Petite Rose
Dances played on the Vielle
Street Calls
Dimanche a l'Aube
L'Avions Choisi mes Amours
Le Chiffonier

OOLIATA ZIMMERMAN

Ooliata Zimmerman is now the guest of her pupil and friend, Mrs. Edward L. Dawes of Toronto, Canada. After a week of automobile touring with Mr. and Mrs. Dawes Mrs. Zimmerman will return to Chicago, where a large class of vocal students await her. Her Auditorium studio will open September 9.

RENE S. LUND

Rene S. Lund, baritone, was engaged to sing a group of Neapolitan songs at the Italian garden party given by Mr. Harold F. McCormick at his Italian Villa in Lake Forest Friday night, August 22.

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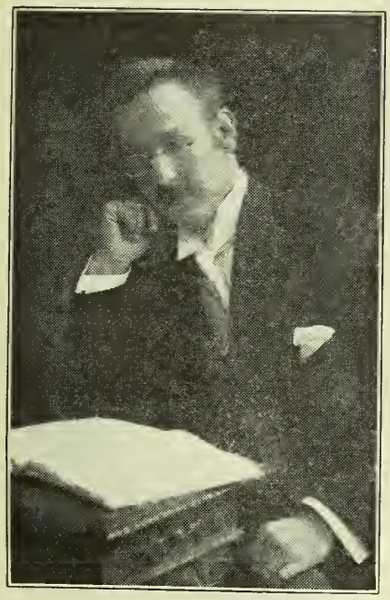
ARTHUR P. THOMAS

Mr. Thomas was born in Chicago and is of German descent. In early childhood he displayed a talent for music and at the age of seven he received his first lessons on the piano from a German instructor, a



ARTHUR P. THOMAS

graduate of the Royal Academy of Music in Berlin. His music was not neglected in the pursuit of a general education and whenever opportunity offered, he played in public. At the age of fifteen he went to Berlin, where he took the entrance examination at the Royal Academy of Music and was accepted. There he studied with Professors von Petersen and Barth; also theory, harmony and composition under the guidance of leading professors of the Royal Academy. After three years he returned to Chicago where he gave a recital under the management of Mr. F. Wight Neumann. Until the summer of 1910, he devoted his time to teaching piano. He assisted in concerts and recitals, and also gave some under his own management, in all of which he was very successful. Returning to Europe in the fall of 1910, Mr. Thomas again entered the Royal Academy of Music in Berlin, where he studied with Professor Barth. He sought to perfect himself more and more by unceasing, earnest work, and also by listening to the most eminent artists, such as Lamond, Sauer, D'Albert, Godowsky, Barth, etc. During this time until the summer of 1913, he also gave private lessons to a limited number of pupils. Mr. Thomas teaches the Rubinstein, Kullak and Barth methods. He is now a member of the faculty in the Lawrence Conservatory of Music at Appleton, Wis.

CONGREGATIONAL PRACTICE

At the parish church of High Wycombe we learn that they have congregational practices. A harmonium is placed in the chancel after evening service, and, led by the organist, the congregation run through the Psalms, hymns, and canticles for the following Sunday, on the La-la-la system. That they appear to be liked is evident by the fact that among the congregation who take the trouble to stay are an old inhabitant of ninety and the Marquis of Lincolnshire. There is nothing new in this method. The writer has in former years adopted it for special occasions, such as Carol Sunday and "Crucifixion" Sunday, when the six hymns of Stainer intended to be sung by choir and congregation were practiced. We doubt not but that this has been done in many a church. What we should like to know is, how long does the enthusiasm last? How long will it last at High Wycombe? If this time next year there is still sufficient congregational interest to keep on with the practices, the incumbent will deserve a bishopric and the organist a cathedral appointment.

We do not propose to use this matter as a medium for opening up again the perennial question as to the relation of choir and congregation. But we cannot refrain from repeating one small phase of it. Congregations have this weakness, that they almost invariably imagine that they can sing passably and correctly without practice, yea, even in four parts. Where there is an elaborate service, there is no occasion to bring up this charge against them. But where the singing is of a purely congregational type, as we imagine must be the case at High Wycombe, their attitude is simply absurd. They think that the choir needs practice in singing the identical music which they sing without. It is rarely that they can be induced to believe that if it is necessary for a choir to practice even Psalms and hymns—a choir which is supposed to be selected for its vocal capabilities—it is necessary also for them. Congregational practices at such churches are highly to be commended from all points of view. It shows that not only are the members of the choir free from ridiculous jealousy as to their imagined "rights," but that the congregation is cognizant of its own needs for that practice which makes perfect. We hope that the custom will be maintained at High Wycombe, and be adopted and maintained at other places of worship, though we have our doubts. Congregations are proverbially indolent in such matters. If they only realized that their singing would be none the less hearty for being pleasing and accurate;—Musical News (London).

JESSIE LYNDE HOPKINS

Following is some representative comment on the work of Jessie Lynde Hopkins, Chicago contralto:

Miss Hopkins sang the part of the Orphan with

JESSIE LYNDE HOPKINS

admirable comprehension of the requirements of the role. Particularly excellent was her reading of the "Stabat Mater," conveying by tonal color and fine diction the subtle gradations of grief, subjective and objective, in the heart of the Mater Dolorosa. Her grasp of the score impressed as complete. Her declaration of the triumph of Christ over the power

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of evil was one of the splendid moments of the evening.—The Press, Evanston, Ill.

Miss Jessie Lynde Hopkins, the alto soloist, has a voice of round, full tones, with a richness and a depth that bring out the softest, sweetest tones. "He Shall Feed His Flock Like a Shepherd" sang the singer, with the rich, velvety smoothness of her voice thrilling her hearers with its warmth and feeling. It was exquisitely done, and what was true of one part was true of all she did. She took her place before the immense audience and sang her role with charming unaffectedness.—The Register and Leader, Des Moines, Ia.

From a musical, social and artistic standpoint, the recital given last evening at the Gennett Theater by Miss Jessie Lynde Hopkins, a celebrated contralto of Chicago, was one of the most charming affairs of its kind ever given in Richmond. Miss Hopkins, who, by the way, has a charming personality, is a true artist, and too much can not be said in praise of her work. Her rendition of her numbers was superb. She was in excellent voice and truly delighted her large and enthusiastic audience. —The Evening Item, Richmond, Ind.

The work of Miss Hopkins revealed a beautiful personality, a remarkable voice, and the rarest of gifts, musical intuition. No singer can interpret to the audience more than he feels, and no song interpretation can be more beautiful than one's ideal of that song. Consequently, only the finest art could produce the beautiful results which Miss Hopkins accomplished. The climax of the afternoon came with her impassioned rendering, with 'cello obligato by Mr. Ambrosius, of the great "Samson and Delilah" aria, making a glorious ending to a memorable afternoon.—The Illinois Athletic Club Magazine, Chicago, Ill. (Advertisement.)

"PERSIAN GARDEN" AT OCEAN GROVE

A fine concert was given last Thursday evening in the large auditorium at Ocean Grove, N. J., to an audience of several thousand people, by the following well-known artists: Mrs. Hallett Frank, soprano; Miss Alice Mertens, contralto; John W. Nichols, tenor; Donald Chalmers, basso; Mrs. John W. Nichols, pianist, and Clarence Reynolds, organist.

One half of the program was devoted to miscellaneous numbers, which was followed by Liza Lehmann's Song Cycle, "In a Persian Garden." It was a well arranged program and every number was most enthusiastically applauded. This was the midsummer music festival and the last concert of the season.

ELBERT RIPLEY

Mr. Elbert Ripley has returned from Rockford, Ill., near which city he has been spending the summer with his family on the Rock river.

Mr. Ripley will resume his work as choir master and organist of Calvary Episcopal Church and teacher of piano on the faculty of the Chicago Conservatory, Auditorium Building.

CHARLES WAKEFIELD CADMAN

Charles Wakefield Cadman, the composer, who is at present living in a secluded nook of the Rocky mountains and putting up a bungalow near Estes Park, Colorado, has just booked a number of splendid engagements for the fall and winter. He appears in Minneapolis before the Thursday Musical Club on October 9th with the remarkable Indian girl, Princess Tsianina Redfeather, in his Indian music talk and in a recital of his own compositions, together with a performance of his new trio for violin, violoncello and piano with Minneapolis Orchestra players. He has a date in Pittsburgh, his native city, where he performs his trio with local orchestral men, and presents his Indian recital with Paul Kennedy Harper at Carnegie Hall, November 14. In-

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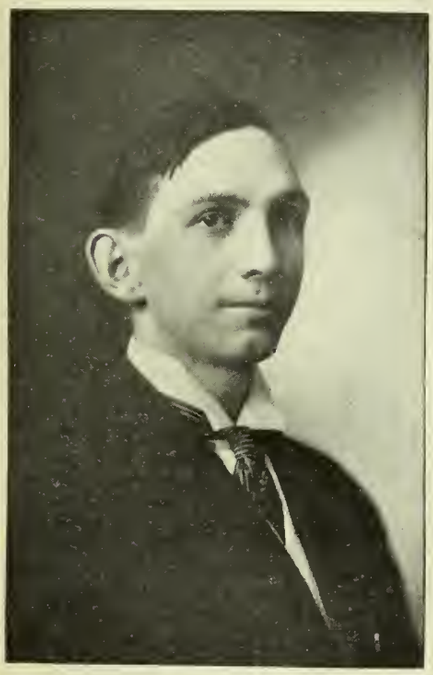
terspersed are appearances at Hutchinson, Kans.; Peoria, Ill.; Grand Rapids, Mich.; South Bend, Ind.; Dayton, Ohio; St. Joseph, Mo., and New York City, with other dates pending. In the metropolis he will appear before the exclusive Mozart Society at the Hotel Astor on December 6th. This will be Cadman's first New York appearance in a recital of his compositions, although he appeared with Alice Nielsen and John McCormack at Carnegie Hall last winter when he accompanied his songs sung by these artists. He will have the assistance of Ann Ivens, soprano; Corinne Welsh, contralto; Dr. Frank Lawton, tenor, and Louis Shenk, baritone, all artists under the direction of R. E. Johnston. The program will consist of his new trio played by Ida Davinoff, the Russian violinist, and a well known New York 'cellist; his Music-Talk with Shenk and his quartet cycle, "The Morning of the Year," with the above mentioned singers. The Cadman songs are increasing in popularity every week and a great sale has been realized upon "Thrush at Eve," the Indian songs, and "Dawning." Nordica sang his Japanese songs before Queen Lil at Honolulu a few days ago with great success.



CHARLES WAKEFIELD CADMAN

———♯♯♯———

Borroff.—Mr. and Mrs. Albert Borroff are making an extended vacation tour through the west.

GEORGE L. TENNEY

Following is some comment on the work of George Lee Tenney, Chicago tenor:

ORATORIO — FIRST PERFORMANCE OF "MESSIAH" IN GERMAN IN AMERICA

Of the men singers Mr. George L. Tenney, the tenor, should be especially mentioned. For many years I have listened to oratorio music, but not for a long time have I heard a singer who in point of voice and delivery so rose to his task as this young artist. His voice has a sympathetic quality which is remarkable. In no situation did it lack either strength or fullness of tone, and his enunciation, his whole manner of attack was amazingly precise. It is to be hoped thaat this talented young man will soon be heard again in concert.—Translated from "Germania," Milwaukee.

OPERA—"TANNHAUSER"

. . . . But if anyone deserves special mention that one is George L. Tenney. Any Denver audience knows the appeal of his voice, and could recognize at once that distinguishing pathetic quality, but everyone has not had the same opportunity to become acquainted with his dramatic ability.

His rendition of "Tannhauser" from that point of view was flawless. The keynote to his work, the one quality that made it so appealing, was delicacy.

From beginning to end his conception of his part was perfect, and met with quick response from the audience.—F. W. W. in Post, Denver.

Tenney scores a big triumph as "Tannhauser."—Denver News.

Tenney as "Tannhauser" charms music lovers with wonderful voice. . . .—Denver Republican.

Mr. Tenney made a decided hit.—Denver Post.

———♯♯♯———

DAVID BISPHAM

The repertoire used by David Bispham is always of great variety, but perhaps has not been equaled in recent years by any series of songs that he has given the public until the remarkable list was heard by the people of Australia upon the tour from which Mr. Bispham has just returned.

Since leaving the middle of April, he has made about forty appearances, mostly in his own song recitals in which he was accompanied by his ever satisfactory companion, of the past three years, Mr. Harry M. Gilbert. But Mr. Bispham appeared also in various orchestral concerts in Australia and with several male chorus associations.

The custom in Australian cities for a visiting artist to give several concerts in one community before appearing before another is one which well might be emulated by artists in America.

For instance, Mr. Bisham gave four recitals in Sydney soon after his arrival, in the course of two weeks, this being followed, so great was their success, by three more extras. The same thing happened in Melbourne, where Mr. Bispham's season of four concerts was lengthened to six, with return engagements in each of these cities, consisting of six more concerts.

In this way an artist can become more readily acquainted with his audiences, and they with him, but such a course necessitates a large repertoire, and no one before the public today has at his tongue's end a greater number of songs, classical and modern, than has our own American David Bispham.

During his whole tour he was treated with the greatest distinction by both press and public, and it is altogether likely that he may return to Australia, for a few months, next summer.

There follows the list of compositions, classical, traditional and modern performed by Mr. Bispham on his Australian tour.

One hundred and twelve numbers is indeed no mean accomplishment.

CLASSICAL SONGS

Purcell — The Frost Scene ("King Arthur"); I Attempt from Love's Sickness to Fly.

Handel—Hear Me, Ye Winds and Waves ("Scipio"); O, Ruddier than the Cherry ("Acis and Galatea"); Thus Saith the Lord ("Messiah"); Where E'er You Walk ("Semele").

Haydn—The Impatient Husbandman ("The Seasons").

Mozart—Deh vieni ("Don Giovanni")

Mozart—Non piu andrai ("Marriage of Figaro"); Qui sdegno ("Magic Flute").

Secchi—When Two that Love Are Parted.

Beethoven—Adelaide; Faithful Johnnie; Creation's Hymn.

Storace—The Pretty Creature.

Schubert—The Erl King; Hark Hark the Lark; Who Is Sylvia; The Wanderer.

Schumann—Ich grolle nicht; Somebody; Naebody; When Thro' the Piazzetta; Row Gently Here; The Two Grenadiers; The Clown's Song.

Lowe—Archibald Douglas; How Deep the Slumber; Tom the Rhymer; The Wedding Song; Edward.

Mendelssohn—I'm a Roamer ("Son and Stranger"); It Is Enough ("Elijah"); Lord God of Abraham ("Elijah").

Brahms—Sapphische Ode; Four Serious Songs.

Meyerbeer—The Monk.

Cornelius—The Monotone.

Wagner — Albrecht's Curse ("Rheingold"); Beckmesser's Serenade ("Meistersinger"); Pogner's Address; Sach's Monologue; Evening Star ("Tannhauser") Wotan's Farewell ("Valkyrie").

Verdi—Infelice ("Ernani"); When I Was Page ("Falstaff").

MODERN SONGS

Gounod—Dio possente ("Faust"); Ring Out Wild Bells; Maid of Athens.

Bizet—Toreador's Song ("Carmen").

Sullivan—Woo Thou Thy Snowflakes ("Ivanhoe").

Leoncavallo—Prologue ("Pagliacci").

Hatton—To Anthea.

Frederick Clay—The Sands of Dee; She Wandered Down the Mountain Side.

Rubinstein—The Asra.

Music News

522 Kimball Hall
Chicago

IT has become quite the habit in Chicago, when any musical address is wanted, to say "Look in the classified Directory Card columns of the Music News, and you will surely find it."

The habit is growing in other localities too.

This is not without its good and sufficient reason either, for while the cost of this service is only twelve dollars a year (including subscription) the advantages gained are very material. Not only do prospective managers and pupils use this list continually to find the addresses of artists and teachers, but also, church people often find it of service in locating desired organists, directors and singers, and further—the complete list is used habitually by all sorts of advertisers who want to send announcements of new and novel productions to a representative list of musicians.

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Burlington, Ia.—Ralph S. Perkins, 859 High street.

Molloy—Punchinello.
Richard Strauss—Zueignung.
Dvorak—Songs My Mother Taught Me.
Hahn—L'heure exquise.
W. H. Thorley—Death.
Arthur Bruhns—Lady Moon.
Max Heinrich—Who Knows?
Herbert Bedford—Ode to Music.
Max Bendix—Auf Wiedersehn.
Harriet Ware—The Boat Song.
Sidney Homer—The Pauper's Drive; The Song of the Shirt; To Russia.
Louis Elbel—Calm Be Thy Sleep.
Walter Damrosch—Danny Deever.
Will M. Cook—An Exhortation.
H. H. Wetzler—Killiekrankie.
Huntington Woodman—I Am Thy Harp.
Hilton Turvey—Irish Names.
Graham Peel—Little Billee.
Harry M. Gilbert—Bid Me to Live.
Arthur Foote—The Land o' the Leal.
Marion Bauer—The Last Word.
Frederick Ayers—Sea Dirge.
William J. McCoy—Song of the Flint ("The Cave Man").
Henry Hadley—Prelude to "The Atonement of Pan."
H. F. Gilbert—Pirate Song.
Fritz B. Hart—I Gave My Heart to a Woman; Madame Life; The Shepherd; Drinking Time.

TRADITIONAL SONGS

All Through the Night.
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Believe Me If All Those Endearing Young Charms.
The Bailiff's Daughter.
Down Among the Dead Men.
Drink to Me Only With Thine Eyes.
Kelly's Cat.
The Leather Bottle.
Loch Lomond.
My Love Nell.
Oft in the Stilly Night.
Sally in Our Alley.
The Stuttering Lovers.
The Vicar of Bray.
Where Be Goin' To?
Young Richard.

A total of one hundred and seven songs, and excerpts from oratories, operas and music dramas, old and new.

Beside these Mr. Bispham has sung the baritone solo parts with male chorus and orchestra in Hofman's "On the Norse Seas," and in the ultra-modern cantata, "Uller, the Bowman," by the English composer, Arundel Orchard, now a resident of Sydney, where he is conductor of the male chorus known as the Sydney Liedertafel.

In addition to the above, great interest was shown in Mr. Bispham's recitations to music, his offerings being "The Raven," composed by Arthur Bergh, "King Robert of Sicily," music by Rossetter Cole and "Enoch Arden," to the music of Richard Strauss. A grand total of one hundred and twelve pieces. Truly a remarkable list.

———♯♯♯———

MARIE EDWARDS

Miss Marie Edwards, Chicago pianist, who is summering in Los Angeles, has been combining professional work with her vacation to good advantage.

Two weeks ago she played at the very popular Gamut Club, where all good musicians go in Los Angeles, and on Tuesday evening of this week she gave a recital at Compton.

On September 4 she will play a private musical recital in Los Angeles and on the 7th will officiate at the new organ in the Baptist Church in San Diego. She expects before her return to Chicago in October, to give a public recital in Los Angeles.

———♯♯♯———

GOOD MUSIC VERSUS BAD

The following article taken from Wednesday morning's Tribune, is extremely interesting and its suggestion is certainly a fine one:

Henry E. Legler, Chicago's public librarian, yesterday, with the approval of Dr. Max Henius, vice president of the library board, announced a plan for a circulation library of music, to become as accessible to the public as the circulating book libraries now are. The purpose of the innovation is to fight the "smut song." The scheme is to become a reality as soon as funds can be provided for it.

"There is no reason to doubt the good effect that the circulation of good music by the public library would have upon Chicago," Mr. Legler said. "A child cannot acquire a taste for what he does not see or have. The smut song, with the suggestive music accompaniment, is cheap. People buy it because they cannot afford, in many instances, the better class of music. Consequently this poor and dangerous class of music finds its way into the homes. People everywhere hear it and naturally their tastes go that way.

That would not be true if children and also older persons could get good music just as they now get good books from the library.

The effect of the library has been proved, so far as reading has been concerned. Take the children's books, for instance. There was a great flood of cheap, terrible literature, so-called, at one time. Chil-

dren read it because it was cheap and eeasily obtainable. This class of reading has been almost wiped out by the public library. Through its many branches and stations the library has been able to keep children supplied with the right kind of reading and the proper class of educational works. This has caused a change in the tastes of these children. They would not be satisfied now with the cheap trash. They demand good books.

So it would be, without a doubt, with music if the library could circulate the right kind of music for children to play on their pianos and other instruments.

The circulation of music easily could be handled as a department of the library. We already have had a test in the circulation of the operas we have.

SOFIA STEPHALI

Some recent press comment is as follows:

Wins Rounds of Applause.—The program by Sofia Stephali was most thoroughly enjoyed and her fine, well-rounded voice was heard to excellent advantage. "Der Prophet" was given in a wonderful manner and evoked a big round of applause. The years of study which she has had were seen in the wonderful smoothness and control of her tones, golden and full. It is not to be wondered at that audiences, both in America and on the continent have raved over her voice.—The Lewiston (Me.) Daily Sun Commercial, May 27, 1913.

A Glorious Voice.—Sofia Stephali has a big nature as well as a big voice and this radiated from her warmth and friendliness and vitality the moment she appeared. She is a singer of the glorious voice and irreproachable art. Her voice, one of power and vibrancy, is at times beautifully soft and caressing, with a wealth of color.—Lewiston (Me.) Saturday Journal, May 31, 1913.

A Voice of Rare Quality.—Stephali's voice is of rare quality, rich in tone, very expressive and of unusual volume.—The Daily News, Cumberland, Md., Dec. 7, 1913.

Remembered by Voice.—Stephali's voice is a mezzo with luscious alto tones and clear high ones. Those who met her personally found her interesting and enjoyable. She will be remembered by her beautiful voice.—Worcester (Mass.) Daily Telegram, April 24, 1913. (Advertisement.)

ANOTHER SON BORN TO MME. GERVILLE REACHE

Another tiny traveler will accompany the famous contralto, Madame Gerville Reache, next winter on her concert tour. For Dr. Rambaud is now the proud father of two boys, Paul and George, George having been born at 1 a. m. August 25. Mme. Gerville Reache always took little Paul along on her transcontinental flights. She considers nervousness as the worst thing that could befall a singer, and seeing her baby asleep before she leaves the hotel for the concert room, is to her, the strongest and healthiest inspiration she could wish for. Furthermore, as she intends to nurse little George as she did Paul, George will soon rival Paul's record for youthful travel.

Dellers.—Mr. Walter Dellers, who has spent his summer in Holland, South Germany and the Tyrol, has sent cards to Chicago announcing his return and the reopening of his studios in Chicago and River Forest on September 15. During the summer Mr. Dellers has written "In Hungarian Style," which has been published by Schirmer and "Barcarolle Venetienne" and "Serenade Espagnole," which are being sent out by Fischer.

Kellerman.—Marcus Kellerman, who has been engaged by Oscar Hammerstein as one of his principal baritones, will begin a short concert tour at Hamilton, Ont., October the 9th. A series of six or eight concerts in southern Canada will follow, giving Mr. Kellerman just enough time to return to New York before the opening of the opera season.

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IN BRIEFER FORM

Spry.—Walter Spry has been spending his vacation at Crystalia, Mich.

MacDermid.—Sibyl Sammis MacDermid is spending a vacation at Spokane, Wash.

Patti.—Efforts are on foot to induce Adelina Patti to tour America in vaudeville. Ellen Beach Yaw has already contracted for such a tour.

Waixel.—Miss Julia Waixel of Chicago and New York will spend the month of September in Paris.

Worthington.—Mr. Julian Worthington sailed this week for Paris where he will take up the study of vocal art.

Seattle.—The fifth annual convention of the Northwest Music Teachers' Association was held recently at Seattle, Wash.

Stanley.—Miss Helen Stanley will be the leading prima donna of the Montreal Opera Company during the coming season.

Murdock.—Miss Effie Murdock, who has been spending the summer at Petoskey, Mich., will reopen her work in Chicago next week.

Fridenberg.—Mrs. Abbie Stephens Fridenberg, New York correspondent of Music News, has been spending her vacation at Bushkill, Pa.

Groff-Bryant—A song recital was recently given at the Anna Groff-Bryant Institute of Vocal Art by Mrs. G. Lyle McLane at Hutchinson, Kas.

Alda—Frances Alda of the Metropolitan Opera Company, New York, has been engaged to sing "Eva" in the Boston Opera House performances of "Die Meistersinger."

Clippinger.—Mr. D. A. Clippinger writes Music News that he will open his Kimball Hall Studio on September 8 after a long vacation spent for the most part at Seal Harbor, Me.

Kortschak.—Mr. Hugo Kortschak, violinist, will return to Chicago and resume his former position with the Chicago Symphony Orchestra at the beginning of the coming season.

Griffith.—Mr. Milton B. Griffith has been engaged to take the position as tenor soloist and director of the chorus choir at the First M. E. Church, the largest congregation in South Bend, Ind.

Melba.—According to Musical America Mme. Melba objects to her name being used to designate bad perfumery, and therefore patented the name so that it can be used only by her permission.

Studio Time—Part time in piano studio for rent. Reception room included. Best location in City. Suite 1516 Maller's Building, 5 South Wabash avenue.—(Advt.)

Miller.—Miss Christine Miller, the ever popular contralto, has been re-engaged by the Syracuse Arts Club for one of their concerts during the coming season. The exact date will be announced later.

Gingrich.—Mr. Irvin Gingrich, who has been four years at the South Bend Conservatory of Music as a member of the faculty, has just accepted a position as supervisor of music and drawing in the Carbon County High School at Price, Utah.

Hopkins.—After several appearances with the Cycle Quartet in Iowa, Miss Jessie Lynde Hopkins has gone to Devil's Lake, Wis., where she will remain until the first week in September, at which time she returns to Chicago to resume her work at the Cosmopolitan School of Music.

McGranahan—Thomas J. McGranahan, tenor of the Brahms Quartet, has returned to Chicago and reports a fine season with very much of vacation delight as a side issue. The tour which has just been completed by this organization comprised a large part of the west and extended to the Pacific coast.

Craven—The many friends of Carl Craven are congratulating him on his recovery from a painful illness which kept him for four weeks at the Frances Willard Hospital. On September 1 Mr. Craven will begin his duties as assistant teacher in the William Clare Hall Vocal Studios in the Fine Arts Building.

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Music in America

CARBONDALE, ILL.

Carbondale people are glad to learn of the organization of a musical club for the purpose of bringing first class artists here in recital. This club is the outcome of the musical appreciation class, which was organized last winter.

It has been hoped and expected that the State Normal University here, a flourishing and elegantly equipped institution, would introduce a winter course by musical artists; but as they have been so slow in taking up this branch of community education, it is left to a few music loving and progressive citizens to take the initiative.

The circle of teachers and musicians are happy to know that Carbondale is at last "on the map" musically.

———♯♯♯———

CHAUTAUQUA NEWS

Carl Busch's dramatic choral composition, "King Olaf," with the libretto arranged from the text of Longfellow's "Songs of Olaf," given Monday, August 11, was one of the finest musical productions of the 1913 season. This performance and the repetition of "Il Trovatore" on August 15, made the week one long to be remembered by music lovers.

Wednesday afternoon the Junior Choir delightfully rendered George Rathbone's pleasing cantata "Vogelmeid, the Minnesinger." The singing of the cantata was artistic and showed splendid training on the part of Mr. Hallam, musical director.

The children also sang three beautiful choruses in charming style.

Mr. Hutcheson played two numbers with exquisite interpretation and faultless technic.

Mr. Sarto's vibrant baritone was unusually good in the "Banjo Song" and "Rolling Down to Rio." His rich, pure tones and perfect diction are always a pleasure to the audience.

Mr. Schumann sang two solos delightfully, "Bowl of Roses," by Clark, and "Carrissima," by Penn.

The duet, "Nearest and Dearest," sung by Mrs. Cora Barker Janney and Miss Myrtle Thornberg was one of the most attractive numbers of the afternoon.

The accompaniments for the afternoon were artistically rendered by Mr. L. B. Dana.

The annual operatic concert took place Monday evening, August 18, before a large and enthusiastic audience.

The orchestra contributed two beautiful selections: "The Firefly," by Friml, and the "Barcarole," from "Tales of Hoffmann." Mrs. Janney's rich contralto was very expressive in an aria from "Mitrane." Mr. Lehmann gave a brilliant rendition of "Celeste Aida."

Miss Thornburg sang charmingly Puccini's beautiful aria from "Madame Butterfly," a selection well suited to her lyric soprano.

Mr. Andreas Sarto's sympathetic baritone showed to great advantage in his highly artistic and dramatic rendition of the Prologue to "Pagliacci."

An especially attractive number was the quartet arrangement from the "Lucia Sextet," sung by the soloists for August.

Mr. Morcosson's rendition of "Gypsy Dances," by Sarasate, was extremely pleasing and called forth tremendous applause.

A CHAUTAUQUAN.

———♯♯♯———

HANOVER, PA.

How fitting and appropriate it was to invite a former organist to play the new organ in Emmanuel Reformed Church. And then, how courteous it was in J. Frank Frysinger to accept the invitation. But above all, with what earnestness the brilliant young organist and composer strove to weave the magic spell of music about the music-lovers of his native town. The stillness which reigned throughout the recital was mute testimony that he had succeeded, and only the sancity of the place prevented an outburst of applause after each number.

"A prophet is not without honor save in his own country" is too often found to be true. But we daresay that there was no one in the large audience assembled to hear the former "Hanover boy" who was not proud of his attainment thus far, and unitedly hope for further achievement in his chosen profession.

Mr. Frysinger surely plays with a master hand and his work gives evidence of thorough study and artistic interpretation of the works of the masters.

Great interest was centered in a group of numbers, recently composed by Mr. Frysinger, one of them "Traumlied," being played by him in a recital for the first time. As a composer Mr. Frysinger is original, without striving for the bizarre effects of the extremely modern school. The "Processional March" is a stately composition,

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and will become a favorite with church organists. The "Laudate Dominum" is strongly appealing, while the "Cantilene" and "Meditation" are quite pleasing.

At the close of the recital an informal reception was tendered Mr. and Mrs. Frysinger, their many friends and acquaintances remaining to extend congratulations.

There were a number of people present from York, Spring Grove, Littlestown, New Oxford, Jefferson, and other nearby places.

Mr. Frysinger is now head of the organ department of the University School of Music, at Lincoln, Neb., and is spending the summer in York and Hanover.

The program was as follows:

Mendelssohn—Sonata No. 6. Choral ("Our Father Who Art in Heaven"). Four variations. Fuga. Andante (Finale).
Beethoven—Menuet in G.
Schubert—"By the Sea."
Bach—Prelude and Fugue in A Minor.
Wolstenholme—Allegretto in E flat.
Hoyte—Scherzo in B flat.
Cadman—"From the Land of the Sky-Blue Water."
J. Frank Frysinger—Traumlied (First Time); Processional March (new); Cantilene (new); Laudate Dominum (new); Meditation.—Record Herald (Hanover).

LOS ANGELES

So little, in a public way, has been in evidence that my weekly letter has been abandoned to semi-monthly until the season assumes activity. The musical forces have not, however, been idle.

Peculiar conditions confront managers the present year. The division of interest may entail enormous risks to present everything at its best promise and secure a proper balance for each aspiring to impresarial honors.

An unusually fine array of talent is presented for our music-loving people by our experienced and reliable local impresario of many years, Mr. L. E. Behymer. So much of interest and quality in opera, concert, recitals, spectacular and orchestra, keep up an active motion and require a clever fortune besides. The Symphony Orchestra will have Mr. Frederic H. Toye as business director and Mr. Adolph Tandler as musical director.

Miss Cora Foy will continue in business matters with the Woman's Orchestra, and the latest information is that Mr. Henry Schoenfeld has been given the honors of the baton in this, the oldest orchestra, composed entirely of women, in America, now opening its twenty-fourth season.

The People's Orchestra with Edward Lebegott, conductor, and with Mr. Charles F. Edson the manager, will give forty or more concerts. Sunday afternoon performances and some occasional evening performances of special programs, with the People's Chorus, a part of the State Music Teachers' Association's interest in the educational work, by giving good music at popular prices, which the many can pay.

The year will test both management and people, to support so great a supply of attractions that merit encouragement for local growth of talent and create an appreciation for the greatest works in music and the greatest interpreters in the varied lines of demonstrative art. Preparations are under way to make the 1915 the climactic period, when the $10,000 national opera (prize composition) is in anticipation in conjunction with the biennial assembly of

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SAMPLE PROGRAM

Verborgenheit, Elfenlied, Widmung — Hugo Wolf
Der Nussbaum — Schumann
Obstination — Fontenailles
Jeunes Fillets, Maman dites Moi — Weckerlin
Les Filles de Cadiz — Delibes
Chanson Provencale — Del Acqua
I Hear You Calling Me — Marshall
Day Is Gone — Margaret Lang
Spring — Henschel
Recompense — Hammond
Je suis Titania (Polonaise) (Mignon) — Thomas

A CHICAGO CRITIC'S OPINION

"In a concert recently given at the Fine Arts Theater in Chicago, Mrs. Stern was heard in the glittering 'Polonaise' from the opera of 'Mignon' and at once proved her right to be classed with the most effective of coloratura singers.

"Her intonation was clarity itself and her shading was remarkably well controlled—the power ranging from a splendid forte to the most refined of pianissimos at will.

"The tricky rhythms of this most difficult number were perfectly maintained and the brilliant color was conserved to the full—staccati, chromatic scale and difficult skips were all manipulated with the greatest of ease and at the conclusion of the number Mrs. Stern was recalled several times and given the warmest possible assurance that she had pleased her audience to the utmost."

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The German Saengerfest, which will also meet here in the summer of 1915, is anticipating the presence of Herr Siegfried Wagner, who will conduct one or more of his father's works on that occasion.

Verdi's "Requiem Mass" is in rehearsal for an early presentation in a centennial festival to the great and popular author of opera. The Municipal Art Commission designs to erect a tablet or bust to his memory, in some one of our city parks.

Mr. Delmor Cheney gave lately several very interesting song recital programs with splendid appreciation.

The coming of Sibyl Sammis and her talented husband, Mr. MacDermid, in his own compositions and songs, is an anticipated pleasure. So, also, our American baritone, Mr. Charles W. Clarke, booked for January 10.

Geraldine Farrar is announced to open the Behymer Philharmonic course, October 9.

Three opera companies will present a course this season.

♮ ♮ ♮

Mr. Carl Faelten

An exceedingly enjoyable event took place last Tuesday evening at the Gamut Club Auditorium. The club and the New England Conservatory Association gave a musical reception to the celebrated teacher, educator, musician and pianist, Mr. Carl Faelten of Boston, Mass. He was greeted by a host of graduates of the Eastern Music School and a large assembly of friends who listened to a piano recital of some more than ordinary excellence, which was rendered in a highly artistic and brilliant manner. His sense of proportion, poise, symmetry and detail, was evidenced. He took the liberty to give some verbal expression of some of the numbers. The good impression was in keeping with his well known reputation. The following is the program, all played equally well, demonstrating that years have not fallen ruthlessly upon mind or body:

Chromatic Fantasy and Fugue.....Bach
Novelette Op. 21, No. 2.....Schumann
Capriccio Op. 76, No. 2.....Brahms
Scherzo Op. 4.....Brahms
Sonata Op. 111
Maestro-Allegro
Arietto } .....Beethoven
Preludio Op. 23, No. 4
Barcarolle Op. 45 } .....Rubinstein
Etude de Concert Op. 23, No. 2
Allegro de Concert Op. 4.....Chopin

The monthly meeting of the Music Teachers' Association had much of interest in the reports of the state meeting and steps taken and suggested for a more systematic education, to harmonize the efforts in schools, public and private and individual lessons, to secure credit in a course of training, all working toward a purpose and conformity to musical standards.

S. W. MOUNTZ.

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♯♯♯

JOPLIN, MO.

The extreme heat has not interfered altogether with musical activities here. Indeed in the past few weeks we have had several rare treats. Ferullo's band has just ended a two weeks engagement at Lakeside Park. Joplin folk and many from surrounding towns have filled the open air theater to overflowing and all have been pleased with the splendid programs which were offered them each afternoon and evening by the band and soloists.

Fine programs were also given during the week of Chautauqua. The most artistic, perhaps were those given by Ralph Brokaw, violinist, assisted and accompanied by Mrs. Brokaw. The numbers of his afternoon program included "Legende," by Wieniawski; "Ave Maria" of Schubert; Beethoven's "Minuet" in G, Schumann's "Traumerei," and those of the evening, two Mazurkas by Wieniawski, "Canzonetta," by d'Ambrosia, the Intermezzo from "Cavalleria Rusticana" and a "Polish Dance," by Earl Drake, all very appropriate for a summer day's entertainment. Mr. Brokaw's interpretations are beautiful and

(Continued on page 24)

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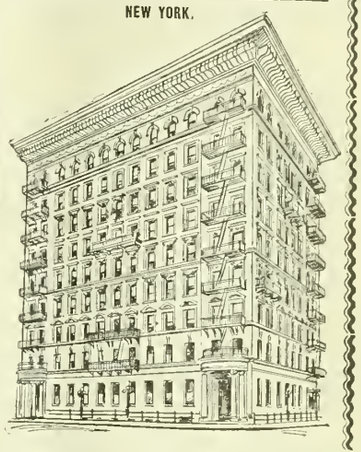

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"Tenting on the Old Camp Ground" (Kittridge), arranged for women's voices. Male voices, "The God of Abraham Praise," Dudley Buck. "One Morn I Remember Well" (arrangement of Rigoletto Quartet). Mixed voices, "Fierce Was the Wild Billow," anthem by T. Tertius Noble. "Pleasant Are Thy Courts," C. W. Henrich. "Te Deum in A Flat," Frank G. Cauffman. "Sun of My Soul," W. Frank Harling. "This I Know," E. Cutter. "Saviour Breathe an Evening Blessing," J. E. Gould. "I'll Sing Thee Songs of Araby," Frederic Clay. "Spring Song," (Mendelssohn), Ross Hilton. "To a Fringed Gentian," H. J. Stewart. "I Know a Maiden Fair to See," H. J. Stewart, and "The Tremaine Brothers Medley," M. F. H. Smith.

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Songs—"Evening Fair," "Bells," "The Death of the Lovers," "Evening Harmony," "Mandoline," "Romance." "The Shadow f the Trees," and "The Tears Fall in My Soul," Claude Debussy.

"Love Is All in All" and "The Salutation of the Dawn," Frederick Stevenson.

"Blossom Time," "Contentment," "Good Night," "Some Sad Hour," "Memories," "Serenity," "Sleep, Little Lady," "A Water Lily" and "The Willow," by Mary Turner Salter.

Arthur P. Schmidt

"Israfel," written in three keys, and "Hide Not Thy Face," in two keys, Bruno Huhn.

Albert H. Dowling, Jr.

Mr. Albert H. Dowling of Erie, Pa., has issued "To Mother," words by Mark J. Johnson, and "A Gypsy Lullaby," words by Louisa Fletcher Harkington. The two songs are printed together and priced at 50c.

H. Witmark and Sons

For piano—"A Happy Company," "Twilight Thoughts," "The Mountain Girl," "Dancing Wavelets," "Blondinette" and "The Frog Pond," Carl Wilhelm Kern; "Flowers of Spring" and "Spanish Dance," William Schroeder; "In Dreamland" and "Step by Step," (Mazurka) Wallace Vincent.

Songs—"If You Had Answered," Kate Vannah; "I Will Remember and Regret," Jessie Mae Jewitt; "Love Entrancing" (waltz song), Annie Andros Haylew, and "If" Frederick W. Vanderposl.

MUSIC IN AMERICA

(Continued from page 23)

his numbers were made more interesting by short explanations given before each one. He draws a splendid tone and pleased the audience so much that he was compelled to give several encore numbers. In addition to her sympathetic accompaniments, Mrs. Brokaw gave several numbers, among which was Chaminade's "Autumn." Mr. Brokaw is connected with the Power-Meyer Conservatory in Wichita, Kan., and certainly deserves the good reputation he has won.

Last Wednesday night we were very fortunate in hearing a piano recital by Paul Wells, who has just returned from study abroad. He was formerly a pupil of W. S. Calhoun of Joplin, later graduating from Peabody Conservatory, and the past two years he has spent in Berlin and Vienna, where he worked with Lhevinne and Godowsky.

The west wing of the roof garden on the Connor Hotel was transformed into an English garden for the concert and was indeed an ideal place with its cool breezes and sweet scented flowers. Mr. Wells' opening number, Schumann's Sonata in G minor, was beautifully played, especially the lovely Andantino, which showed true musical feeling. A group of Chopin numbers the Etude in F minor, Etude C minor Nocturne, B major, Waltz G flat and Ballade in F minor, were played with delicacy and splendid rhythm and were thoroughly enjoyed. His technic is finely developed and his scale passage wonderfully clear. The last group opened with a charming little waltz by the artist himself, followed by "Turkish March," Beethoven-Rubinstein, Sonnet (after the 123d Sonnet of Petrarch), by Liszt; also Etude de Concert, F minor, and Hungarian Rhapsody (Rakoczy March) by Liszt. The Sonnet was played in beautiful dreamy style, and one can perhaps appreciate it better if he knows the translation:

I saw here below a radiant angel
With whose beauty naught on earth could compare;
So that changing joy and sorrow stole o'er me—
I thought thereon, and knew it to be a Dream of Life,
And through my tears I saw those two lights of joy and sorrow.
So bright they were that the sun grew pale with envy;
And through my sighing I heard such words
That caused the rivers to hang motionless against the rocks.
Love, honor, valor, longing and deepest sorrow
Spoke so softly,
That the zephyrs changed them into music.
Breathlessly the heavens listened to the tones,
And in silent wonder not a leaf stirred on the branches
As the sweet sound was wafted through the air.

MARY E. BINGHAM.

EDITORIAL

(Continued from page 2)

lot more fully with this city, but, there are artists in Chicago a-plenty who can doubly discount any other member of the company

which has been singing at Ravinia Park this summer. The chorus, the orchestra, the conductor and the stage management—all Chicago products, have been far in advance of the solo artists.

———♯♯♯———

EVOLUTION OF THE CHIN

(Contributed Editorial.)

In Current Opinion of July, 1913, the question as to the use of the human chin was discussed, and "after much pondering on the subject, the renowned man of science, Sir Ray Lankester, states that he is unable to discover any mechanical or physiological purpose it subserves." The fact that only modern races of mankind have chins while primitive man did not possess this bony prominence proves it a development. To quote further, "Since the chin subserves no purpose of utility it is a mystery of evolution. It performs no functions. Why did it evolve? Why has it persisted?" "A chin inspires fear and respect for its possessor." "A chin seems to inspire admiration." "We know little more about it than the bare fact of its existence." Some anthropologists maintain that it has some necessary connection with the power of speech; but Sir Ray fails to find what that connection may be," and decides that "it is a product of sexual selection alone."

The anthropologists are right; it has a very vital connection with the power of speech since the fan shaped body of tongue muscle has its root in the chin. Look at a representation of the tongue and there will be no doubt as to the importance of the chin. There is no more voluntary active muscle in the human body than the tongue, especially since man has learned to speak. This active muscle needs a secure foundation, so a chin has evolved out of the growing necessities of activity. It persists because the power of speech is growing greater every day. It inspires fear, respect and admiration because it intuitively reveals a power within. Since only those who speak have chins it proves without a doubt that it is a necessary factor for tongue activity in speech.

Eloquent speech demands the finest tongue activity possible.

Sir Ray Lankester may have been misled because of the erroneous teaching that leads us to believe that the tongue root is in the throat.

The tongue is the chief tool of the intellect, consequently it is the chief factor in the change that has been wrought between prehistoric man and the intelligent man of today.

KATHERINE SCHUSTER.

———♯♯♯———

EXPLOIT HOME COMPOSERS

A letter from London published in one of the American weekly music papers details the service of the London promenade concerts to the British composer and advocates a branching out of the service, already very effective, in so far as the better known writers is concerned, to include also the lesser known composers.

Every concert series in America should emulate the London promenade concerts in this respect. Much of American music has been presented to our best concert going public the past few years, but during the coming year the amount should be multiplied many times.

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THOMAS MAC BURNEY

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Editorial

MUSIC NEWS PLANS

In bringing greetings at the opening of the new music season, Music News also adds Congratulations to the whole profession on the brilliant outlook and the very certain appearance that there will be much public interest in the art throughout the season.

Not only are there indications a-plenty that the season will open early, but also the extent and the number of projected enterprises seem to augur a long continuance of interest.

Music News has found but little time for vacation during the past three months, and in fact, has passed through one of the busiest seasons it has yet known, while its growth has been continuous and steady throughout the year.

During the coming season we shall try, even more faithfully than heretofore to meet all the requirements of an absolutely up-to-date music journal, and it is with pleasure that we make a number of important announcements today.

In Chicago the interests of the musicians will be better taken care of than ever before, the bulk of the reviews being done by the Editor and Mr. Albert Cotsworth. The famous "Elderly Person" articles, contributed by a Chicagoan and read everywhere, will also be continued weekly.

In view of the fact that Music News today reaches a greater number of organists and choir singers than does any other music journal, we shall not only continue to pay much attention to church music in Chicago, but have also secured two contributors who will deal with this subject, as well as with others, in Boston and New York.

The first of these writers is S. Harrison Lovewell, who has taken up his residence in Boston, and the other is J. S. Van Cleve, the very well known writer, who now lives in New York. Church programs and also questions or comment may be directed to Mr. Lovewell, care the Boston Music Company, Boston, or Mr. Van Cleve, at the Musician's Club, New York.

The fine work of May Mansfield in Paris will be continued, as also that of Mrs. Fridenberg in New York and Miss Elston in Pittsburgh, as well as many other successful writers in other cities, while in Chicago still another special writer will be provided in the person of William ApMadoc, who will once a month contribute an article on Public School Music. In order that this may be far reaching in its value Music News invites comment and question. This may be sent to Mr. ApMadoc, care of Music News. An occasional article will also be written by Mr. ApMadoc on "Coming Eisteddfods," a subject of vital interest in the Choral Society World.

Music News is just completing its Fifth Year of life, and, in view of the remarkable growth of the past year we propose to celebrate our anniversary by putting out a Special Issue of very great importance.

The date of this issue will be October Tenth, and we shall bend every effort to make it a thoroughly worthy one.

AMERICA FIRST

The time has come when a musical Declaration of Independence should be issued and when we should cease, as a nation, to worship the foreign musician simply because he is such, and when we should begin to appreciate and to endorse our own products in the musical line.

For many years it was considered necessary to acquire the European finish to a musical education, and even after the necessity of this has long since vanished we still keep up the practice of sending our best pupils abroad not because of any real gain to their musical education but simply because as a nation we have not yet outgrown the idea that such precedure is necessary and the "foreign label" on an American is still very highly honored in many quarters.

In schools and colleges throughout the land where Americanism is taught and preached in every other department, it is still the custom to insist upon "foreign study" in the case of the instructors in the music department.

But, worse than this, is the fact that we worship the foreign concert artists and pay them fancy prices for their work while at the same time we are failing to recognize the American product in the same line.

Every year young Americans are graduated in every department of the musical art. Thousands of them go abroad to get the supposedly proper label; thousands of them give introductory recitals after spending years in preparation, and the number of them who ever get anywhere at all on our concert stage is appallingly small, while at the same time we encourage a continual importation of foreign artists, good, bad and indifferent, and we reimburse them royally for the effort they make to visit us. It happens again and again that a foreign artist in America makes more in a season than the president of the United States is paid in a year, and meantime we have young American artists in every city who cannot get any pay engagements whatsoever.

It is time for a national change of attitude in the whole matter.

Beginning with our opera companies: Americans should be given precedence in every possible case. They should not be engaged patronizingly to fill such minor positions as the foreigners do not care to accept. They should be considered first, and wherever they are able to do the same work as a foreigner they should be chosen in his place and should receive the same pay he has enjoyed.

Our orchestras should engage the young artists in the various cities in which they operate, and other young Americans also, to appear as soloists; not in the "popular" concerts alone or on the "off nights," but they should be tried out under the very best of circumstances, and if able to do the work now so largely usurped by the foreigners it should be given to them in preference to the outsiders.

True, the public still wants the foreigners, but that is only because no one else

(Continued on page 24)

Music News

Music in Chicago

LAST OF THE SUMMER NIGHT CONCERTS

The last of the summer night concerts at the Warren Avenue Church was fortunate in the fact of a cool night, and therefore the attendance was a fairly good one. The program evoked much enthusiasm and was indeed given with much distinction throughout.

Mr. Frank Parker, a baritone of great finish and with a voice which is absolutely satisfying throughout its range, opened the program with "After the Night the Dawn" (Thomas), "The Song of the Blackbird" (Quilter), and "Until" by Coleridge-Taylor in each of these displaying tonal quality which was thoroughly pleasing and an interpretative ability which was convincing. The Quilter song is piquant and gay and "Until" is a decidedly impassioned composition, the two together making excellent contrast to each other and providing opportunity for many musical lights and shades, which was fully taken advantage of by Mr. Parker.

For his second group "The Heart's Country," "When the Night Comes," and "The Cock Shall Crow," by John A. Carpenter, again proved that writer to be a credit to Chicago and one whose prestige is bound to be a rapidly growing one wherever his works are introduced.

Mr. Parker has made a special study of the vocal values and the interpretative possibilities of these songs and he gives them in a thoroughly authentic as well as a profoundly musical way. "May the Maiden" added on encore demand proved to be another gem from the Carpenter pen and it provided Mr. Parker one of the most grateful moments of the evening.

Mr. Parker was greeted with enthusiasm and this, his farewell appearance in Chicago for the present, proved to be a thoroughly successful one and provided a most graceful occasion by which he will be especially remembered by all those who heard him.

After several years in Chicago singing in various churches and teaching at the American Conservatory, Mr. Parker goes to take charge of the vocal department at Columbia University in Missouri, and with him go the good wishes of a long list of Chicago friends.

Miss Madeline Gallagher, a very pleasing soprano, was the second singer of the program and at once stepped into very great favor with the audience.

She has splendid poise and fine style and —a fact which was found to be very agreeable on last Thursday evening—she sings

MADELINE GALLAGHER

absolutely without notes or notebook, and thus she adds a certainty which is surely lacking where the singer must continually follow his words.

Miss Gallagher has a voice of much sweetness and power and her method is such a natural and easy one that she is able to manipulate all her forces with the utmost of ease and a correspondingly musical effect. Her sense of text values is also a great one and she was able, on Thursday, to differentiate her various songs very satisfactorily.

Cowen's "A Birthday" was sung with great aplomb; Schneider's "Unmindful of the Roses" proved again to be sentimentally beautiful, and the MacFadyen "Spring Singing" created a genuine sensation. It was sung with remarkable freedom and effect.

Newton's "Love's Echo," Cole's "A Kiss and a Tear," and Mrs. Beach's "Ah Love, but a Day" made an excellently contrasted second group, all of the numbers being sung with much intelligence; and "Will o' the Wisp," by Spross, formed a splendid encore selection and was tossed off by Miss Gallagher with abandon and much of musical purity.

The third singer was Mr. Dwight Edrus Cook, a tenor with splendid appearance and a ringing voice.

His range is extended and his scale is smooth, while he is able to cap a climax with top notes which are very telling.

Carissimi's "Vittoria, Vittoria," a bravoura song of much charm, was sung with great

MABEL WOODWORTH

assurance and with a working out of its musical values which was very distinguished.

"I Love Thee" (Foerster) proved to be an impassioned number, well considered; "For Music" (Franz) was given a smoothly legato reading; "Invictus," by Huhn, was properly bravoura, and "Let Her Believe," a short tenor aria from "The Girl of the Golden West" (Puccini) was as delightful as it was unusual.

Mr. Cook sings with much authority and

REFLECTIONS FOR PIANOFORTE STUDENTS

By SIDNEY SILBER

Stagnation in pianoforte study is synonymous with retrogression.

The playing of many pianists frequently reminds me of Bellamy—"Looking Backward."

A dimple in a smiling young lady's face is often worth more—in point of charm—than hours of so-called "legitimate" piano playing.

"Classical" piano playing is most frequently only stiff and dry piano playing.

He who can play the piano—does; he who can not, usually teaches a method.

The value of a diploma stands in direct ratio to the standards of the institution which confers it—not necessarily upon the SIZE of the institution.

Every nation seems pre-destined to outshine its fellow nations in some particular respects. Thus far, Germany has successfully championed the cause of science and musical composition. "It is up" to the other nations to wrest this supremacy from her—if they can.

Methods do not make artists. METHOD may make a piano-player, but not a pianist.

A piano is more than a beautiful piece of furniture or a machine. It is primarily a work of art—provided it is first class.

It is unfair to throw the entire responsibility of piano playing upon the fingers. Fingers do not necessarily make good pianists, although all good pianists appreciate these "invaluable tools."

Never remain with a teacher—no matter how great he (or she) may be, if—after conscientious trial, you feel that you are stagnating.

It is always the most fortunate coincidence when the right student procures the right teacher.

In the last analysis there are neither good nor bad teachers—there are only good or bad students. A good student can learn even from an incompetent teacher, namely, how NOT to do things. A poor student can not learn anything from a competent teacher.

Your audiences, unless composed entirely of "indulgent" friends, never take anything for granted. They must "be shown."

(To be Continued.)

is able to show many subtle shades of meaning in the texts he has to interpret, while always he maintains also correct vocal values. His encore number was "Requiem," by Homer, and proved to be one of his very best efforts.

The only instrumental soloist of the program was Miss Mabel Woodworth, violinist, already a great favorite at these concerts. Her presentation of the last two

DWIGHT EDRUS COOK

movements of the Mendelssohn "Concerto" was masterly and her reception by the audience was correspondingly cordial.

There was breadth of tone and suavity of musical flow in the slow movement, while the bravoura of the last was conserved most faithfully—speed, rhythm and shading all being remarkably well maintained.

For her second appearance she played the Tschaikowsky "Canzonetta" with an appealing tonal quality and a simplicity of phrase which was refreshing, while the Sarasate "Introduction-Tarentelle" proved to be a piece of vivid virtuosity in which every element which goes for brilliancy of effect was managed in the most telling way.

For encore Miss Woodworth played with delicious lilt a languorous waltz movement by Kreisler.

All of the accompaniments were played by Mr. Phelps Cowan, who again proved himself a master in such situation and not only thoroughly conversant with pianistic possibilities but also a player who studies the idiosyncrasies of the singer with whom he is associated.

Both Mr. Cowan and Mr. Ralph Gerber, the alternate accompanist of the series, deserve unlimited praise for the way in which their work was done.

Throughout the series of eight concerts a medium-sized grand piano of Mason & Hamlin make remained on the platform at the church, and this piano proved itself a delight at each one of the concerts. Its tone was exquisitely sympathetic and its touch was perfectly balanced. Not only did each solo pianist revel in its beauty, but the accompanists also found it a splendid help.

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VACATION ECHOES

Music News presents today a group of vacation pictures showing our friends in widely separated localities.

In the center of the group is Mabel Riegelman, who is, as everybody is glad to know, again to be one of the sopranos of the Chicago Grand Opera Company. The picture shows Miss Riegelman "resting after canoeing on Lake Merrett, Cal." In the upper row, to the left is seen Edgar Stillman Kelley and Henry F. Gilbert on the porch of the "Lower House" of the MacDowell Association at Peterborough, N. H., where they were prominent (as told in today's Music News) in the recent festival.

In the middle is Grant Kimbell, who has just returned to Chicago from a Chautauqua trip and who, according to the Tribune of Marysville, Ohio, "is no mollycoddle—he enjoyed sleeping in the big tent at the Chautauqua Grounds on Monday and Tuesday nights and among other things he chaperoned a party of thirty boys who went swimming in Mill Creek. Kimbell enjoyed it as much as the boys." Charles Wakefield Cadman, summering in Colorado, who is shown at the right, says in a letter to the editor of Music News, "I say nothing and saw wood, or rather I compose nothing and saw wood. I have a family of educated chipmunks and have namedone of them for you." In the second row, to the left is seen Christine Miller, who is spending the summer abroad, and who writes enthusiastically of the beauties of Switzerland; the picture was taken on the "Mer de Glace" at Chamounix and shows Miss Miller, with a companion, crossing the glacier. To the right of this row is seen the choir boys of St. James, with their director, John W. Norton, in camp at Dixon, Ill. In the third row, to the left, is a glimpse of the North End Hotel on the Board Walk at Ocean Grove. Here was held, in August the most successful social function ever known by the N. A. O. To the right is seen the Villard Hall of U. of O. at Eugene, Ore., where Arthur Frazier, Chicago pianist, was heard in recital this week. In the lower row, to the left is shown Milton D. Griffith of South Bend, Ind., and Charles Wakefield Cadman on the rocks near Estes Park, Colo., Mr. Cadman's summer home. In the center is a picture of Kubelik playing chess in the grounds of his castle, and to the right we may see Carl Kinsey and his small son in the box car in which they accompanied their saddler, "Blue Grass Belle" to Delavan Lake, Wis., where they spent the summer.

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The Elderly Person

The laughter and repartee and the music of the evening were over. The people from the Camp were threading their homeward steps through the path in the woods, and their flashlights glimmered amid the tree trunks like fireflies. The Elderly Person saw these sparkling, as he stole out from the household and made his way for the necessary good night to his Indian, as he loved to call Lorado Taft's mighty statue of "Black-Hawk," overlooking the Rock River at Eagles' Nest.

There were stars in the sky to give a thousand tiny swinging lamps of light and make the path plain. One red fellow fairly blazoned the course and made a splotch of wavering color in the river flowing noiselessly below the bluff. That nebula of unattached substance which is spoken of as the "Milky Way" followed its unsteady track across the heavens. And the August meteors were playing at fireworks. The rockets started irresponsibly anywhere and trailed a curve of shining gold for a brief instant, and then landed in the everywhere. Down the gentle incline through the glade the feet went surely, with "Mother's Tree" as the guard at the outpost to give the password to, and so have permission to go outside the lines after taps. The stately trunk and far-reaching arms were clearly defined in the half-light. The leaves rustled soothingly and assuringly. It was an old, old story to the tree—this sentinel and guardian of the forest that had seen the nights come and go for perhaps two hundred years. Just beyond, the wide path became a narrowed one, winding through a thicket wherein the small poplar trees were whispering as do little children when snuggled in bed, and wondering at the noise of strange feet stumbling along at unseemly hours. Then came the crest of the hill, and the wide sweep of the firmament, and the phosphorescent shoots of lights on the river, the black masses of growth on the islands made darker and heavier by contrast. And all silent with the repose of the night. The footsteps lagged as the eyes tried inadequately to compass the surpassing glory of the moment. Up and down and far and wide was immensity, inspiring, uplifting, compelling expanse. Then there came imperceptibly the consciousness of a brooding influence—and the Indian was there. Silently, as was the way of his progenitors, he had stolen into the scene and with folded arms and lofty patience, waited. Although built of cement and gravel, and fashioned with human hands, he took his place as a spirit, an atmosphere, a disintegrated substance,—what you will, that defines a dominant force, commanding and extending over every surrounding element.

Somehow the figure quietly but authoritatively takes possession of the spot. It never obtrudes—the rather a sense of intrusion comes over one who treads with hesitation into its presence. Its bigness of proportion has nothing to do with this influence. A short distance away from the place the base does not appear, because of a thick growth of shrubs near at hand. So marvelously is the form modeled that it easily becomes an accepted entity, a something there just as are the trees. That left moccasin-covered foot has made the final movement of a stately stride which places the figure in the foreground, and it braces the frame underneath the draped blanket which covers but does not conceal the sinewy strength. One knows that the other foot is planted squarely and unequivocally; that the thighs are firm and well rounded; that the limbs are shapely and are knotted with wiry muscles, which play in and out under the smooth swarthy skin; that the loins are wide, deep reservoirs of latent power; that the torso is lithe and supple and knitted together with slender steel-like tendons; that the arms are long and symmetrical and have great freedom of sweep; that the biceps stand up like twisted cordage and curve with a heavy flexibility and have the grip of determination in their folded ease; that the hands are broad, but with powerful fingers which never twitch nervously, always tense and vigorous with suppressed strength. There has been a leisurely gathering assurance in the pose, as the arms have lifted up the weave of the blanket and wound it about the form into a kingly garment, and then crossed themselves in masterful potency as the big shoulders went back and the head was raised fearlessly. In shaping the blanket about the neck, the layers have thickened into creases until they fully cover the back of the neck, and thus push the two thick braids of hair over the shoulders, one at either side of the face, framing it in part. The coils slip easily down the swart neck and hide themselves in the garment's looseness. The part in the crown of hair is apparently a trifle to one side, and the semi-roach falls just a little over the low forehead, for the hair grows well forward and intrudes upon the forehead. The other side sweeps away clean and even. The brow does not hang over the eyes greatly, and the eyes themselves do not impress as being deep set. But they are piercing, far-seeing, unflinching, searching and eagle-like in their breadth of vision. And they follow everywhere. They look out untiringly across the smiling bottom lands towards the southeast, until it is found that they are just as penetrating toward the northwest. And there is a feeling of their alertness even when the rear of the figure is sought. As if, were it required, the head would swing round and give reproof or command, with full knowledge of its need or value. The nose has that strange curve in it recalling a bird's beak. There is none of the keenness of the thoroughbred in its nostrils; they do not quiver with eagerness and emotional tensity, but inhale the air with deep suspiration and steady calmness. The mouth is tightly compressed,—no protruding lower lip of the student is there. But leashed unflinchingly with severity, it molds the lines and controls the firm chin which yet has a tiny cleft in it, underneath. And supporting the dominant head is the keynote of all the power—the broad, sturdy

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neck, arched and vibrant with conscious will and uncontrollable resolution. It slopes to the hidden strength of the shoulders under the blanket with wondrous grace. It is unabased. It is full and rounded. There are no creases of skin, no suggestion of luxurious living and a double chin. It is not an old man's shriveled neck. It has billows of uncompromising elasticity. It would bend and twist and writhe but never break. It glares with untamed sureness of its inheritance of supremacy and unyielding stubbornness. It is the channel through which the mentality controls the body and sends behests that are to be obeyed. There are no drawn tendons or cords to indicate strain. And notable is the absence of the string of amulets or claws about this neck. In fact there are none of the gewgaws included in the usual portrayal of the Indian. Feathers in that hair would be incongruous. This majestic creation disdains any such frippery and asks to be regarded for its inherent worth alone.

And yet withal there is not missing ever, the presence of a serene protecting beneficence. It throws back its head and shoulders reliantly because it is present as a sponsor or mentor—as one who must be strong to guide, but also gentle to lead; as one who must seek for his instruction from a higher source, and, acknowledging that higher authority, use the power so bestowed with reverent patience for those who are to be directed. It needs no amulet to forefend or suggest. The inward monitor is the fountain of supply. And the inevitable sadness which goes with responsibility is not left out. Strength and the simplicity which it engenders speak in every outline. A strength that would never admit failure or lack courage. As Mr. Heckman tersely says: "It could be conquered, but never subdued."

All this and more beats in upon the mind and heart in the presence of this superb visualization of an artist-poet's vision. What is seen does not so much suggest art as personality. As if the sculptor but reproduced something that the surroundings themselves created, and he had been chosen as the revealing means, because of the fineness of his mental and spiritual grain. And because of this film of mysterious influence, the figure has a species of hypnotism. The Elderly Person was not surprised to find himself with one foot pushed forward, his own shoulders thrown back and head raised up, while his arms wound themselves into an imitative and suggestive coil. And the eyes roamed far and wide in survey of the land so rich in beauty and substance. Together the tiny man and the great influence in concrete absorbed the silence and splendor of the summer night, the unspeakable beauty and brooding stillness of water, and sky, and forest, and yielding fields. The lights in the village far away twinkled cheerfully. Those in the nearby farms one by one disappeared. A faint call from a sleepy bird, and the echoing bark of a dog in the distance, and a whippoorwill industriously trying to break a record, were the only sounds left with the immovable figure standing like an unsleeping sentinel over his charge. There was no sense of loneliness in the posture, as the human creature reluctantly said his good night and moved away. If no spoken reply was heard a response was felt. Turning again for a glimpse, at a point which only an artist could have indicated as the one to secure a perfect silhouette, there was then seen perfectly the stalwart pride in the attitude and the glory that it felt in its place and purpose. It could guard, it would guard, and it was proud to guard. The Elderly Person saluted the influence, then turned and followed the path reluctantly through the woods and sought the house.

The entire conception and execution are something so rare that one can never be quite the same after he has seen and studied the figure and its many moods. It is big with vital appeal.

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by

Eleanor Everest Freer

"To a Painter" (Waltz Song)

"When I Am Dead, My Dearest"

WITH ENGLISH AND GERMAN WORDS
Published by WILLIS MUSIC COMPANY
CINCINNATI, OHIO

These two songs show the Composer in sharp contrast as to moods and each proves her great worth as well as complete versatility. "To a Painter" is gay and brilliant to the final degree, while "When I Am Dead My Dearest," is a song of deep sentiment and expressiveness.

Mrs. Freer has had these songs printed with both English and German text, especially to please German Artists, many of whom have written her: "The music is beyond criticism but the songs are valueless to us without German words." The translations into the German are splendid and go to prove Mrs. Freer's idea that anything worth translating can be translated.

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I assure you that I will gladly do all in my power to assist in every way such a great and scientific work, as yours.

Efrem Zimbalist.

Previous to September 18, address all inquiry to Mr. Underwood, in care of Music News, Kimball Hall, Chicago.

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The MacBurney Studios

Whatever else may transpire in the musical world, there is always certain to be something of interest on hand at the MacBurney Studios in the Fine Arts Building.

This grows, primarily, out of the fact that Mr. Thomas MacBurney, whose likeness is shown on the front page of Music News today, is not only a singer of distinction but that he also is a teacher whose methods have been productive of the very best results, and coupled with the fact that he knows how to develop the individual voices of his pupils to the best possible advantage there is the further certainty that he intends every MacBurney pupil to be intelligent as well as vocally proficient, and to this end he plans his studio work along broad lines.

Throughout the year the teaching goes on uninterruptedly here, and there is also a continuous list of programs which for sheer beauty and value have been equaled but seldom anywhere.

During the past year these programs have been weekly, and besides being the very desirable means to the end of satisfactory introduction of scores of young voices, they have also comprised lists of songs which are invaluable either in the preparation or in the hearing.

Many "evenings" have been devoted to special "schools" of singing and many more to definite "composers," and in this way the characteristics of practically all well known song writers have become as an open book to the MacBurney pupils while time and again an entire evening has been given to a composer who, but for the timely adoption by Mr. MacBurney and his absolutely fine studio assistant, Mr. William Lester, would have remained unknown in Chicago.

Mr. MacBurney has seen to it that in every one of these programs the quality of the vocal work has been exceptional and Mr. Lester has not only supplied fine accompaniments (occasionally giving way to Miss Grace Grove, another studio accompanist of splendid value), but he has also assisted materially at all times in evolving the inner thoughts and bringing out the hidden meanings in the content of the songs given.

Particularly agreeable and decidedly fine was the idea, carried out through a large part of the past summer of devoting many "evenings" to Chicago composers. The works thus adequately presented were numbered by the score and much of permanent and peculiar value was discovered.

Mr. MacBurney gave the last of the summer series of concerts late in August and is at present, with Mrs. MacBurney, enjoying a well-earned vacation from which he will return to begin his personal work on September 20.

Meantime the studios are open daily and the assistant teachers (of whom there are several and of whom Mr. MacBurney is justly proud) are busily engaged with that large class of pupils which declines to take any vacation whatever.

Shortly after the return of Mr. MacBurney the "evenings" at the studios will be resumed, and it is very certain that these will constitute a very important part of the coming musical season and will attract the same enthusiastic attention as in the past.

REGINA WATSON

A few weeks ago a little woman was laid away to eternal rest who never participated in the strife and contest which professional life usually engenders. She shunned downtown activity and scorned conventional channels of publicity. Her life's work was consummated amidst conditions which would ordinarily nullify all efforts. Within the confines of her own home and surrounded by the genial atmosphere which her own personality and artistry created, she met those who confided their musical destiny to her keeping and by example and irresistible enthusiasm brought out that which was best in each student.

Slight of stature, she possessed nervous force which might have been mistaken for brusqueness; in her love for the art divine she never wavered and kept abreast of the times and its ever changing idols and ideals with remarkable readiness. Her critical acumen was tempered by generous sympathy; she never trifled with her task and exacted corresponding devotion from others.

Mrs. Watson possessed the qualities of the great teacher: sincerity, knowledge and sympathy, and piloted many young pianists to success. Among the younger artists who have made name and fame for themselves by following her counsel are the Misses Scheib, Veronica Murphy Hays, Schramm, Goodrich, Roelle, Mrs. Fechheimer and the late Miss Allport.

An abler pen than mine has with loving sympathy written a beautiful appreciation of Mrs. Watson's rare personal traits in the Musical Courier. This slight tribute is simply intended to emphasize her work in the musical world, of which she was a most illustrious member. EMIL LIEBLING.

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The Peterborough Festival 1913

In a clearing in the pine woods has been made a stage, and a stand created to accommodate about twelve hundred seats. Through a gap in the tall trees that form a background to the stage—far in the west—impressively rises Mount Monadnock. The sky was clear, and the air warm and

HAROLD HENRY

still. This was the setting for the first concert of the fourth annual festival of music given by the Edward MacDowell Festival Association.

Before the time of opening the concert, most of the seats were filled by an audience of distinguished appearance. Many there had motored to Peterborough from within a radius of fifty miles, and in it were representatives from most of the states east of the Mississippi. The program for this concert, devoted to the works of American composers was as follows:

Mrs. Monica Graham Stults, soprano; Mr. Reinald Werrenrath, baritone; Peterborough Choral Club. Boston Festival Orchestra, Mr. John W. Crowley, concertmaster; Conductors, Mr. Eusebius G. Hood, Mr. A. Cyril Graham, Mr. Stillman-Kelley, Miss Mabel W. Daniels, Mr. Henry F. Gilbert.

Legend from "Indian Suite".....MacDowell
Orchestra

The Poet and the Dryad. Cantata.....
.....A. Cyril Graham
Chorus of Women's Voices and Orchestra
Mrs. Stults and Mr. Werrenrath

INTERMISSION

Two Movements from "Aladdin" Suite.....
..... Stillman-Kelley

Songs—
Land of the Sky Blue Water ..... Cadman
The Moon Drops Low.....Cadman
Mrs. Stults with Orchestra

Poem for baritone and orchestra....Mabel W. Daniels
Mr. Werrenrath

Negro Rhapsody.....Henry F. Gilbert
Orchestra

The program was appropriately opened by the beautiful "Legend" from the "Indian Suite" of MacDowell. It is music of the sunset, and of the pines—peculiarly suited to those surroundings, and received an impressive reading from the orchestra, under Mr. Hood. Mr. Graham's cantata proved to be a work of decided originality, and one making great demands upon the resources of soloists, chorus and orchestra. All gave of their best. The two movements from the "Aladdin" Suite of Stillman-Kelley, proved to be delightful music, spontaneous and witty; cleverly conceived, and effectively scored. It was splendidly played by the orchestra, under Mr. Kelley's skillful leadership. The setting by Miss Mabel Daniels, of the fine poem "The Desolate City," was decidedly interesting, and reflected great credit upon the creative ability of this attractive young woman. The orchestration is modern and effective, and in its presentation Miss Daniel, who conducted with spirit, was ably assisted by Mr. Werrenrath. Mrs. Stults' high, clear voice was heard to splendid advantage in the two songs by Cadman. It is an organ of great beauty, extensive range, and fine carrying power, and the singer has an unusually good stage presence. Well as she sang "The Land of the Sky Blue Water," her best work was done in "The Moon Drops Low." Henry F. Gilbert's negro rhapsody brought the concert to a brilliant close. Here is disclosed an unusual talent. This music sounds an original and individual note. It is virile, has nervous force, and withal is imaginitively poetic.

♮ ♮ ♮

Second Concert

Miss Hazel Milliken, soprano; Miss Marguerite Dunlap, contralto; Miss Cecelia Bradford, violin; Mr. Arthur Hackett, tenor. Boston Festival Orchestra, Mr. John W. Crowley, concertmaster. Conductors, Mr. Edward Burlingame Hill, Mr. Eusebius Godfrey Hood.

March, from Symphony, "Lenore," No. 5.....Raff
Prayer, from "Tosca".....Puccini
Miss Milliken

Violin Concerto.
Miss Bradford

"Moth Dance" from 1st Pantomime.....Hill
Aria.
Mr. Hackett

Woodland Suite—
In a Haunted Forest.....MacDowell
The Shepherdess Song.....MacDowell

Songs—
Enticement .....Ruckauf
The Sea .....MacDowell
The Forest of Oaks.....Macfadyen
Miss Dunlap

Peer Gynt Suite—
Asa's Death .....Grieg
Anitra's Dance .....Grieg

Violin solo, To a Wild Rose.....MacDowell
Miss Bradford

Two songs .....Lewis Isaacs
Mr. Hackett

Angelus, from Scenes Pittoresques.....Massenet

After an effective performance of the March from Raff's "Lenore" Symphony, Miss Milliken, a very beautiful young woman, and the possessor of a voice of good range and quality, that needs only the eradication of a disfiguring tremolo, to become an organ of decided beauty, sang the "Prayer" from "Tosca." Miss Bradford, the violinist, was heard to best advantage in her group of small pieces, and elicited much applause by her playing of the two MacDowell numbers. Mr. Hill's dainty music, the "Moth Dance," from the First Pantomime, which was conducted by Mr.

Grant Kimbell
TENOR

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Following is a list of some of the works Mr. Kimbell has sung during the past season:

Oratorios—Messiah, Holy City, Stabat Mater, Creation, Elijah, St. Paul, The Seasons.

Cantatas—Redemption, Messe Solennelle, Rose Maiden, Crucifixion, Hymn of Praise, Swan and Skylark, Rebekah, Daughter of Jairus, Hiawatha's Wedding Feast.

Song Cycles—"Fairyland," "Flora's Holiday," "In a Persian Garden," "Morning of the Year," "The Golden Threshold," Four American Indian songs, "Alice in Wonderland," Tennyson's "Maud."

Operatic Arias—"Che gelida manina" (La Boheme); "Celeste Aida" (Aida); "Vesti la giubba," (Pagliacci); "None So Fair" (Martha); "Flower Song" (Carmen).

In costume—Second act "Martha;" "Sleeping Queen," Balfe; "Pinafore."

SOME PRESS COMMENT

"Messiah," Chicago

Mr. Kimbell at once created the impression that he sang with his heart as well as his voice. "Comfort Ye My People," the opening words of the oratorio, were conveyed to a breathless audience by a rich tenor voice of much power and sweetness. The heart interest which Mr. Kimbell evidenced in his work and in the pleasure of his listeners was noticeable to a gratifying degree.—Austinite.

"Swan and Skylark"

Mr. Kimbell's work was par excellence. He sang in a convincing manner the difficult solos in this cantata. His voice is a beautiful tenor of splendid range. Several times he sang high A and B flat with an ease that concealed the identity of these notes. Mr. Kimbell has temperament and displayed many novel effects in the work. His shading, accents and handling of tempos revealed the thought and study expended in mastering these intricacies. In short, it was a most artistic performance.—Record-Herald, Indianola, Iowa.

In Chautauqua

Mr. Kimbell seemed to be the prime favorite with the audience. He is possessed of a beautiful lyric tenor voice and sings with much dramatic power. His work was thoroughly enjoyed.—Tribune, Marysville, Ohio.

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Gilbert, instead of by the composer, was so great a success with the audience, that a repetition was made necessary. The singing of Miss Marguerite Dunlap is entitled to more than passing mention. Hers is a mezzo-soprano voice of unusual richness and beauty. It is well schooled and under perfect control. She has a fine presence and an attractive personality, and her singing of her group of songs proved her to be a fine and intelligent artist.

Mr. Arthur Hackett replaced his brother, Charles, on all the programs. He possesses an excellent voice and his work proved him to be musicianly, as well as musical. In place of the songs by Lewis Isaacs, that his brother was to have sung, Mr. Hackett gave two by Cadman: "Moonlight" and "Far Off a Lover's Flute." Mr. Hood conducted all the numbers, with nice discrimination. All the numbers received much applause, but no encores were given.

MONICA GRAHAM STULTS

♮ ♮ ♮

Friday Evening

Mrs. Monica Graham Stults, soprano; Miss Marguerite Dunlap, contralto; Mr. Arthur Hackett, tenor; Mr. Reinald Werrenrath, baritone; Mr. Carl Webster, 'cello.

Boston Festival Orchestra, Mr. John W. Crowley, concertmaster; Mr. Eusebius Godfrey Hood, conductor.

A Tale of Old Japan ..... Coleridge-Taylor
For Soloists, Chorus and Orchestra
PART II.

Komarinskaja, Fantasy on two Russian Folksongs, ... Glinka

Vision Fugitive, from Herodiade ..... Massenet
Mr. Werrenrath

Aria, Elsa's Dream ..... Wagner
Mrs. Stults

'Cello Solos—
Ave Maria ..... Schubert
Chanson Napolitaine ..... Casela
Mr. Webster

My Heart Is Weary, from "Nadeschda" ..... Goring-Thomas
Miss Dunlap

Aria
Mr. Hackett

March, Louisiana ..... Van der Stucken

Coleridge-Taylor's cantata proved a work of rare charm. It may not be the greatest music, but it is decidedly pleasing. It is grateful for soloists, chorus and orchestra, and must make an immediate appeal to any

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audience. It has the further advantage of being set to a poem of unusual beauty. The work of the chorus—necessarily a small body of singers, recruited for the most part, from Peterborough—demonstrated the ability of Mr. Hood as a choral trainer and director. It was not only satisfactory work, it was satisfying—and could have been attained only by perseverance, and patience on the part of both chorus and director. All the soloists acquitted themselves splendidly, Mrs. Stults appearing to especially good advantage in the cantata.

However, her best work during the festival, and all her work was of a decidedly high order, and marked her as a singer of unusual gifts and ability, was done in her aria, "Elsa's Dream," at this concert. She gave this with fine feeling, lovely tone and with authority. Only in praise can one write of Mr. Werrenrath's voice and art. The former is of great natural beauty, and wide range, and the latter is governed by intelligence and good taste. Both in the Coleridge-Taylor work, and in his aria he made a profound impression, and he received, as was his due, hearty applause. Mr. Webster proved to be a 'cellist of skill and Miss Dunlap's work confirmed one in the good opinion already formed of her ability.

♮ ♮ ♮

Saturday Afternoon

Mr. Reinald Werrenrath, baritone; Mr. Harold Henry, piano.

Boston Festival Orchestra, Mr. John W. Crowley, concertmaster.

Conductors, Mr. Arthur Farwell, Mr. Eusebius G. Hood.

Symphony, in B minor (unfinished) ..... Schubert

Abendstern, from Tannhauser ..... Wagner
Mr. Werrenrath

Concerto for piano in D minor ..... MacDowell
Larghetto calmato
Presto giocoso
Molto allegro
Mr. Henry

Songs—
Folksong
Sweetheart Tell Me ..... MacDowell
Oben, wo die Sternen gluhen
Mr. Werrenrath

"The Birds" from the music to the Meriden Pageant ..... Farwell

Solos—
Barcarolle ..... Chopin
Intermezzo, Op. 116 ..... Brahms
Liebestod ..... Wagner-Liszt
Mr. Henry

Overture, Egmont ..... Beethoven
Orchestra

This proved to be the best made program of the festival, so far. Schubert's B minor Symphony was given an impressive reading and Mr. Werrenrath's fine singing of the Wagner number elicited protracted and well merited applause. To Harold Henry, however, belongs the greatest success of the festival. He played the D minor concerto of MacDowell in such big style, and with so much spirit, and such beauty of tone and finish that he aroused unusual enthusiasm in both audience and orchestra. The close of each movement was followed by long and spontaneous applause, and at the end of the concerto he received an ovation, which, those who have attended all the concerts since the first festival, say, was unprecedented in enthusiasm and duration.

Mr. Werrenrath's singing of the three MacDowell songs was work as beautiful as any that this fine artist has done. Mr. Farwell conducted his own work, after which Mr. Henry again demonstrated his fine and unusual powers. In this group his playing of the Brahms Intermezzo was particularly noteworthy, poetic and tonally beautiful and varied. After the Wagner-Liszt transcription, Mr. Henry received another ovation.

♮ ♮ ♮

Sunday Afternoon

Miss Hazel Milliken, soprano; Miss Marguerite Dunlap, contralto; Mr. Arthur Hackett, tenor; M. Reinald Werrenrath, baritone.

Boston Festival Orchestra, Mr. John W. Crowley, concertmaster.

Mr. Eusebius Godfrey Hood, conductor.

Seven Last Words of Christ ..... Dubois
Soloists, Chorus and Orchestra

Dirge from Indian Suite ..... MacDowell
Orchestra

INTERMISSION

"A. D. 1620" ..... MacDowell
MacDowell Choral Club

Indian Suite, Op. 48 ..... MacDowell
Legend
Love Song
Orchestra

Excerpts from oratorio St. Paul ..... Mendelssohn
O Lord, Have Mercy
Mr. Werrenrath
But the Lord Is Mindful of His Own
Miss Dunlap
Be Thou Faithful Unto Death
Mr. Hackett

Gallia ..... Gounod
Miss Milliken, Chorus and Orchestra

This concert, like that of the opening afternoon, was sung on the Pageant stage. Again the sun was setting and the air clear and still. The program and the scene were profoundly impressive, and the reverential performance of the former was quickly reflected in the mood of the audience, which was large and distinguished. The voices of soloists and chorus have been heard to no better advantage at any of the concerts than that of this afternoon. Every note carried to the furthest seat and lost nothing by being sung out of doors, so still was the air and so excellent a sounding board proved the pines. Some of the voices seemed to take on an added beauty. This was particularly true of Mr. Hackett's, whose work both in the Oratorio and Mendelssohn's number, was highly satisfying. In fact he did this afternoon, some of the best singing that has been heard at the festival. The music of the Indian Suite, of which three movements were played at this concert (only the Legend was given on Thursday) seemed almost overpoweringly impressive in these surroundings.

Primarily to the untiring and unselfish efforts of Mrs. MacDowell is due the success of the undertaking of which these music festivals are only one, and a comparatively unimportant manifestation. The devotion to her cause exhibited by this remarkable woman, who works unceasingly, despite almost unsurmountable physical handicaps is the inspiration of all who come under her influence. Her cause, the cause of the Edward MacDowell Memorial Association, is the cause of all throughout this great country, who are working for the growth and development of the creative arts in America.

B. S.

♯ ♯ ♯

Mandy.—After a vacation spent at Oconomowoc, Mr. and Mrs. Frank Mandy will reopen their Kimball Hall Studio on Monday, September 8.

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The **North Shore School of Music** is an institution in which music is taught in all its branches, and, offers complete courses in **Acting** and **Dramatic Art**, as well as in the various branches of the **Art of Dancing.**

THE PAST YEAR

During the past year the school has enjoyed unprecedented growth in all departments. In the regular courses the classes have grown, as well as in the private teaching. The Violin department developed remarkably and promises to be one of the strongest in the school. Under the able direction of Miss Louise Noyes, who will continue in charge of the work, the department of dancing registered large classes during this, its first season.

Many faculty and student recitals have been given during the year. The following members of the faculty have given, or appeared on, programs: Myrtle Hatswell-Bowman, Minnie Cedargreen, Electa Austin, Louise Marie Boche, Alice Emmons-McBride, George Dasch, Lemuel W. Kilby, Lester Alden and Charles J. Haake.

THE COMING YEAR

All plans are for the greatest efficiency and activity in the several departments. A number of additions to the faculty have been made in anticipation of the year's demands. In addition to programs, similar to those of past seasons, it is planned to give a series of three concerts by the North Shore String Quartet. This organization, which will henceforth be affiliated with the school, is composed of the following well known men, all members of the Chicago Symphony Orchestra: George Dasch, first violin; Hjalmar Rabe, second violin; Otto Roehrborn, viola; Carl Brueckner, violoncello. In order to add to the interest of the programs, a soloist will appear in each concert.

It is with pleasure that we announce the addition to the faculty, in the voice department, of Mary Ann Kaufman. Miss Kaufman has had a varied professional experience, as singer and teacher. She holds an important position as soprano in the Oak Park Congregational Church, and those who attended the North Shore Festival concerts in Evanston last May will recall her beautiful work as soprano soloist in Pierne's "Children's Crusade."

The Minneapolis Symphony Orchestra

No more striking or conspicuous illustration of the wonderful development of music in America can be found than is offered by the building up in Minneapolis, the metropolis of the northwest, of a symphony orchestra ranked by leading musicians and critics as one of the foremost in the country. Emil Oberhoffer has been the conductor of the orchestra from its beginning, and has had the loyal and liberal support of the people of Minneapolis in building up the orchestra to its remarkably high plane of excellence. It has eighty players, gathered from the musical centers of the world, all under regular salaries, and rehearsals are held daily.

The orchestra is now in its eleventh year and is maintained by a guaranty fund of $65,000 per year.

The season of 1912-1913 was a notable one, with a record of 189 concerts given during a period of thirty-two weeks, divided as follows: The home season of twenty-three weeks, with twelve symphony. twenty-one popular, six young people's and thirty-seven out-of-town concerts, the latter including the nineteen concerts of the second annual eastern tour when the orchestra appeared in New York, Philadelphia, Washington, D. C., Buffalo, Pittsburgh, Cleveland, Columbus, Louisville, Toledo, Detroit, Chicago, St. Louis, Peoria, etc. Then a spring tour of nine weeks, beginning April 6 and ending June 7, during which the orchestra played one hundred and nine concerts in fifty-two cities in thirteen states and the province of Manitoba, covering a territory extending from Winnipeg on the north, to Tulsa, Okla., on the south, and from Akron, O., on the east to Wichita, Kans., on the west.

The eleventh season, 1913-1914, which opens October 24, will extend over a similar period as the preceding season, and will present the same number of concerts. The success of the eastern tour brought such a great number of offers of return dates in addition to other cities expressing the desire to hear the orchestra that manager Wendell Heighton has arranged for the third annual eastern tour, to open Saturday, February 21, at Milwaukee, with Harold Bauer as soloist. Among the cities to be visited are *New York, Brooklyn, *Buffalo, Rochester, Syracuse, *Ithaca, *Aurora, *Pittsburgh, *Cleveland, *Columbus, Dayton, Oberlin, *Detroit, Ypsilanti and Chicago.

(* indicates return engagements.)

Following are the dates and soloists for the twelve Friday symphony concerts of the home season: October 24, Putnam Griswold, baritone; November 7, Richard Czerwonky, violinist, concertmaster of the orchestra; November 21, Katherine Goodson, pianist; December 5, Johanna Gadski, Wagnerian soprano; December 19, Cornelius Van Vliet, solo 'cellist of the orchestra; January 2, Eugene Ysaye, violinist; January 16, Julia Claussen, contralto; January 30, Fritz Kreisler, violinist; February 13, Teresa Carreno, pianist; February 20, Harold Bauer, pianist; March 13, Mischa Elman, violinist; March 27, Emma Loeffler, dramatic soprano.

The twenty-one Sunday popular concerts are divided into three series of seven concerts each, the soloists for the first series being Lucille Stevenson, soprano; Carl Uterhart, violinist; William Hinshaw, baritone; Georgia Kober, pianist; Elsa Kellner, soprano; Henry J. Williams, harpist of the orchestra, and Albert Lindquest, tenor.

The eighth annual spring tour will open early in April and extend over a period of nine weeks.

Mr. Oberhoffer is in Europe at present preparing his programs and promises some interesting novelties. He announces his return for October 1 and will start the orchestra rehearsals shortly thereafter. The orchestra will be greatly improved this season through several important changes, especially among the woodwinds. Contracts have been signed for a new first oboe, first and second clarinet, piccolo, second bassoon, first and fourth French horn. Concertmaster Czerwonky and solo 'cellist Van Vliet, will again be at their accustomed places, the only important addition to the string section being the engagement of a new first bass player and a second 'cellist to replace Karl Kirk Smith, who has gone abroad to study.

ALICE ELDRIDGE

Pianist

Soloist Worcester Festival
October 3, 1913

Correspondence regarding dates, terms, repertoire, etc., should be addressed to

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FREDERICK PRESTON SEARCH

So great was the enthusiasm over the wonderful 'cello playing of Frederick Preston Search in the sixty cities of recital appearances on his flying tour in this country last season, and so many have been the recall engagements, that this talented young artist has changed his plans so as to be in America again this season and will cross the continent. in his engagements, four times between October and April. He is to open the Boise (Idaho) Artists' Course in the Pinney Opera House, on October 6, and then goes to the Pacific Coast where he was so enthusiastically received last winter. After the holidays he is to be heard in the east.

No 'cellist appearing in America has been the recipient of more complimentary press notices and eminent commendations than Frederick Preston Search on his last season's western trip. The following excerpts, taken from hundreds of glowing reports, tell a story of remarkable favor:

President Frank L. McVey, State University of North Dakota.—Frederick Preston Search made an excellent impression upon his audience and they were highly pleased with his work and interpretation.

Professor Herbert Kimbrough, Dean of College of Music, State College of Washington,—Frederick Preston Search is richly endowed with all the qualities that go to make a great artist. He possesses temperament, a beautiful tone and a technic so great that the difficulties of his instrument are not apparent to the listeners. His playing has a magnetic quality that is rare. In his hands the violoncello may be heard at its best.

Ex-Governor Alva Adams, Colorado.—The only unhappy people in Pueblo today are those who did not attend the Search recital. It was a wonderful triumph.

Dean H. C. Minnich, State University, Oxford, Ohio.—Frederick Preston Search gave us a very delightful entertainment. He plays with remarkable musicianship and superb technic. I have never elsewhere listened to music where the instrument responded to the touch of an artist with such perfectly true tones.

Cincinnati Commercial-Tribune.—The talented young 'cellist played a wonderful program of glorious music, holding his audience enthralled by his matchless tone and magnificent technic.

Grinnell (Iowa) Register.—Is master of a pure, powerful tone, and plays with emotional and intellectual expression.

San Francisco Sierra News.—A musician of wonderful power.

Aberdeen (S. D.) Daily News.—The sweet tones of his 'cello thrilled every one.

Grand Junction (Colo.) Daily News.—His concert was an inspiration from the opening number until the last note had been uttered by the lute-like strings of his instrument.

Salt Lake Republican.—In arrangement, technic and interpretation his program was unsurpassingly fine.

Pocatello (Idaho) Tribune.—The finest musical event ever given in Pocatello.

Portland Oregonian.—The purity of his tones and the sympathetic renditions of his work were revelations.

Riverside (Cal.) Daily Press.—Astounded his listeners. .. . The work of this artist in all climaxes produces, in the minds of his audience, a feeling of great reserve power.

Pueblo (Colo.) Star Journal.—After the wealth of melody in the slow movement (Grieg Sonata) the audience for a time sat spell-bound, and then burst into tremendous applause.

Reno (Nevada) Evening Gazette—It must be remembered that this wonderful player is only twenty-three years old and the enthusiastic audience of last evening can readily figure out what a brilliant future this young genius has before him.

Knoxville (Tenn.) Daily Sentinel.—Summing up the recital, it may be justly called a most unique concert and the finest 'cello recital heard here in years.

With such tributes as these, all couched in the most superlative language, it is not strange that many critics have spontaneously spoken of Frederick Preston Search as the "'cellist wonder." (Advertisement.)

CROSBY ADAMS

Mr. and Mrs. Crosby Adams of Chicago have had an unusually busy summer. In July they conducted a teachers' class in Kansas City, where they resided between 1887 and 1891. Here they not only welcomed new teachers and formed new friendships, but renewed old acquaintances also. They were very much impressed with this western city, so beautified by the park system, the natural formation of the city with its cliffs and limestone formation lending a unique touch to the art of the landscape gardens. Musically the city has also kept pace with itself.

Returning to Chicago, Mr. and Mrs. Adams held in the Fine Arts Building in August their annual summer class for teachers of the piano. This class brought together teachers from many different sections of the country as far east as Washington, D. C., west as Montana, north as Minnesota, and south as Alabama. The teachers were responsive and enthusiastic.

Mrs. Adams is widely known, not only for her compositions, but as a teacher. She has studied deeply into the literature of music for teaching purposes and has become a recognized authority as a teacher of teachers. The Adamses are devoting more and more time each year to these classes.

At the close of the Chicago class these educators left for the Blue Ridge Mountains, not only for a well-earned holiday, but to settle permanently at Montreat, N. C., a lovely spot about sixteen miles from Asheville. Their cottage at Montreat will be a musical center, as they will hold a midwinter class for teachers in their home. They will also come to Chicago each summer for a session.

———###———

JOHN NICHOLS

John W. Nichols, the well known vocal teacher and singer, will reopen his studio at 330 West Fifty-eighth street, New York City, next week, where a large class of enthusiastic pupils awaits his return. Two years of experience in teaching voice culture to a class at Columbia University, New York City, has convinced Mr. Nichols that a great deal of good can be accomplished in that way which would otherwise be left undone. There are many young singers with a great deal of natural talent who cannot afford private lessons but are enabled to study in a class where the expense is divided. There are times in teaching when explanations that are generally made to one pupil can be given to any number at the same time, thus economizing the time of students and teacher. Also listening to each others' lessons greatly benefits by making apparent the value of various exercises. Most of the time in class, however, is given to individual instruction, which Mr. Nichols believes is absolutely necessary in every case. This season Mr. Nichols will conduct a class of this sort which will meet twice a week in his own private studio. The plan upon which Mr. Nichols works makes it possible for a beginner or one advanced in vocal art to work in the same class, and one may enter at any time and their individual needs will be attended to.

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Musical Journalism

By CHARLES E. WATT

The following paper, read by Charles E. Watt at the convention of the N. A. O. at Ocean Grove in August has created much comment and a wide demand for the issue of Music News. in which it has already been printed.

As that issue is entirely exhausted the article is reproduced by very general request:

Why should an organists' convention be interested in the matters pertaining to Music Journalism? That is the question you are asking, and it is the question I put to myself when the subject was given to me for discussion.

There is only one answer, and that is: Reciprocity. The organists' convention, and every other convention or club of musicians, as well as the musicians as individuals, should be interested in the music papers, because the music papers are interested in them and have done and are doing a great deal to make conventions profitable, inasmuch as the reports of these conventions, published in the music newspapers, reach many thousands who cannot attend the convention itself, and if the reports are well done they can influence the public thought even more than does the actual meeting.

Since the interest, therefore, is mutual—or, at least, since it should be mutual—I propose in the little I shall have to say to be very frank and to do what I can to remove some of the antagonism which unfortunately exists between various members of the music profession and the music newspapers; for the two factors should be absolutely in accord. Each can help the other mightily, and in fact each is absolutely dependent, in many ways, on the other.

When a superior officer once found two lesser officers in the army quarreling with each other, he rebuked them as follows: "Don't be so foolish as to waste your time and energy antagonizing each other; save your strength and ammunition for the common enemy."

The general public cannot be called, honestly, the enemy of either the professional musician or the music newspaper, but it, at least, is often very apathetic in its appreciation and support of the musician, and the paper can be, and is, as a matter of fact, very useful, indeed, in helping to do away with that old-time apathy and to establish the musical profession on an absolutely strong basis.

Mr. Freund, the editor of Musical America, has recently in interviews stated some very astonishing facts in regard to the general musical situation in this country, and while he has not particularly named the Music Newspaper as one of the most important factors in this development, he might very honestly have done so; and now that the Larger American Musical Life is so well under way it is worth while to consider the American Music Weekly and see what help it may be in the future, and perhaps suggest some things which it should not be, at the same time. No one can deny that up to date it has been as potent a factor as any in bringing the musical status of America up to its present satisfactory standpoint, and, that being true, there is no reason to suspect that in the future it will not be even more active in doing good work.

There are just four Weekly Music Papers in the United States, not counting one on the Pacific Coast, which is almost wholly local to San Francisco and the influence of which is not appreciable east of Denver, and while it is not possible nor would it be profitable to make any comparisons or show forth any differences in these four weeklies, it is nevertheless possible to state some general facts and deduct some general conclusions.

The first fact is this: The papers themselves are splendid examples of business enterprise. Few people indeed understand the cost of production of any newspaper and still fewer know that when the paper is devoted to a specialty, and may, in fact, in a sense be called a Trade Paper—it has but a limited field from which to draw sustenance. The especial duties of a music newspaper, entailing not only the ordinary newsgathering and the publicity work so well known in all newspaper offices but demanding also the constant attendance at music events and the reporting of functions at all times of the year and in all parts of the country, are arduous indeed.

In spite of these special difficulties the Music Weekly has attained a business success which is phenomenal and it is only necessary to compare any one of the American music papers with any of those published in Europe, some of which are extremely old, to see that the American music paper, like most other things American, is vastly superior to the European article, both in make-up and in content, but very especially in make-up. This entails, of course, the fact that the publishing of the American Music Newspaper is an expensive proposition and must therefore find liberal support from some source—the only logical source being the Professional Musicians, the question at once arises, is this support an essential thing and should it be continued in the future as in the past?

This question is particularly in place just at present because of the fact that many state conventions of the past two years have discussed it with much heat, and very much that is derogatory of the newspaper—mostly fiction, however—has been made public at these meetings.

In the Illinois Convention of Teachers last year, for instance, the music papers were excluded from

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all business meetings and there was a very general discussion as to the advisability of cutting loose from the so-called "thralldom" of this press and the establishment of newer ways in which to gain "Publicity."

Also, many individuals, especially among the lesser managers, have advocated right and left the entire abolition of the Weekly Music Paper and have given, in print and otherwise, some very astonishing reasons for this attitude and have proposed an endless list of new ways to advertise, most of which have promptly fallen to the ground.

In Chicago especially the agitation has been severe and very much foolish talk on the subject of Music Papers has been indulged in.

Now, there are several special phases of the matter which I want to touch upon as briefly as possible.

To again quote Mr. Freund: An editorial in Musical America some months ago very carefully and very exactly explained the reasons why the Professional Musicians ought to advertise in the Musical Weeklies and also showed convincingly that the support of the paper must come from that source.

Many musicians think that in subscribing for a music paper they are really helping to support it. In a very limited way they really are, but as Mr. Freund stated, there is ABSOLUTELY NO PROFIT IN ANY MAGAZINE except from the advertisements it carries. The subscription list might be multiplied to infinity, and yet all the money taken in from that source would be swallowed up in the cost of production of the paper itself—this is absolutely true of the American music newspaper especially—for it is produced royally and the cost is terrific.

. . . . . .

To be successful, the Musician must be Broad Minded. He must know all about every development of his own art especially. The piano teacher who knows only piano technic and repertoire, the singer who knows only vocal art or the organist who scorns the other branches of music development will reach no high plane in his work. This is so self-evident that it is unnecessary to offer any argument whatever.

What way so quick to gain this general knowledge as from the music weeklies—papers which have time to digest the situation and which are local to no one division of the country.

All musicians should, therefore, be readers of the four papers published in this country. Prohibitive in cost, you say? All four of them by subscription cost only $11.50 per year—less than one dollar a month—less than 25 cents a week for the lot!

And, even if you haven't time to read them all, think of the great mass of information they would bring you each week from which you could read what pleased you best!

Or, if four seems preposterous to you, then you should certainly be a regular subscriber for one New York paper and one published in Chicago. I have no hesitation in making this statement, for, as I have said above, it is not a matter of profit to the papers half so much as it is a question of advantage to the professional musicians, and if the papers were subscribed for and actually read more fully than now, very much of false impression would shortly disappear and the reasons why the musicians should advertise more freely in the music papers would become more clearly apparent.

An editorial prepared some little time ago had for its caption "The Three P's" and though this article was more or less kindergarten as to content and style, it yet created so much comment at the time that it will not be improper, perhaps, to recapitulate its main points here.

The three P's are Preparedness, Personality and Publicity—all of these being absolutely essential to the public musician.

No stress need be laid now on the fact that it is foolish to enter the public arena today without Preparedness—in fact, it is not necessary, for the many millions of dollars spent in music study, the purchase of instruments, etc., are eloquent proof that we have reached, in America, a satisfactory status on that point.

That Personality is very important also is generally conceded, and, if graces of mind and body are not in evidence naturally and cannot be cultivated by the would-be musician, he might as well abandon his career at the beginning, for, lacking grace, charm and adaptability, he will arrive nowhere.

Publicity, however, the really greatest factor of the three, is not so well understood, nor is it considered from any sensible or practical standpoint by the vast majority of musicians. It is only he, however, who does study it and apply its best known axioms who really becomes "great" in the estimation of the world.

. . . . . .

A great many musicians have a lurking inner consciousness that they are really very superior people and that their musical gifts and accomplishments should bring them the best there is in the world as a matter of course. These musicians think that publicity is theirs by divine right and that the public press is maintained for their benefit.

In the early days of any community the local newspapers exist in a very hap-hazard way of course and are more than glad to grasp every opportunity to make their columns readable. The musician of the small community is a more or less notable person and he has no difficulty in getting publicity in his local press for nothing. But, as the city grows, this becomes more and more difficult until in the large cities it is in time, impossible.

Twenty-five years ago a new music school in Chicago could have almost unlimited attention from the daily press, but today, when there are perhaps fifty important schools of music and the volume of teaching has grown so enormous that it is actually one of the great commercial assets of the city, the daily press has grown positively indifferent from any other than the purely advertising standpoint, and it

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is a literal impossibility to get publicity now from the daily press except through pull of some sort or by payment more or less direct.

Unquestionably the same conditions are true in every large city.

It follows inevitably then, that since the daily press is interested only in foreign notables, being absolutely gullible in that direction and giving thousands of dollars' worth of free publicity in a given case if sufficiently beguiled by the manager's manipulations; the American music-maker and teacher must look to his own class of paper for his Publicity —the thing which he must have and which he must, in some way, pay for.

It is scarcely possible to find a well established musician in any line but that thinks he could very easily edit a Music Paper, and he is therefore full of ideas as to the way it should be run. As a matter of fact, there are hundreds of executive musicians in America who could actually do the editorial work of a music paper with entire satisfaction, but the question of making the paper pay is an entirely different one, and it is just on this rock that all the discussion begins and where the division of opinion between professional musician and the music paper occurs.

The musician thinks and says that the paper ought to be educational and altruistic first of all. The publisher KNOWS that it must be commercial first of all and that the other factors must be taken care of in just proportion only.

And it seems to me much of the discussion and the bad feeling which has at any time been apparent has grown out of a lack of frankness on the part of the music papers and the fact that they have tried often to make it seem that they believed musicians to be wholly right in unreasonable demands, while at the same time they were endeavoring in round-about ways to secure the support without which they could not exist.

To put the matter quite plainly then, since the music paper is a commercial proposition and must of necessity be such, the only question between the professional musician and the paper should be one of adequate service for reasonable pay.

Startling as this statement may sound, it does not at all entail the fact that the opinions or the plans of any music paper are or need be for sale. On the contrary, the paper absolutely must have editorial writers who have opinions which they are not afraid to state, and it must have reviewers who will give honest statements of fact. But all the editorial matter should be selected with a view to dealing with generalities instead of with personalities, and all review of public work should be constructive rather than destructive. It is not necessary to print harsh comment on public work at any time, and this should apply to advertisers as well as non-advertisers of the paper.

But, after all, the real question which will be asked and which is even now being discussed everywhere is this: Must one advertise in order to receive any attention at all?

The question is purely one of editorial choice. The editor is absolutely within his rights in the choosing of the subjects he treats and can, with perfect propriety, ignore any thing he chooses. It is the rule of all newspaperdom. The really sensational thing must perforce receive some attention, but all the medium events and the smaller things are sifted over and chosen from according to the ideas of the editorial department, and in a music paper, for instance, if it becomes a question of sending the last available reporter to the function of an advertiser or of one offered by a non-advertiser, common sense will of course decide in favor of the former.

In other words, the music paper is under a distinct obligation to its advertisers and is under no more than the ordinary obligation to any others. From the Altruistic or the Educational side the paper has just as much right to choose its course as has any individual musician.

Purely commercial, you say? Well, let us see! You may walk on State street in Chicago, or Broadway in New York and admire the goods displayed in the store windows, but if you really want to wear these goods you must go in the store and pay real money for them. It makes no difference whether you are "talented" or "doing art work" or whether you are absolutely without funds or not—if you want the Broadway or State street goods you must find money to pay for them. And so, if the publicity offered by the music papers is good you should be willing to pay for it.

It is not, however, all of it good. I make no pretense of saying that all that has ever been done by any American music paper has been good—nor do I claim that the charges for services made by some of these papers are legitimate.

But, it is your prerogative to examine all State street or Broadway goods before you buy them, and so it is equally your privilege to study the sub-

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ject of advertising in the music papers and buy only that which is reasonable and which seems to you fully worth the money asked for it.

And if the musicians of America will adopt a high grade moral way of dealing with the music newspapers and will demand a high grade moral policy in return, they will get it very speedily. The musician must not expect or exact SOMETHING for NOTHING, and the music paper on its part must be liberal, educational and altruistic as well as commercial.

What, then, would be the ideal condition? Unquestionably one in which the professional musician recognized the fact that he needs the help and the publicity of a certain number of music papers (four hardly seems too many, but possibly a fewer number would suffice) and that he will support them adequately in order that they may be enabled to do their work from a high grade standpoint without question as to the advisability of adopting any other.

In other words, the musician should advertise as freely as he thinks he can consistently afford, and in looking at the money expenditure he must be at least as altruistic as he expects the paper to be. He must not everlastingly look for the DIRECT RESULT of advertising, but he must remember that publicity is the breath of life to him and that if the music paper gives it to him freely and honestly, he must in turn yield his support freely and honestly by way of advertising in that paper. Very often musicians say, "I do not want any press notice at all unless it comes to me absolutely spontaneously. If I pay anything for it directly or indirectly, it loses its entire value."

If publicity is a commodity, a necessary commodity for the musician, why should it be valueless because paid for? A dress or a coat must be paid for just in proportion to its quality, but does that rob it of value? It may be perfectly honest of material and in make-up, and it may have involved the real artistry of a designer, yet all this is paid for when you buy it, and the material is none the less good therefore, nor is the artistry dimmed one iota because dollars have been exchanged for it.

If musicians were themselves absolutely non-commercial in their dealings with the public, they might more readily and consistently accuse the music papers of being otherwise. But to come down to facts. All professional musicians are such—first because of inclination and also because they are very glad to do much for the cause itself—but also, as the first flush of youth passes, each public musician finds more and more that his art is also his commercial asset, and he sells it by the hour or the day exactly as he sometimes accuses the paper of selling itself by the column or page.

The plain truth is this: The musician must have food, clothing, shelter, relaxation and various other essentials to life—these he must pay for in proportion as he patronizes those who keep them in stock to sell—but he also, if he would get very far along in his work, must have PUBLICITY, and he should, therefore, apportion his expenditures in such way that a part of his income is left for publicity getting. The music paper is not the only factor on which this appropriation should be expended but unquestionably, today, it is the chief one.

But, once the musician has attained a proper attitude of mind toward this problem the music paper must seek to meet this with like honesty of purpose. Not only high grade Editorial and Reportorial work should be provided and as reasonable prices for advertisement as are at all consistent with the publication of the paper should be adopted, but also, as a mutual protection, the papers should utterly repudiate any methods which could bring discredit to them and in doing this should be particularly careful to avoid the "I am holier than thou" attitude—each one, first of all striving for a high ideal and hoping that the others will also strive for the same thing and that the Music Public, honestly and freely appreciating this, will make all other methods as undesirable as they should be unprofitable.

GRANT KIMBELL

The following notices were given to Mr. Kimbell's work during his recent Chautauqua engagements:

Mr. Kimbell seemed to be the prime favorite with the audience. He is possessed of a beautiful lyric tenor voice and sings with much dramatic power. His numbers were thoroughly enjoyed.—Tribune, Marysville, Ohio.

Mr. Kimbell displayed a voice in quality, wide in range, rich, sympathetic and under excellent control at all times.—Daily Gazette, Delaware, Ohio.

♯♯♯

Adams.—The song writer, Stephen Adams, whose proper name was Michael Maybrick and whose "Holy City" is known everywhere, died in England last week.

♯♯♯

Loos-Tooker.—Mme. Carola Loos-Tooker, who has spent the summer at Ramona, Mich., resumed her Chicago teaching at her Ellis avenue studio this week.

RAVINIA PARK

The current season, which has been the most successful ever experienced at Ravinia closes with the following programs for today and tomorrow:

FRIDAY, SEPTEMBER 5, 3 P. M.

March, "Coronation" ..... Saint-Saens
Swedish Wedding March ..... Soedermann
(a) Bridal Song. (b) Serenade from Symphony, "The Country Wedding" ..... Goldmark
Polonaise from "Eugen Onegin" ..... Tschaikowsky
Tarantelle ..... Nicode
Allegretto from Norwegian rhapsody ..... Lalo
Palonaise from Scenes de Ballet ..... Glazounow

FRIDAY, SEPTEMBER 5, 8:15 P. M.

"La Boheme"
Opera by Puccini
First Act
(Same cast as on Monday)
Ruth St. Denis' dances
Wagner program.
"Lohengrin," "Vorspiel," "Siegfried," "Waldweben," "Rienzi" overture .....

SATURDAY, SEPTEMBER 6, 3 P. M.

Overture to "Jessonda" ..... Spohr
In the Garden
"The Country Wedding" ..... Goldmark
Waltz movement from Serenade for Strings ..... Volkmann
Polonaise in E ..... Liszt
Vorspiel to "Hansel and Gretel" ..... Humperdinck
Symphonie Poem No. 1, "Le Rouet d'Omphale" ..... Saint-Saens
Waltz Caprice ..... Rubinstein

SATURDAY, SEPTEMBER 6, 8:15 P. M.

"Madame Butterfly"
Opera by Puccini
Acts II. and III.
(Same cast as on Thursday)
Ruth St. Denis' dances
Overture to "The Bartered Bride" ..... Smetana
Intermezzo, Perpetuum Mobile from suite Opus 39 ..... Moszkowski

For next Sunday evening, the final entertainment of the season, a special mixed program has been arranged. Not only the principals of the little opera company, but the soloists of the orchestra also, will have places in the program. The singers will have recourse to show pieces. Thus, Mlle. Jennie Dufau will sing the Polonaise from "Mignon," and Miss Lois Ewell Strauss' "Primavera." The sextet from "Lucia" and the trio from the final act of "Faust" will be other operatic selections of the final evening.

The Fifth Anniversary Number of MUSIC NEWS will be something of Very Unusual Significance and Very Great Importance to Advertisers.

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Music News

522 Kimball Hall
Chicago

IT has become quite the habit in Chicago, when any musical address is wanted, to say "Look in the classified Directory Card columns of the Music News, and you will surely find it."

The habit is growing in other localities too.

This is not without its good and sufficient reason either, for while the cost of this service is only twelve dollars a year (including subscription) the advantages gained are very material. Not only do prospective managers and pupils use this list continually to find the addresses of artists and teachers, but also, church people often find it of service in locating desired organists, directors and singers, and further—the complete list is used habitually by all sorts of advertisers who want to send announcements of new and novel productions to a representative list of musicians.

Music News

522 Kimball Hall
Chicago

Music in Paris

By May Mansfield, 27 Rue Boislevent

CHARLES W. CLARK SPENDS SUMMER IN PARIS

Charles W. Clark, the celebrated baritone, has been forced to give up all idea of a vacation this summer, although his plans were to rest during August and September to prepare for the most extended tour of America that he has as yet undertaken. But the arrival of numerous artists, who had heard that Mr. Clark was to be in the concert field during the entire winter and spring in America with small chance for many lessons during that busy time, have made vacation for the moment out of the question. He will teach at his Paris studio up to the first week of October. During October he will simply "relax, rest, read" and motor, until he takes passage, reaching the United States on November 3 to begin the most extensive engagement in the artist's career. Agents from all over the country are writing to Mr. Clark's representatives, The Redpath Musical Bureau, for more time and the concert tour, which was to have included eighty concerts will perhaps double the amount.

Mr. Clark says, "It is a great pleasure to work with such a splendid body of singers as those with whom it has been my good fortune to associate. The combination of good voices with good brains is one that spurs a teacher to his best efforts. I am looking forward to my concert tour in America this year with great interest. It is always a joy to get home, and I would rather sing to the American public than any other in the world; however, when I have such an unusual number of artists as I have this summer, I believe that I enjoy teaching almost as much as I do appearing before the public."

Miss Amanda Shuls, who has been studying in Paris for the past year with Charles W. Clark, gave an afternoon musicale to a number of her friends at her apartment, rue Faraday, last Tuesday. She possesses a rich, warm voice of remarkable range with a control that enables her to portray the emotional and poetic in an intellectual manner that satisfies the most critical. She built a splendid foundation before coming to Paris, with Karleton Hackett and Mr. Charles W. Clark, with whom she has studied while here, predicts a brilliant future for her. She will return to America sometime this fall to enter upon her professional career.

A big triumph for the celebrated baritone has been the work he has done with the beautiful voice of his brother, Dr. Frederick Clark, a well known physician from Chicago. He came over for some research work in the hospitals and laboratories of Paris, while acting as Charles W. Clark's personal representative and manager, and also studying voice with his brother. Dr. Clark has made such remarkable progress, and has shown such a decided fitness for the work, that under the influence and advice of the big singer, he is devoting all his time to voice work, and will return to Chicago in the fall and open a vocal studio. His great success as soloist at a concert given in Paris a short time ago and when he gave a number of songs, shows what an artist he is, and what wonderful work Charles W. Clark can get out of his pupils.

♮ ♮ ♮

Charles W. Clark Will Teach in Chicago in December

Charles W. Clark has just announced that owing to the numerous requests he has had from many artists in the United States, he has been able to make arrangements with the Redpath Musical Bureau to devote the month of December and first week in January to giving lessons. Many are now booking the lessons, as the time will be so limited and many who wish to take the opportunity of profiting by the great singer's knowledge without having to cross the water, will take advantage of the holiday season to go to Chicago during the vacation.

AMANDA SHULS
Artist Pupil of Charles W. Clark

♮ ♮ ♮

Madame Kathleen Vierke Sings at the Deauville (France) Casino

Madame Kathleen Vierke, the charming singer, whose concert last April was such a brilliant success, has just had another triumph in singing with orchestra at the

fashionable watering place, Deauville, France. She gave the following numbers: "Air de Serse," Handel, "Der Tod und das Maedchen" by Schubert, "Still Wie Die Nacht" by Bohm, and "A Spirit Flower" by Campbell-Tipton. M. Louis Masson conducted the orchestra. The large and fash-

CHARLES W. CLARK AND DR. FREDERICK CLARK
In the Chateau District at Chambord

ionable audience gave an ovation to the young singer, who has a very rich, warm voice, with that something in the quality that gets right into the sympathy of the audience. She is an earnest musician, and her stage appearance is unusually beautiful. She is now in England for a short holiday with her husband, Mr. C. P. Vierke, the well known writer.

♮ ♮ ♮

Bessie Talbot Salmon, Concert Soprano

Very interesting news comes from Bessie Talbot Salmon, the young singer who was so popular during her several years' residence in Paris. A most attractive prospectus, with a full-length photograph, has just reached us, outlining her work as a concert soprano and a teacher. Since her return to Boston in May, she has been singing a great deal for managers and professional musicians, and has been warmly welcomed to her native city. She began to teach two weeks after landing in America, and she will keep her studio open while filling numerous concert and church engagements. Miss Salmon makes an ideal concert singer, the charm of her personality, her beautiful voice and marked musicianship, more than fit her for the success that will be hers.

♮ ♮ ♮

Ethel Altemus, Pianist, in Paris

Miss Ethel Altemus, pianist, who has been spending several months abroad with her mother at Ais-les-Bains, and at Caux, Switzerland, has just arrived in Paris, where she will again coach up on modern French music, especially Debussy, which last she plays in such an understanding and masterly fashion. She was a favorite

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pupil of Leschetizky for a number of years, and in her frequent visits abroad is always adding to her repertoire. Her technique is unusual, her interpretations are convincing and original. She is a thorough musician, and has a great deal to say in her music.

♮ ♮ ♮

Mr. S. M. Weller, editor of the New York Review, has been spending the last two weeks in Paris with his wife, the well known singer, Madame Hortense D'Arblay. They have been spending a most delightful time in sightseeing in and about Paris. Mrs. Weller will remain in Paris studying French opera. She has a most remarkable voice, dramatic soprano, of most unusually fine quality, and her dramatic ability will put her in the front rank of singers.

♮ ♮ ♮

Thuel Burnham's Summer Recitals

Thuel Burnham has been kept hard at work all summer with her pupils and during August when almost every one else is out of town he is still busy with the musicians who have come from America to work with him. His Sunday recitals have been most successful, in fact every time I hear him I seem to have discovered him anew. His tone, so beautiful, so crystalline, so vibrant, makes his virtuoso a thing of delight, and his interpretations are full of genius.

I had the pleasure of being present at some lessons in his studio. One was to Miss Kruger of Kansas City, who gave a most interesting recital a short time ago in the studios. She is a most earnest musician, and gives promise of wonderful development. Seated at one of the grand pianos, the master at the other, she gave some preludes of Chopin, with criticisms and suggestions from Burnham, who frequently would illustrate the passage at his piano, sending out his wonderful tone and still more wonderful powers of expression in a way to quickly convince the young pianist. No one has any idea of the work put into any really artistic interpretation of a composition, until he has been behind the scenes and heard the polishing, the rounding off, the drawing the parts together in a well balanced whole, the shading and coloring of one part into another, the preparing for a climax, and the softening into the next ideas. Miss Kruger showed great concentration and readily and intelligently grasped the modifications. She then gave a novelette of Schumann and one or two other things, no notes being of course used by the pupil. The hour was then over, and an artist pupil, Mrs. John MacArthur, president of the Thursday Musical Club of New York City, brought Dvorak's Quintet, for piano and strings, to read through. This is to be played by her with the Kneisel quartet in New York next season. It is a wonderful composition, but very difficult, and I was amazed by the way in which the reading took place, and the technical difficulties overcome at the same time that musical ideas were interpreted and contrasted. Of course, Mrs. MacArthur is a well known musician, but the reading of such a serious composition is a task for any one. Mrs. MacArthur then gave several Schumann numbers, with some splendid pedaling and large tone work, two of Burnham's specialties. It is an interesting thing to see two artists working together, and the French word for such work, "conseils," or advice, is an apt way to put it. Mrs. MacArthur has just taken a villa at Dinard on the coast of France for August. Her Friday musical evenings during the months of June and July have been brilliant and most delightful affairs.

MAY MANSFIELD.

♯ ♯ ♯

A RYDER PUPIL

Miss Ernau Blythe Smith, a pupil of Mme. Theodora Sturkow Ryder, will make her professional debut in a piano recital at the Woman's Club House in Wilmette on the evening of September 18.

Besides a very interesting list of soli Miss Smith will play the Mendelssohn G Minor "Concerto" with Mme. Ryder at the second piano and the Rubinstein "Sonata" for piano and violin with Mme. Jessie De Vore, violinist.

The solo numbers will include works by Chopin, Chabrier and Von Weber.

♯ ♯ ♯

Bartholomew.—Mr. H. B. Bartholomew will reopen his Kimball Hall studio on September 12, on which day he will meet new pupils from 11 to 12 a. m.

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Music in America

WORCESTER, MASS.

Fall rehearsals for the fifty-sixth musical festival began in Washburn Hall Friday night, August 29, and "Saint Francis of Assisi" was studied under the direction of Dr. Arthur Mees, with Walter W. Farmer at the piano, instead of Arthur J. Bassett, who returned from Europe too late for this rehearsal. There will be two rehearsals each week, Monday and Friday nights, until the concerts, September 29 to October 4, are over.

The roster of soloists for the Festival is:

SOPRANOS
Miss Florence Hinkle, Madame Marie Sundelius

CONTRALTOS
Madame Ernestine Schumann-Heink
Miss Mary Jordan

TENORS
Mr. Evan Williams Mr. Lambert Murphy
Mr. William Wheeler

BASSES
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"St. Francis of Assisi," Gabriel Pierne

SOLOISTS
Evan Williams, William Wheeler, Tenors
Arthur Philips, Reinald Werrenrath, Baritones
Madame Sundelius, soprano
Miss Mary Jordan, Contralto
Festival Chorus, including chorus of children's voices, under the direction of Charles I. Rice. Boston Symphony Orchestra.

Friday Afternoon, 2:30 p. m.
Orchestral Program by Boston Symphony Orchestra
Soloist, Miss Alice Eldridge, Festival Pianist.
Miss Mary Jordan, Contralto Soloist

Friday Evening, 8 p. m.
Artists night program, with Madame Schumann-Heink, Evan Williams and Herbert Witherspoon appearing as the soloists. There will be an orchestral program and a short work given by the Festival Chorus.

To quote from one of the Prologues issued monthly by the Worcester County Musical Association:

The Verdi Manzoni Requiem will be given as the opening concert of the Worcester Music Festival of 1913. It will be the eighth performance of this work at this festival and its frequent repetition in itself is a guarantee of the excellence of the work, and the esteem in which it is held. It is easily conceded to be one of the best things ever done by the festival chorus, as well as one of the masterpieces of the great composer, Verdi. To the many who know him as the composer of opera only, his "Il Trovatore," "Aida" and "Othello" stand out most conspicuously among his works. To others who know his Te Deum and the Manzoni Requiem, the marvel is that one man could be capable of such widely diversified compositions.

The festival management is confident that it has secured the finest quartet of soloists ever engaged for an opening concert, for the Manzoni Requiem. A quartet so evenly balanced, so perfect altogether has seldom if ever been heard at any of the previous concerts.

The requiem was composed in memory of Manzoni, the Italian poet and novelist and friend of Verdi. At the time of the first performance in Milan in 1847, it was harshly criticised as operatic and unchurchly, but the dramatic power and religious impressiveness of the work are now generally recognized.

For the third concert on Thursday night, Pierne's "St. Francis of Assisi" is to be given.

It is in the new work "St. Francis" that much of the interest centers. Written by a French composer who has already produced one remarkable work, it is replete with beautifully melodic features—from the prologue, which presents St. Francis with his boon companions in a scene of revelry, through the succeeding scenes The approach of the leper, in the first scene, the lovely scene which represents St. Francis preaching to the birds and the succeeding one called "Stigmata" of tremendous dramatic power, all offer wonderful contrasts impossible of description. The most moving scene of all is the closing one, the death of St. Francis. It is said that only one thoroughly in sympathy with the subject as Pierne was would have conceived and carried out such a rarely beautiful scene.

The chorus of birds is to be represented by a chorus of children who are to be selected and drilled by Charles I. Rice.

Walter W. Farmer is festival organist and plays at the production of the Manzoni Requiem.

♮ ♮ ♮

The Boston Opera Course

Notice has been sent out of a local Boston opera series of concerts under the direction of Frederick Lamb, with Mrs. J. Hurd Cutter and Mrs. William Hogg, managing local detail.

The announced schedule is, November 11, the Boston Opera Company; December 1, Lina Cavalieri and company; January 6, Luisa Tetrazzini and company; January 30, the Boston Opera Company, and Febru-

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Our Bands

During the summer the local bands, The Naval Brigade, Worcester Brass, Battery B, and the Tilander Band, have given weekly concerts, which have been largely attended at the Green Hill Institute, and other public parks.

Tilander's band, under the direction of Angelo Truda, in the absence of Nils Tilander, who is filling an engagement in the White Mountains, has played three concert programs at Nipmuck Park, since July 1.

At one concert the band music was supplemented by the singing of a glee club of 16 voices, at another Mrs. Carolyn Kiel Staff, a local soprano, was the soloist.

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Old Home Day Banquet in Fitzwilliam, New Hampshire

Some years ago Governor F. W. Rollins of New Hampshire urged upon the people of his state the sentimental and practical value of an Old Home day, when those sons and daughters who had left their one-time home, would be allured back to the hills and mountains of the land of their birth, reviving their fealty for their native state, and renewing the friendships of an earlier day. The idea gripped, and almost every year an "Old Home" celebration in some town or city of the state, makes insistent demand that the absentee return and partake of the hospitality generously provided.

It was the pleasure of the writer to attend a banquet, a fitting and successful close to such a celebration, at Fitzwilliam, N. H., Monday night, August 18. More than 400 guests sat at the tables, that occupied and filled the Town Hall, where the banquet was held.

The toastmaster was F. W. Crooker, president of the Old Home Week Committee, and editor of the local newspaper, The Monadnock Breeze. Other members of his committee were L. E. Gilson, secretary; E. L. Stone, Treasurer; W. E. Barrus, and W. E. Holman.

After the discussion of material things, in the shape of food, an intellectual feast was provided by a number of speakers who answered the following toasts: "Woman," Leonard Treat of Boston; "Our State," Dr. E. W. Emerson; "The Grand Army," E. E. Lawrence; "The Man from a Far Country," Rev. Donald Fletcher; "Forty Years Ago," verse, Mrs. Hattie Cummings; "Grand Old Monadnock," Mr. Vining, Brookline, Mass.; "Keene," Mayor C. S. Shedd; "The Absent Ones," George A. Parker, Hartford, Conn., and "Our Beauty Spots," Rev. C. E. Jefferson, of New York City.

Mingled with these toasts were songs by the Nevin mixed quartet of Fitchburg, Mrs. Luthera Stratton, soprano; Miss Florence Hersom, contralto; Dr. E. H. Page, tenor; William J. Arkwell, of Worcester, basso-cantante.

The musical program was largely of folk-song variety, and entirely appropriate. Two numbers, "The Vacant Chair," and "When Mother Said Goodbye," words by President F. W. Crooker, music by Mr. Page and Mr. Arkwell, of the quartet, are worthy special mention.

In connection with the subject of musical programs, those by the Fitzwilliam brass band, during the day, and of a chorus and orchestra, Mrs. Beronson of Boston, the vocal soloist, at the service in the Town Hall, Sunday morning, the 17th, when Rev. C. E. Jefferson preached from the text, "Look to the rock from which ye were hewn and to the hole of the pit before it was digged," gave much enjoyment to those who were present.

The banquet ended with the singing of "Home, Sweet Home," and "America" by quartet and audience.

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Coming at Worcester Theater

The last of September, "Amazon," with Billy Burke the leading character; in October a trio of dancers, in historical dances, Lady Constance Richardson, Madame Polaire, French dancer; Gertrude Hofmann, and Faversham in "Julius Caesar," in December. LESTER S. BUTLER.

———♯♯♯———

BOSTON

A part of an interesting sketch in the Boston Sunday Post, August 31, presumably by Olin Downes, the music critic of this paper, is so pungent, and encouraging to aspiring students of singing, that it is worth space in the columns of Music News.

An attack has been made upon Mme. Olive Fremstad as Isolde by a German critic who declared her "naturalistic death study," was in effect a "danse du ventre." He said other unkind things, and the Americans in Munich, where the performance was given in the Prinz Regenten Theater, are trying to boycott this theater.

Incidentally the Post article defends Mme. Fremstad's Isolde, in no uncertain language.

"What," said Criticus, with a splendid flourish, "what have Roman stools, sofa cushions and bearskins to do in a drama of the soul which wants nothing external or material?"

What, indeed, save the idiotic attempt to give the effect of a ship sailing on a sea in the one manner which makes this an utter impossibility, and for which the more antediluvian practices of the German art of the stage are responsible.

But that also was along the line of Americanism, and with the exception of the box office that is fatal to everything wherein the world touches Wagner.

There is another Americanism that the gentleman of music neglects to mention. This is the fact that young men and women of this benighted land, with better voices, more temperament, and as a general rule, far more brains than their Teutonic rivals—and above all, with far better vocal methods, are taking leading roles in most of the important German opera houses, and it is easy to suspect that the chauvanism which expresses itself in the derision of the traditional American dollar proceeds from an even more sensitive source.

It is not pleasant to witness an artistic decline in one's own land, and a corresponding advance on the part of those from over the seas. Incidentally, so far as experience of the best opera singers of the days may be taken as a premise—and these singers are heard far oftener in America than Germany—that nation has of late years produced no artist whose impersonation of Isolde can nearly compare with Mme. Fremstad's dramatic and poetical performance. Nor is there, so far as "naturalistic" effects are concerned, an actress of similar distinction and presence in these roles on the German lyric stage today.

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Municipal Band Concerts

"Request Sunday," the entire program, including encores, made from requested numbers, marked the last band concert from the Parkman bandstand August 31,

and the concert fittingly closed a highly successful season.

Theron D. Perkins and his band, had Prof. John A. O'Shea, Mrs. John D. O'Connor, and Mrs. Christine Galbraith as assisting talent, the former conducting his own number, "Venetian Nights," and the latter sang a vocal duet. The program may be said to indicate popular taste and so is included:

Overture, "Fest" ..... Lassen
Barcarolle, "Venetian Nights" ..... O'Shea
By Courtesy of Mr. Perkins, Professor O'Shea will conduct this number
Sextet from "Lucia" ..... Donizetti
By Messrs. Brenton, cornet; Krulec, flugelhorn; Proctor, Howard Woelber, trombones, and Balch, euphonium.
Overture, "1812" ..... Tschaikowsky
"Quis est Homo," from "Stabat Mater".....Rossini
Barcarolle from "The Tales of Hoffmann," Offenbach
Mrs. John D. O'Connor and Mrs. Christine Galbaith, soprano and contralto.
"Largo" ..... Handel
Descriptive Fantasia, "The Civil War"..... Tobani
Synopsis, ending with "The Star Spangled Banner." "Auld Lang Syne."

At Franklin Park the concert was given by the Ninth Regiment, M. V. M.

Band, W. A. Barington Sargent, leader.

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Ferrari-Fontana, who comes to the Boston Opera Company as its principal tenor for the first two months of the season 1913-14, will be followed by Giovanni Zenatello, and Mme. Maria Gay, Alessandro Bonci, Giovanni Martinelli, Aristodemo Giorgini, loaned by the Chicago Opera Company, Enrico Caruso, Riccardo Martin, from the Metropolitan Opera Company, and possibly Florencio Constantino, may appear during the season.

Frederick Lamb, a local teacher of singing, has been engaged by Manager Russell of the Boston Opera Company, to direct all concerts given by artists of the company in New England during the season of 1913-14.

The dates for the appearance in Boston of the Flonzaley Quartet, now in Lausanne, Switzerland, returning to America early in November to make their seventh concert tour of this country, are December 4, January 29, and March 12. The New York dates are December 1, January 26, and March 9. The first concert will be given in Waterbury, Conn., November 18. The last appearance will be about May 1.

Ralph L. Flanders, general manager of the New England Conservatory of Music, with his family, passed the month of August at Pleasant Lake, Carroll, Maine.

Frederick L. Trowbridge, the assistant manager of this institution, had his vacation at York Beach, with his family.

Miss Alice Eldridge, the pianist engaged for the coming Worcester Music Festival, and who will play a Liszt concerto at the Friday afternoon concert, played an interesting program at Mrs. Winthrop Winslow's residence, Duxbury, Wednesday afternoon, August 27. The proceeds of the concert went to the building fund of the new Duxbury Yacht Clubhouse.

Invitations are out for all pupils, parents and friends, a numerous body, to attend a recital by Carl Faelten, in Huntington Chambers Hall, Saturday morning, September 13, at 11 o'clock.

An informal reception is to be held by the director and members of the faculty, after the recital.

Registration may be accomplished at the office of the school during the day, Manager Frank Spurr being in charge.

A most helpful little work by R. Orlando Morgan, professor of harmony, composition and pianoforte, at the Guildhall School of Music, London, "The Rules of Harmony," is offered in the catalogue of Percy Ashdown, publisher, and dealer in music, 218 Tremont street.

The rules are tersely given and clearly expressed, and the edition being of pocket size, is easy to carry. This on the "Inversion of Triads," shows something of its style. The price of the book is fifty cents net.

INVERSIONS OF TRIADS

$\frac{6}{4}$

Rules for approaching a $\frac{6}{4}$:

49. A $\frac{6}{4}$ chord may be approached by:

Leap (a) from the root position only of another chord; or (b) from another position of the same chord.

Step from a root position or inversion of another chord.

$\frac{6}{4}$

Rules for following a $\frac{6}{4}$ chord:

It may also be approached from another chord on the same bass note.

$\frac{6}{4}$

50. A $\frac{6}{4}$ chord may be quitted by:

(a) Step of a second upwards or downwards.
(b) Another chord on the same bass note (§ 51.)
(c) Another position of the same chord.

51. The second inversions of the Tonic and Subdominant chords are the only ones which may be followed by another chord on the same bass note.

LESTER S. BUTLER.

♯ ♯ ♯

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Liederheim is the culmination of Mrs. Ruggles' years of successful singing and teaching and of her accurate knowledge of what is needful and best for a young woman on leaving home to take up the study of voice and its affiliated branches. Mrs Ruggles' musical equipment and her genius for teaching, guiding and inspiring young women have brought to Liederheim elements of unusual strength, attractive alike to parents and students.

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that besides the individual instruction, the daily study and supervision there are many varied and interesting "Liederheim Events," the "At Homes" and "Musicales," which serve to turn educational practice into wholesome good times for students and friends.

Thus it is that young women of earnest purpose come to Liederheim to live and study voice under the Liederheim method and the personal training of Mrs. Ruggles.

Liederheim fits her girls for practical singing and teaching; equips with scholarship and self-sustaining profession. Instrumental and academic branches are arranged for as desired and under the best teachers.

Here is another feature peculiar to Liederheim that deserves strong emphasis: To the "non-college" girl, the girl who for any reason is not to go to college, Liederheim offers a rare opportunity to complete her education and obtain a profession that has an available money value. This means much to the girl who seeks to prepare herself for emergency or to make her own way in the world and do something worth while.

While pointing out Liederheim's unique plan for the education of singers, its home life, resultant methods and ideal conditions it must not be overlooked that it has a wonderfully picturesque location on Liederheim Heights overlooking the famous, canoe-dotted Charles River, with its meadows and wooded banks stretching out to meet the verdant hillsides beyond. Here visitors come daily to the "look-off" to wonder and exclaim over the marvelous beauty of the landscape.

What wonder is it that Liederheim has won the endorsement and approval of musicians, parents and students? Fathers and mothers have found that at Liederheim their daughters will be safe, happy and thoroughly educated. Employers of musical talent seek her graduates and students because they have found that the Liederheim girls are thoroughly qualified and prepared for responsible positions. Liederheim is spoken of as a school that is presided over and inspired by a wonderful personality that brings out the utmost and best of talent, character and ambition that is in a girl; one who understands girls and the musical nature, and in whom they have mother, comrade and teacher entering with enthusiasm into all that concerns and interests them. These things hint of the secret of Liederheim's popularity and success.

EDITORIAL

(Continued from page 2)

has been seriously offered in the greater places and on the finest programs. If some of the young Americans were engaged and given absolutely proper presentment the public would very soon learn to ask for "more" of the same kind of entertainment.

And, most important of all, the factors concerned in the argument—the musical clubs of the country—should cease exploiting the foreigner as far above the American. It has happened hundreds of times the past few years that large and influential clubs in the smaller cities have paid almost their entire appropriation for the year to one foreigner and have had to offer mere pittances to the people who provided the other half-dozen or so entertainments. Ridiculous as is the fact, it is yet true that in many cases a foreign opera singer has been paid a sum approximating $500 for a recital before one of these clubs where young American artists have been asked to appear at $10 to $25. This is not fiction. It is disgraceful fact.

We do not in the least wish to depreciate the value of the foreign artist merely because he is such. As a matter of fact, America owes an immense debt to the great artists of the world, and we still want them all to come to us and we will always be glad to learn wherein they excel and to take to heart such lessons as they can teach us. But they should be paid only what we can afford to pay them, and that sum in every case should be just what we pay our own best artists. We should place America first and should be ashamed to continue to pay the foreigner more than the American simply because he is foreign.

———♯♯♯———

BERNHARD ZIEHN
(Contributed Editorial)

If we are to celebrate anniversaries let us not forget that a year ago the greatest living theorist died in our midst (September 8, 1912). The genius of the great man was fully appreciated by his friend and admirer of many years, Theodore Thomas, who once remarked: "I have met one man from whom I can always learn—Bernhard Ziehn." And as unqualified praise has been given this great master by such men as Hans von Bulow, Otto Lessmann, Robert Franz, Prof. Dr. Heinrich Reimann, Eugen d'Albert, Ferruccio Busoni, Frederick Stock and scores of others, we need hardly draw the attention of our composers and musicians to this great man, who made Chicago his home since 1886. But what we must all know, is that his published works, Manual of Harmony, Five and Six-Part Harmonies, and Canonical Studies, are now published in this country, from which to draw knowledge, and thus place ourselves, should we have talent, on an equal footing with other countries. So many German periodicals have done honor to the memory of Mr. Ziehn, that we certainly dare not be behind in expressing our appreciation of him nor our regrets over our loss.

A devoted pupil and friend, E. E. F.

———♯♯♯———

VACATIONS

Now that the serious work of a year is about to be taken up and absentees of the past three months are returning, it is a good time to ask whether or not the vacation idea has not been overdone the past few years.

That relaxation and change are necessary are so self-evident facts as to require no attention at all, but when the vacation period is so extended and so frequent as in many cases, is it really to be considered "relaxation" and "change," or is it not rather a concession to that spirit of the day which demands a "good time" in spite of every other consideration?

Chicago is a very good town, indeed, in which to teach throughout the summer. Conditions approximate pretty closely those in many "resorts" which are chosen as idling places. But many studios in Chicago are closed for far too many weeks out of each year.

Of course, an established school or studio which makes a lot of money in a limited "season" can "close" without disaster, as far as the work of the leading teachers is concerned, but even in these cases the "promotive" work for the next year has to be taken care of by assistants. But a private studio, closed throughout the summer, is a dead loss. The rent goes on; pupils often come up in the elevator and, finding a locked door, go elsewhere. Much promotive work done the previous year is lost.

And in the case of students. Has it not become far too general a thing that all effort to advance is suspended during the entire summer? And, while this may be justified by the thought that one "will work all the better" after a vacation, and also that other threadbare thought that a "rest" is actually needed, yet the truth remains that the really great artists of today will tell you one and all that during their formative periods they worked almost incessantly for twelve months out of every year, and the chances are very good indeed that you, with three or four months missing from each year, will never be their successors.

Of course if every teacher kept open his studio continuously, and if every student worked unremittingly, it would soon be the case that there would be an overproduction. But this will not be done in this "take-it-easy" age and you, if you realize the weakness of the majority and take advantage of it, may be the very one who will be thoroughly established long before the crowd arrives.

It is worth considering.

MR. AND MRS. KARL BUREN STEIN

Some comment on recent Iowa concerts:

Friday evening at the Presbyterian Church a large audience greeted Mr. and Mrs. Stein in a musical dramatic recital and were privileged to listen to one of the best things of the kind held in Clarinda in many a day, bar none. Mr. Stein has a powerful, yet rich and sweet tenor voice and his selections were rendered in an artistic and pleasing manner, every number calling forth a hearty encore. Mrs. Stein gave a number of readings, varied in character, furnishing a part of the program as enjoyable as that of her husband and received an equal share of the generous applause. No wonder the institute was so successful with a faculty composed of such artists. —Clarinda Herald.

The final number of the institute occurred at the Baptist Church last evening in a recital given by Professor and Mrs. Stein of Chicago. Mr. Stein is a vocalist of much merit and his wife is an exceptionally talented reader. They gave a varied program which was a fine exhibition of real art in the realm of music and interpretation. Mr. Stein has a way of prefacing his numbers by a short explanation of their setting which enhances their value. An aria from "Martha," and "On the Road to Mandalay," gave an exhibition of the singer's versatility, but his voice is especially sweet and sympathetic in such selections as "Turn Ye to Me," "My Love Is Like a Red, Red Rose," and "Memories." Mrs. Stein has an especially fine voice and charming presence, and her work was a blending of all the arts of good wholesome reading. It would be difficult to tell which kind she does best, as both comedy and tragedy were exceedingly well given.—Mason City Globe-Gazetter. (Advertisement.)

———###———

Thompson.—Mr. Cave Thompson, who has been spending the summer at his cottage at Bass Lake, Mich., reopened his Kimball Hall studio this week.

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Editorial

SLANG

Some slang is very expressive—in fact, the success of such a "Column" as the "Line O'Type" in The Tribune is based almost absolutely on the clever use of slang.

But—there are places and times where slang should be absolutely taboo. Serious conversation should ever be free from it, and to say that its use should be prohibited in a real magazine or a genuinely sincere publication of any sort should be so self apparent as to need no reinforcement.

It is an amazing fact, however, that so prevalent has the use of slang become that nine-tenths of the people who contribute to any magazine whatsoever interlard their copy with more or less grotesque perversion of the language—slang, more or less offensive.

All this being true, it might certainly be expected that schools—especially high schools, would set an example to the public of what true dignity of language should be.

Many instructors, however, have fallen into the general error—a case in point being one of the teachers at the John Marshall High School, Chicago, who continually interjects into his remarks before his classes the classic phrase, "I should worry."

A fine example this!

THE PARK CONCERTS

The concerts given at Grant Park during the summer by the Chicago City Band under direction of Mr. Weil have certainly proven that the great out-door populace of down-town Chicago appreciates an opportunity to hear good music even as it had been shown conclusively during the past winter that these concerts were very much liked at the concert halls in the various parks of the city and suburbs.

At the last concert of the summer series at Grant Park on last Saturday night an immense throng of people occupied the comfortable benches provided and an overflow of thousands was scattered about the park and along Michigan avenue for several blocks listening quietly and appreciatively to a program which contained much that was distinctly worth while.

The band certainly played in a musicianly way and the conducting of Mr. Weil was promotive of some real artistry and finish. The effort to provide good music under such auspices, so well begun this year, should be still further amplified next summer.

FREE SCHOLARSHIPS

(Reprinted by request)

The advertising of free scholarships has become almost an obsolete custom in Chicago.

When a department store advertises something "Free" it is for the purpose of attracting a crowd of people who mayhap will buy other wares—good, bad and indifferent.

The public long since formed the shrewd opinion that when a music school advertises "Free Scholarships" there are other motives back of it than those which are wholly altruistic.

The public, therefore, has learned to laugh at the free scholarship advertisements and the newer schools, the really progressive schools, have come to regard this hilarity of the public as a sign which, very properly, guides them clear of making the ridiculous blunder of advertising free scholarships.

THE NOTE BOOK FAD

(Contributed Editorial)

Many singers of the present day have acquired the habit of carrying a small note book while singing, to which they constantly refer for the words of a song. What is the reason? Are they unprepared? Are they nervous? Are they simply following a fashion?

Preparedness, according to our Editor, is one of the foundation stones of a professional career.

Nervousness vanishes with perfect preparation and experience.

To follow a pernicious fashion is beneath the dignity of a serious artist.

The habit is indeed pernicious. It hinders absolutely the free delivery of the message. The moment a singer comes onto the platform without the sign of unpreparedness he or she sends out confidence to the audience that grips the attention at once; a feeling prevails that that singer **knows** something, has something in his or her possession to give and it comes free and unhindered, with all the attention of the performer concentrated on the interpretation.

The work done without this reminder stands head and shoulders above other work. The note book should disappear.

M.

THE VERDI CENTENARY

The Verdi correspondence will be the most important product of the Verdi centenary. For sixty years (1840-1900) Verdi habitually made sketches of the more important letters he wrote. These sketches, bound in five volumes, have been in care of his niece, Mme. Carrara, since his death. She has also placed at the disposal of the publishers thousands of letters, telegrams and cards sent to Verdi, including many by famous contemporaries.

Among the treasures hoarded by Mme. Carrara is a "King Lear" libretto. During the last years of Verdi's life there were occasional rumors that he was writing a "Lear" opera; but in truth he never got beyond the libretto, which he arranged himself. The oldest among the Verdi manuscripts is a "History of the Popes."

Verdi's "Requiem Mass" and three of his operas will be heard at Milan the coming season, the operas being "Falstaff" (with Scotti), the juvenile "Nebuco," and his first great success, "Ernani."

—Chicago Evening Post.

Music News

Music in Chicago

"THE WHIP" AT THE AUDITORIUM

"The Whip," advertised as "the one hundred thousand dollar melodrama," with phenomenal records at London, Australia, and in New York, makes a brave showing at The Auditorium and nightly delights thousands of people who love the thrill of the train collision and the horse race and are also mightily diverted by the well-knit story which threads together the wonderful succession of scenes.

The actors, without being great in any particular case are yet well chosen for their parts, their work being unintelligible in some cases however, through their very indistinct enunciation, but the massing of people and scenery, the exactitude and delight of the mechanical contrivances, the careful dressing and above all the super-expert stage management constitute an ensemble which is at once beautiful and intensely exciting. It is no wonder that the crowds dote on this play and it would be easy, probably, to duplicate the long runs of New York and London,

It might be suggested to Mr. Brady, however, that since he has been so profligate in his expenditure in every other department it would have been wise to have been a little more generous in his provision for music. The orchestra as now constituted is not effective in The Auditorium and the quality of the entre act music is far from high.

APOLLO CLUB CONCERTS

The following information on the works to be sung this season is taken from the advance sheets of the Apollo Club (Chicago) program.

♮ ♮ ♮

The Creation—Haydn

"The Creation," which represents the highest point of Haydn's genius, was first presented in the year 1799, and since that time has ranked with "The Messiah" and the "Elijah" as the most popular of oratorios. Its interest is due to its picturesqueness and its melody. The representations of chaos, night, the spirit of God moving upon the face of the waters, the burst of radiance in the phrase "Let there be light," the rage of the demons, the storm, the boisterous rolling of the waters, the verdure of the hills, the animals with their varied characteristics vividly expressed, finally, the idyllic love of our first parents, present a series of pictures which stand alone among their kind in musical art.

♮ ♮ ♮

Elijah—Mendelssohn

Elijah, written in 1846, is more modern in its methods than either the "Messiah" or the "Creation." It is distinguished among oratorios by its dramatic power. The first part shows us the drought in Israel, the cry for help, the raising of the widow's son, the trial by fire,—a picture never to be forgotten in which Elijah puts to rout the priests of Baal and orders their destruction. This number gives us the description of the great storm.

The second part presents Elijah rebuking Ahab, and threatened by Jezebel, thence fleeing into the wilderness, sustained there by the angel of the Lord, and at length taken up into heaven in a fiery chariot. It is undoubtedly the most powerful and dramatic of Mendelssohn's works.

♮ ♮ ♮

The Messiah—Handel

"The Messiah" needs no comment or description. It was the first of our great oratorios in point of time, and is still first in harmony, freshness and devotional spirit. Composed in 1741 and first presented in the following year, it has ever since maintained its hold upon the hearts of all lovers of music, the world over.

♮ ♮ ♮

The Music Makers—Elgar

"The Music Makers" is a marvelous interpretation of poetic moods. An ode by Arthur O'Shaughnessy, describing the place and influence of the musician, is translated by Elgar into musical phraseology, with more of melody than is found in much of his work, and with a breadth and majesty of diction which show real inspiration. The leading theme is taken up by the chorus with sustained breadth, in the words, "We are the music makers, and we are the dreamers of dreams." At this point the music fades away into silence, beginning again with the finely descriptive phrase, "Wandering by lone sea breakers, and sitting by desolate streams;" and rising into a burst of majestic grandeur in the words "Yet we are the movers and shakers of the world."

The power and the pathos of the musician's life are described in several series of interpretative musical phrases, one of the most effective of which is, "One man with a dream at pleasure Shall go forth and conquer a crown, And three with a new song's measure Can trample a Kingdom down," the movement of the last phrase accelerating toward a majestic climax in which the drums of the orchestra lend their aid to the tone picture of the conquest.

The contralto takes up the theme in the solo, "They had no vision amazing," accompanied by the chorus, now in stately declamatory passages, now in melting and melodious harmony, and again in a passionate frenzy of inspiration. A most touching and haunting phrase is "O men, it must ever be that we dwell, in our dreaming and singing a little apart." Such phrases as "Out of the Infinite Morning," "The Comers from the Dazzling Unknown Shore," and the exquisitely pathetic "A Singer Who Sings No More," indicate the variety and breadth of this wonderfully poetic and emotional work. This is its first presentation in Chicago and the west.

♮ ♮ ♮

Stabat Mater—Dvorak

This brilliant work of the great Bohemian composer consists of ten numbers: First, the "Stabat Mater Dolorosa" of the old Latin hymn, arranged for quartet and chorus; second, the elaborate and finely developing quartet, "Quis est homo," with its powerful climax, fading away in the coda to a whisper; third, the "Eia mater," with its tender chorales; fourth, the "Fac ut ardeat," for solo bass and chorus of women, reaching a climax in the full chorus "Sancta Mater;" then the smoothly flowing number "Tui nati;" the tenor solo and male chorus, "Fac me vere," stately in its opening phrases and growing in elaborateness as it proceeds; followed by the beautiful and impressive "Virgo," for full chorus, the responsive duet for soprano and tenor, "Fac ut portem," the masterly "Inflammatus," for soprano solo, with its contrasts of majesty and pathos, and finally the quartet and chorus, "Quando Corpus" which bring together the themes outlined in the first number and close with an "Amen" of marvelous power and dignity.

The Stabat Mater was composed in 1875. Strangely enough, the composer was unable to obtain a hearing for it until its beauties were recognized by Brahms and Joachim and it was brought out in London in 1883 amid the greatest enthusiasm.

♮ ♮ ♮

Mass in B Minor—Bach

The mass in B Minor is the greatest of Bach's works. Only the St. Matthew Passion approaches it in majesty and in technical skill. It stands alone among all the Latin masses, vast, sonorous, and sublime.

REFLECTIONS FOR PIANOFORTE STUDENTS

By SIDNEY SILBER

Do not treat compositions which you essay as passing acquaintances. Treat them at least, like friends. If you treat them LOVINGLY, all the better.

The incorrect and inartistic use of pedals—which is perhaps the most common of pianistic defects—covers a multitude of keyboard sins.

Iconoclasm is the basic law of all progress.

A great teacher must be able to do three things surpassingly well, viz.: (1) He must be able to discover defects and suggest proper remedies to overcome them. (2) He must be able to demonstrate to the pupil how his (or her) playing sounds. (3) He must be able to demonstrate to his pupils how compositions (or passages) should sound. In other words, he must not only be able to criticize but he must demonstrate. Last—but by no means least—HE MUST INSPIRE.

Differentiation is the basic law of all good teaching.

Naturalness and simplicity are perhaps the most difficult elements of expression—hence the general absence of Mozart on the programs of today.

Pianists given to "brain storms" and subject to exaggerated ego invariably "fizzle out."

If it required ONLY muscle to play the piano effectively, the pugilists would be the best pianists. As a matter of history, the most POWERFUL pianist had just ordinary, and in some instances, frail constitutions.

It is the height of profanation to use Bach's smaller compositions "for technical purposes only."

No human being ever made his fingers equally strong or equally independent by practicing "torture exercises." Don't try.

If all purchasers of pianos were independent-thinking individuals, they would not have to be influenced by the "choice" of great artists.

Success in public piano playing cannot always be reliably measured by box office receipts. Success is only a relative term.

Great ability, plus judicious advertising, invariably create a demand for public piano playing. In every case, however, one must "make good" in order to "come back."

The best way to find out whether you have mastered a composition is to "try it" on some one.

If you have an exaggerated opinion of your pianistic merits, the chances are that very few persons will agree with you.

(To be Continued.)

Opening with the alternating resonant choruses and tender interludes of the "Kyrie," the work passes into the "Gloria," which is the angel song of the Nativity. Then follow a succession of wonderful tone pictures memorable among which are the duet "Domini Deus," with its pizzicato accompaniment of violins and violas, mingled with the weird wailing of the flutes; the pathetic chorus "Qui Tollis," and the triumphant hymn "Cum Sanctu Spiritu" which closes the first part of the Mass.

The second part opens with the majestic "Credo," blending into the representation of God the all powerful, in the "Patrem Omnipotentem," and followed by a series of duets, arias and choruses showing the divine nature and human sacrifice of Christ and the sustaining power of the Holy Spirit.

The wonderful "Sanctus" is nothing less than the soaring of the seraphim. Never elsewhere has music been made to express so much as here; never elsewhere are we so carried into the realm of pure spirit, with all its uplift and its inspiration. The "Agnus Dei" of the contralto adds another touch of lyrical tenderness and leads up to the final chorus "Dona Nobias" which is not only a prayer for peace but a solemn hymn of thanksgiving.

CHICAGO PIANO COLLEGE

Recital by Miss Bessie M. Howland, lecture room, 4th floor, Saturday, September 13, at 2 p. m.:

PROGRAM

Romance ..... Grunfeld
Mazurka, F sharp minor ..... Debussy
Humoreske ..... Poldini
Melodie-Polonaise ..... Liszt
Wilde Jagd ..... MacDowell

BACH-SCHUBERT CONCERT

Harriet Martin Snow, manager, announces the following soloists for the first concert of the season, to be given by the Bach Choral Society in Association Auditorium, 19 South La Salle street, Wednesday evening, November 19. Mabel Sharp-Herdien, soprano; Jennie F. W. Johnson, contralto; Grant Kimbell, tenor, and Luther J. Williams, bass.

Bach's "Bide with Us" and Schubert's "Song of Miriam" will be sung. There will be a boys' choir of thirty voices in addition to the regular chorus of mixed voices and musicians from the Chicago Symphony Orchestra will furnish the accompaniments.

ALBIN STEINDEL

Mr. Albin Steindel, who has appeared as soloist five times this summer with the Chicago Symphony Orchestra, at Ravinia Park, has been engaged by Mr. Stock as one of the soloists for the coming season at the regular concerts of the orchestra in Orchestra Hall.

His solos with the orchestra always met with great success. The numbers played were the "Concerto, D Minor," Wieniawski; "Concerto, D Minor," Bruch; "Souvenir de Moscow," Wieniawski; "Concerto B Minor," Saint-Saens; "Nocturne," Chopin.

Mr. Steindel will tour for three weeks through the principal southern and eastern cities, beginning September 23, with the Bruno Steindel Trio, where in addition to the trio numbers he will play a number of solos.

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The Elderly Person

"Oho! Mr. Elderly Person! Are you awake?" came the sound of a voice from below, very clearly. It belonged to the Visiting Lady. It reminded the man of his promised willingness to walk in the early morning. There was not much to be hoped for in the way of trophies, for the summer season was far spent, and it was yet early for the fall mysteries. But the haunts were still there, and the places where secrets are kept could be shown to one who was keenly appreciative.

It did not take long to become ready to join the Visiting Lady, and the Elderly Person didn't express too much humiliation at being the call-ee instead of the caller. It gave opportunity to revert to the to-be-expected disorganization of affairs now that suffrage and suffragettes are in the field. The weather had been behaving itself in a way quite unseemly. For September, the sun was piping hot. He had burned and parched and dried things that did not need to be burned and parched and dried. As the walkers went along the paths the weeds fairly panted for moisture, and this was early morning. The night had brought them coolness and calm, but no freshness. There was no dew. The earth had a tired manner, as though it were overworked, or at least was expected to do more than its share. It could not be asked to give out dampness, when its supplies were exhausted. True, it had rained at intervals, but the busy absorbing gravel underneath stole all the reserved stores, for the numberless springs it had to feed and keep going, and there were the big and little roots of the trees, making tremendous demands daily, and insisting that their needs were of first importance. And those same trees had a way of wheedling anyway, for they were always promising more rain, false weather prophets that they were. They had such tall limbs, that they could see what was going on up in the sky, and really should be reliable. They were in a position to give inside information if any one was, but, like many other such forces, the knowledge acquired was used strictly for personal benefit. Thus the dried up earth explained her lax housekeeping at the end of the summer of trying heat.

As the walkers left the camp cottages, they paused for a moment to enjoy the garden of the man who loved his neighbors, and had put all the loveliness under their very eyes and noses, so that they could not fail to see and smell. The asters and salpiglossis and tall phlox were in their very prime. They had been watered freely and laughed and nodded in very lavish fashion. They were the petted and well cared for children of the well-to-do, and knew but little of the thirst of their wild brothers and sisters just over the line. Small wonder that the latter looked envious, and surreptitiously squeezed through the fences where they could do so, and fought for some of the water they wanted. Turning from all this cultivated beauty the walkers climbed the hill road, on one side hedged by a steep incline, heavily wooded on the other by the cool recesses of stretches of forest and undergrowth. The endless procession of wild sunflowers, ageratum, lion's mouth, goldenrod, purple, lavender and white asters lined every inch of roadside. Plants perched themselves in dizzy places and leaned their heads of bloom over recklessly. They crowded to the very edge of the oiled right-of-way, and felt no resentment at not being observed closely. True, many of them had a forced appearance. There was not the riotous lushness of the early fall. Close inspection revealed many imperfect blooms, and immaturity was in evidence again and again. But the Visiting Lady would not hear to this. Where she lived the drouth had been cruel and blighting. The fair harvest promised in spring, had all disappeared. Brassy skies and heated winds had been their portion, and the thermometer had climbed to impossible records. Nights had brought no cooling relief, and the days dragged with hot dreariness. And, too, the Lady said, what the weather had left undone the hand of man had finished. The adorable curves in the country roads, the ravines and canny spots where she had been wont to find treasures, had been raided to make room for automobiles. The trees which hung long branches over the routes, had been either trimmed out of all semblance of their former beautiful selves, and stood abashed and ashamed in their undraped state, or else had come down to earth with a deep groan, when the last stroke of the axe had separated trunk and roots. Of course such things must be, when once those become masters whose idea of beauty is a right angle. The Elderly Person quite sympathized in her losses and her attitude. There need not be such drastic sacrifice of beauty to insure safety for the honk-honkers who insist upon speeding in the country. To accent this spirit of rebellion, the walkers shook the oily dust of the automobile track from their feet, and plunged into the woods at a convenient cleft near by. Here could be shown the place where the pyrolas were found—but there were no leaves to show. The work was completed and the seeds stored for next year's blossoming. Up the rocky bed of the stream, which dashes vehemently when overcharged by the drains from the hills, they picked their way. But there was none of the fresh luscious moss asking to have fingers plunged into its deep reservoirs of coolness. Just dried clinging masses, with promise of better luck next spring. The maidenhair ferns were doing their best. There were many clumps of them, but they were like elderly maiden ladies with mitts and veils, and fans, and they could only give weary greetings, and ask the walkers to call again sometime when they felt better. The bracken and frondy ferns had given up the struggle. They haven't the wiry endurance of the maiden-hair. They were shriveled or else yellowed and exhausted and asked to be excused from any sort of an interview. The blackberry and raspberry bushes were scrawny and leafless, but, tramps that they are, they clutched at the walkers with briers that held tight, and sometimes exacted highwaymen's tributes. The spreading dogbane had measurable freshness yet in its level branches, but despite its brave show, the yellowing process was at work. Solomon's seal, both true and false, were maturing their berries hopefully. The red heads of Jack-in-the pulpit were glistening, but laid very close to the ground and about ready to lose all sap and substance and become spongy seeds.

The dried tufts of bergamot were stiff and uncompromising in their brown maturity. There was much discussion as to why this plant was called by natives "Balm of Gilead," and many bypaths into the lore of mints were followed. When the place where the yellow lady's slipper can be found in its season was reached, a little halt was made, while the Visiting Lady told of her expe-

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rience. In her love for the wild things, she had noticed the gradual disappearance of these orchids. One spring she happened upon a peculiarly choice specimen. Instead of digging it up to preserve it as so many misguided people do, or picking it as the reckless are apt to, she made a clearing about it. Then she placarded it in an invisible but well indicated manner just the same, and announced it as her own particular property and not to be disturbed. For several years her rights were respected, and the lovely flower was visited and enjoyed in its blooming time. But one day it was missing, root and branch. The Elderly Person was so sympathetic that he would have willingly turned away, had there been evidence of tears. But there was no tear—a cheerful philosophy meeting and accepting whatsoever life brings.

The jaunt was long and perhaps it was hot, but it ended near the iron spring and the cooling drink was all that was needed. As the walkers came toward the breakfast table, a bit later, a cry of protest went up from the sleek mortals there assembled. For the walkers were literally covered with arabesques and fanciful designs wrought by berries and needles, and stick-tights and tick-trefoil. The smooth linen dress of the Visiting Lady lent itself to endless patterns and traceries and was decorated as no hand could have embroidered it. The masculine trousers were not so beautiful, but had gathered much more, which was quite as it should be.

"It's all we have to show for our walk," said the Elderly Person composedly.

At table they told these stories:

"A clergyman spending his vacation in a small town was persuaded to preach in one of the churches. He was surprised next day to have a committee from the church wait upon him, express their pleasure at the impression he had made, and then tender him a call to the parish. "But," gasped the startled parson, "you already have a pastor. How about him? "Oh," replied the deliverate spokesman, "he has been handed his resignation."

Cross examining a witness, the attorney asked him how far was the distance between two points spoken of in the testimony. "About two miles, as the flow cries," was the answer. The attorney laughed and said, "Didn't you mean to say 'As the cry flows'?" "Then the judge laughed and said, "No! You are both wrong. What you are trying to say is 'As the fly crows.'"

Then although the judge glared severely, everybody laughed. Perhaps you will too, unless you don't know what the witness should have said. THE ELDERLY PERSON.

WILLIAM LESTER COMPOSITIONS

G. Schirmer Company has accepted for publication the following works by William Lester: "O Mistress Mine," "If She Be Made of White or Red," and "Come Unto These Yellow Sands."—three male choruses; "A Dirge," for low voice; "The Tryst," and "Phyllis and Damon,"—two three-part choruses for female voices; "The Way of Righteousness," two for soprano, alto, and tenor; "The Lord Is in His Holy Temple," anthem for mixed voices—they are to be published immediately.

APOLLO CLUB TO RAISE $100,000 ENDOWMENT

The Apollo Musical club soon will start a $100,000 endowment fund to insure the future of its organization, provided plans of the club officers are ratified at a general meeting of members in Fullerton Hall, Art Institute.

The building of a permanent club home is the ultimate aim of the society, although this phase of the plan will not be taken up, say the officers, until the endowment plan is perfected.

"The club is in the best condition now that it ever has been and it is forty-three years old. There are 350 active members, and we believe that now is the time to look ahead and insure the future," said Harrison G. Wells, the president.

"We propose to raise an endowment fund of $100,000, accumulating the money by gifts, by legacies, possibly by concerts; in fact, by any legitimate means.

"The board of managers passed resolutions to this effect six weeks ago, and these will be offered for the ratification of the members Monday night. W. B. Sloane, vice president of the club, is chairman of the committee.

"The meeting will be the first of the season and the first held in Fullerton Hall. The trustees of the Art Institute have given us permission to use it as a meeting place, although there is nothing permanent in the arrangement."

Mr. Sloane refused to discuss the resolution, saying that the plan was to be a surprise to the members, and that he could make no comments regarding it until after the general meeting.

"Has anybody started the endowment fund with a gift?" he was asked.

"No, not altogether," was the reply.

Mr. Wells, Mr. Sloane and Carl Kinsey, secretary of the club, asserted that there was no truth in a rumor recently in circulation that Harrison Wild, conductor of the club, might offer his resignation.

—Chicago Record-Herald.

———♯♯♯———

Orchard.—Mr. and Mrs. Charles Orchard have returned to Chicago after a trip to the Yellowstone Park, Salt Lake City, Colorado Springs and other western points. Mrs. Orchard will resume her work at the Cosmopolitan School of Music on September 15 and also at the Kenwood branch of that institution.

———♯♯♯———

Hamilton.—Jessie Mack Hamilton, soprano, after fulfilling concert engagements the early part of the summer spent a vacation at Lake Zurich. She will resume work at her Kimball Hall Studios on Mondays and Thursdays, beginning next week.

———♯♯♯———

Cookingham.—After a quiet summer spent at Libertyville, Ill., and Ramona, Mich., Miss Edna Cookingham has returned to her work in Chicago and reports that she already has a very heavy booking of piano pupils both at her residence studio and at the American Conservatory.

———♯♯♯———

Johnson.—Miss Jennie F. W. Johnson, who has spent the summer at Tower Hill, Wis., sang last Friday evening at Zion Temple, Union Park.

People & Events

HARRIET CASE

Harriet Case spent the summer months on the Massachusetts coast, where she was engaged as soprano of the Boston Church

HARRIET CASE

of Nahant. Miss Case returned west in time to fill an engagement with the Chicago Cycle Quartet at Fort Dodge, Iowa, the end of August.

Wallace.—Miss Evangeline Wallace of Kimball Hall, who has been teaching a summer class at Afton, Ia., presented these pupils in a concert at the M. E. Church last week and won hearty commendation from the local press. The "Plain Dealer" spoke in particularly enthusiastic terms of the singing of Miss Wallace herself.

THEODORE S. BERGEY

Throughout the summer Mr. and Mrs. Theodore S. Bergey have continued to teach a large class of pupils at the Bergey Chicago Opera School and the class registered for the coming season is the largest in the history of the school.

Always a prominent figure in the Chicago pedagogic field, Mr. Bergey has during the past few years attained a position which is certainly an enviable one and which also is eloquent proof of the value of the work always done in his studios.

During the coming season there will be several performances of opera by the pupils of this school, and these functions will certainly be among the most important and most enjoyable of the season's offerings. Full details of these events will be announced in due time.

Mr. Bergey is a voice teacher with few equals and the long list of pupils who have attained success under his instruction is proof enough of his thoroughness and of his artistry. He is fortunate, indeed, in having the constant help of Mrs. Ethel Sutherlin-Bergey, an accompanist and coach, whose work is authoritative and thoroughly artistic.

Mrs. Bergey is also a piano teacher of distinction and the work of the studio is therefore rounded out in a way to inspire all who come there to study.

Both Mr. and Mrs. Bergey are extremely popular with the large clientele which they have built up and in social life as well as in the musical field they are in constant demand.

CLARENCE EDDY RUSHES ACROSS CONTINENT

From Seattle to New York in three days and twenty-two hours in order to keep a dinner engagement at Ossining is the feat just accomplished by the distinguished organ virtuoso, Clarence Eddy. Monday evening of last week Mr. Eddy dedicated an organ at Seattle, Wash.; the next morning, Tuesday, at 9 o'clock, he boarded a Great Northern limited train and speeded eastward. At St. Paul only twenty minutes were allowed the great organist in which to change to the Burlington Route, over which he rushed from St. Paul to Chicago. A brief ten minute connection was effected in the latter city with the "Broadway Limited" train over the Pennsylvania road, and Saturday forenoon found the genial organist safely landed in New York with ample time to catch an early afternoon train up to Ossining and his dinner engagement.

Here is a list of Clarence Eddy's accomplishments during the short period of three weeks: Left Chicago on August 4; dedicated a large organ, August 7, in Third Avenue Methodist Church at Saskatoon, Saskatchewan, B. C.; August 11, 12 and 13, dedicated, with three recitals, a large organ in St. John's Church, Victoria, B. C., hundreds of disappointed music lovers being turned away from each concert; gave two recitals in Vancouver (B. C.), Mt. Pleasant Methodist Church, August 14 and 15; dedicated a large four manual organ in First Baptist Church, Seattle, Wash., August 18.

Mr. and Mrs. Eddy are visiting for a week at the home of their friends, Dr. and Mrs. John Greulich, at Ossining, N. Y., after which they will spend a few days with friends on Long Island. The Eddys plan to return to their home in Chicago the fourth week in September.—New York Courier.

Robinson.—Miss Carol Robinson will resume her Chicago teaching on September 15.

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DAVID BISPHAM AT THE MAJESTIC

"In Germany, opera is sung in German; in Italy, the Italians insist on their own language; in France nothing but French is accepted; but in America anything and everything is used and tolerated. This cannot possibly be ascribed honestly to any alleged angularity of the language either. It is just because Americans have not awakened to the fact that their own language is as beautifully expressive as any other and also because of the fact that so little really good enunciation of English text is heard in concert or opera. Singers learn other languages, the English they merely pick up."

Thus, and with much more sensible comment does David Bispham preface his singing at The Majestic this week, and that his pioneer work in behalf of "singing in English" is very popular is proven nightly by the immense enthusiasm with which his words are greeted.

David Bispham is the one best person to promulgate such a propaganda too—for his own pronunciation and enunciation of the English text is absolutely without flaw. Every person in The Majestic hears every word of every one of his songs.

But, the enunciation of English text by no means completes the list of his accomplishments and by facial expression and suggestive attitude he reinforces every depicted mood in his songs and thus does he make each song a complete picture in miniature, tragedy or comedy as the text may warrant. In fact, his histrionic ability is so marvelous as to somewhat defeat his own contention that all singing should be (in America) in English, for, after his singing of "Der Erlkonig" in German (there being no adequate translation according to his statement), the young lady seated next the writer, who understands not a word of German, said, "Why! I could UNDERSTAND everything he said, even though I didn't know the words."

Thus was his great art manifested, and thus did he himself prove that German text, or any other for that matter, may be made

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intelligible to any audience provided the mood, color and sentiment are carefully conserved in tonal color and musical phrase and especially so if reinforced by a play of mobile facial expression.

The Majestic, always in the van—is the first of the season to offer any real music, and, not only so but the setting and the environment provided Mr. Bispham are perfect—absolutely.

Mr. Bispham himself is a stately figure and adds most graciously those touches of realism which the vaudeville audience loves.

He, however, brings to the environment a perfect example of interpretation of song, and in this work he is artistic and altruistic as well as attractive. No lowering of his own standard is in sight anywhere, and the only feeling possible after hearing his group of songs at The Majestic, is that every person present has been the recipient of an artistic benediction and that many of them will remember for years this object lesson in pure art and will demand in consequence more of the same sort and less of the musical balderdash which now so largely obtains on the vaudeville stage.

As to his work—after a most careful and very illuminative explanation of plots and text he sang "Hear Me, Ye Winds and Waves" from Handel's "Scipio," and "I Am a Roamer Bold" from Mendelssohn's "Son and Stranger," these two forming an admirable foil and contrast each to the other and the total of singing worth being very great. English translations of text were used and, as said above, every word of each aria went straight home and every musical nuance was enjoyed to the full.

Mr. Bispham was suffering (on Tuesday evening) from a very bad cold, but this affected neither his interpretative powers nor his musical intelligence, and the two arias were models of taste and style, which any young singer might well consider it a great privilege to hear.

These were followed by "Der Wanderer" and "Erl Koenig" (Schubert), in German, and again was there evident absolute insight into innermost meanings and complete mastery of the means of presenting these to the public.

Truly, the "Erl King" has never had a more amazingly beautiful or dramatically tense reading in Chicago and to this was added a companion picture in "Danny Deever" (Kipling-Damrosch), which was given by request for encore and which was a piece of dramatic work beyond compare.

Accompaniments of generally fine value were provided by Harry M. Gilbert. The arias were played with classic simplicity and corresponding effect. There was real pathos in "Der Wanderer." The "Erl King" was good accompanying, but far short of the pianistic effects possible to some other players, while "Danny Deever" was so exact and so forceful as to prove "at the piano" an exact and worthy counterpart to the wonderful reading of Mr. Bispham.

The temptation to comment a little on the balance of the program is too strong to be resisted. There were three worthy "acts" and several which were intolerably common.

Some acrobats were skillful, a little play given by S. Miller Kent and Company was fascinating and the violin playing of John Geiger was marvelous—this amazing man absolutely "makes his violin talk."

But, it is a sad commentary on public taste when it must be recorded that the acts of Alberta Moore and Myrtle Young, Maybelle Lewis and Paul McCarthy and Lloyd and Whitehouse were also much applauded, for all of these were coarse, inartistic, extremely suggestive and vulgar, and absolutely devoid of any musical merit whatever.

C. E. W.

COSMOPOLITAN SCHOOL OF MUSIC AND DRAMATIC ART

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the matter of scientific courses and artistic attainments.

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The head of the piano department is

L. A. Torrens

Henry Purmort Eames

Henry Purmort Eames, while Clarence Eidam, Frank L. Denhard, William Waugh Lauder, Mae De Puy Laukart, George Lewis, Mrs. Charles Orchard, Mabel Webster Osmer, Marie Schada, Daisy Waller, Stephen, Henriette Weber, Vera Corinne Brady, Marie Edwards, Vivian Scott, Marguerite Dresser, Sarah Nadine Jones, Guy A. La Belle, Elizabeth Layman and Dorothy Pelck complete a very fine list.

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Clarence Eidam

Mrs. Charles Orchard

The violin department is represented by Franz Esser, Fritz William Itte, and Mrs. Charles Hagenow, while violoncello is taught by Mr. Day Williams.

Palmer Christian has charge of the organ department and theory classes are taught by Hubbard William Harris. History and kindred branches are taught by Waugh Lauder; languages by native teachers; ensemble by Messrs. Eames, Itte and Williams; ear training and sight reading by Miss Brady and Jeanette Hughes Birk, who also teaches public school music, while a department for the training of boys for choir work is in the capable hands of John Allen Richardson. Expression and dramatic art are cared for by Anne D. Larkin and William Owen.

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The Cosmopolitan School has a branch studio for the convenience of pupils, especially children, living in the neighborhood of Kenwood, at 1535 Hyde Park boulevard (opp. Hyde Park Hotel). Phone Midway 8088. Mr. John Allen Richardson will act as director of this branch.

Arrangements may be made to secure instruction in all departments of musical culture at this studio from any members of the faculty of the Cosmopolitan School.

———♯♯♯———

PITTSBURGH EXPOSITION

Two very popular features have been added to the program for the exposition concerts this evening under the direction of Wassili Leps, conductor of the Cincinnati orchestra. The first will be at the early evening concert when in the presenting of Saint-Saens' "Dance Macabre," Mr. Herrmann will render the violin obligato, and because of his ability a treat is assured. The second feature will come during the late concert when a soprano solo will be rendered by Miss Cunningham, a local soloist, who will render a specially interesting number, a dramatic song, "Hero and Leander," from the pen of Adolph M. Foerster, also widely known as a Pittsburgh composer. Both additions to the program give a tinge of delightful localism that will be strongly appealing to the audiences.

Last night's concerts were attended by large crowds and brought out enthusiastic applause. The program for this evening's concerts follows:

7:30 to 8:30

Overture, "Phedre" ..... Massenet
(a) Chaonne (Oboe obligato to Mr. De Buscher). ..... Durand
(b) Scarf Dance ..... Chaminade
Dance Macabre ..... Saint-Saens
Violin Obligato, Mr. Herrmann
Intermezzo and Valse lente, and Pizzicato from "Sylvia" ..... Delibes
Scene Pittoresque ..... Massenet
March, Air de Ballet, Angelus, Fete Boheme

9:30 to 10:30

Overture, "Der Freischutz" ..... Weber
Cavatina ..... Raff
"Invitation to the Dance" ..... Weber
(Transcribed by Weingartner)
Second Roumanian Rhapsody ..... Enesco
"Hero and Leander" (Dramatic Song) ..... Adolph M. Foerster
Miss Mary Cunningham
Heroic March ..... Foerster

———♯♯♯———

FOUR ARCANGELI PUPILS FOR GRAND OPERA

Miss Irene Jonas, who has been mentioned before in connection with the Boston Grand Opera Company, and who has been coaching all summer with Signor Arcangeli, leaves next month for Boston to begin rehearsals prior to the opening of the grand opera season.

She will sing principal coloratura soprano roles.

Mr. Harry Schneider, who also has been coaching all summer with Signor. Arcangeli, has been engaged for the Colon, Buenos Aires, season 1914, May to August, leading bass roles.

Miss Easter, a fine lyric soprano, and a tenor with a splendid dramatic voice, are negotiating with a well known impresario for the season of 1914.

Truly a record for a teacher who opened his studio only two years ago. Sig. Arcangeli's eighteen years of experience on the grand opera stage is having a telling effect upon his pupils.

———♯♯♯———

Bowman.—E. M. Bowman, a piano teacher of the older generation in New York, and a life long friend of the late William Mason, died at his home in Flatbush, L. I., last week.

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The **North Shore School of Music** is an institution in which music is taught in all its branches, and, offers complete courses in **Acting** and **Dramatic Art,** as well as in the various branches of the **Art of Dancing.**

THE PAST YEAR

During the past year the school has enjoyed unprecedented growth in all departments. In the regular courses the classes have grown, as well as in the private teaching. The Violin department developed remarkably and promises to be one of the strongest in the school. Under the able direction of Miss Louise Noyes, who will continue in charge of the work, the department of dancing registered large classes during this, its first season.

Many faculty and student recitals have been given during the year. The following members of the faculty have given, or appeared on, programs: Myrtle Hatswell-Bowman, Minnie Cedargreen, Electa Austin, Louise Marie Boche, Alice Emmons-McBride, George Dasch, Lemuel W. Kilby, Lester Alden and Charles J. Haake.

THE COMING YEAR

All plans are for the greatest efficiency and activity in the several departments. A number of additions to the faculty have been made in anticipation of the year's demands. In addition to programs, similar to those of past seasons, it is planned to give a series of three concerts by the North Shore String Quartet. This organization, which will henceforth be affiliated with the school, is composed of the following well known men, all members of the Chicago Symphony Orchestra: George Dasch, first violin; Hjalmar Rabe, second violin; Otto Roehrborn, viola; Carl Brueckner, violoncello. In order to add to the interest of the programs, a soloist will appear in each concert.

It is with pleasure that we announce the addition to the faculty, in the voice department, of Mary Ann Kaufman. Miss Kaufman has had a varied professional experience, as singer and teacher. She holds an important position as soprano in the Oak Park Congregational Church, and those who attended the North Shore Festival concerts in Evanston last May will recall her beautiful work as soprano soloist in Pierne's "Children's Crusade."

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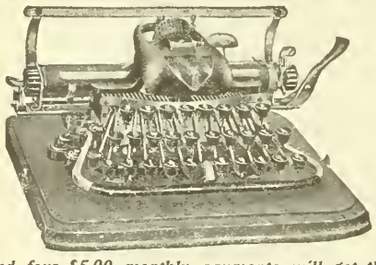

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A Few Words on Plain Chant

By S. HARRISON LOVEWELL

The last decade has experienced a remarkable increase of interest in the matter of plain chant. The progress made in its study and practical adaptation to the service of the church must be hailed with joy by all who love this form of music. Naturally, more has been accomplished in the Roman church than in any other, but it is more than gratifying to see how widely the High Church Episcopal is making use of this mystical, this most devotional and this most truly churchly of all the sacred forms of church music.

Possibly another decade may fulfill our expectations and exactly determine its origin and may give proper indications of the correct rendition of the same. First of all, there must be the adoption of viewpoints other than the traditional ones. Then there must be a thorough sifting of authoritative sources. As is generally known, the Benedictines have done the most hitherto toward the restoration of the plain chant melodies to their pristine form. Their propaganda has aroused the musical consciousness of the world. Now there is going on, as there has been for many years, a devoting of scholarship to the decipherment of the neumes, the defining of rhythm and a comparing of ancient manuscripts. There is also every effort being put forth to penetrate the darker recesses of antiquity to discover the origin of this universal music. Soon, it is believed, this secret will be disclosed.

A few years ago musicians ridiculed the statement that polyphony was native to the British Isles. There is documentary proof that substantiates this origin. It is now possible very nearly to demonstrate that plain chant was very early practiced in the British Isles, even though it is not yet possible to prove that it originated with the ancient Cymri, or Welch. The great Roman emperor, Clemens Maximus, was a Welchman. During his rule some 60,000 Cymri migrated from Wales and Ireland and lived in new homes on the continent. History says that this took place 383-387, or during the last part of the fourth century. It was Maximus who visited Bishop Ambrose at Milan, and there were Welch bards with him and his army. About this time also accented Latin poetry came into being. Possibly this is the origin of plain chant. Anyhow, it is the present viewpoint of Victor Lederer, a German scholar. All that has been stated thus far can be learned by anyone who will read history.

The Motu Proprio has done wonders for the devotional side of the Roman Mass. The Catholic movement, or restoration of the pre-Reformation ritual and ornaments, is doing a like work in the so-called Episcopal church. More and more commonly in the Episcopal church are heard plain chant introits, graduals, communions and post-communions, as also plain chant masses.

Plain chant is in harmony with the Divine Mysteries, and not only adds to the impressiveness of the Office, but is music that quickens acts of reverence and devotion. As it has the power of arousing the spirit of adoration in the devout worshipper, why not concede its inspiration along with Gregory? No modern music opens the gates of heaven as does this music. While most of it is diatonic in melodic structure, some of it is pentatonic and shows a very primitive origin. Being pure melody with the faculty in itself of expressing holy aspirations, it requires no harmony to adorn it, but it must be beautifully sung to free it from monotony and make it of overwhelming effect. Unless the conditions are right, the voices of men, proper associations and environment, modern music is much better and more in keeping. This matter should not be overlooked when the subject is considered by those who have not grasped the import of plain chant.

HIS QUAKER MOTHER

Proud as she was of her son's increasing prestige, David Bispham says that it took years to reconcile his mother to the idea of his being a grand opera singer. Mr. Bispham, who is an important addition to this week's entertainers at the Majestic Theater, says that he doesn't remember being surprised at her opposition, however. The family of Bisphams lived in Philadelphia, for one thing, and Philadelphia is always respectable, whether opera is or not. But there was another reason. The Bisphams are a Quaker family, with a pedigree that reaches so far back that anything like grand opera worldliness and matters of art generally did not fall in with its scheme of life and death.

"She felt that even the building itself was immoral," comments Mr. Bispham. "As a boy I could not agree with her, but even when I began to act and sing a good deal in amateur performances she refused to come and see me. It was not until some years later, when I was engaged for Covent Garden, that she overcame her scruples and withdrew her objection. This was a great concession for my Quaker mother, who would not enter a theater even to hear a lecture on a serious topic.

"The best influence on my musical training was the series of 'quartet evenings' at a friend's house. There I heard the great masterpieces of chamber music often enough to become thoroughly familiar with them. It was the most vital training I had as a youth.

"During the whole period of my appearances as a soloist in oratorio and concert and performances in many Gilbert and Sullivan operettas I never saw my mother in the audience. It was only when I was recognized as being a worthy artist by engagement at Covent Garden that her scruples vanished."—Chicago Record-Herald.

COLUMBIA SCHOOL OF MUSIC

The thirteenth year of the Columbia School of Music opened on September 8, the location remaining the same—the Ohio building.

The faculty includes the same distinguished list as before, with some important additions and the courses have been still further improved in conformity with the plans which make this school one of the most progressive of the country.

The calendar for the year is as follows:

September 1 to 6—Examinations for entrance.

September 8, Monday—First term begins, all departments.

October 23, Thursday—Annual recital. Winifred Lamb, pianiste.

November 17, Monday—Second term begins.

November 20, Thursday—Joint recital. Louise St. John Westervelt, soprano; Helen B. Lawrence, pianiste.

November 22, Saturday—First term ends.

November 27, Thursday—Thanksgiving Day recess.

December 11, Thursday—Recital. McElroy Johnston, baritone.

December 8 to 13—Academic and Collegiate examinations.

December 24—Christmas vacation begins.

January 2, Friday—Work resumes. (January 1, lessons to be made up.)

January 12 to 17—Primary and intermediate examinations.

January 15, Thursday—Annual recital. Ludwig Becker, violinist.

February 14, Monday—Third term begins.

February 17th, Thursday—Seventh annual concert Columbia School Chorus.

April 20, Monday—Fourth term begins.

April 23, Thursday—Third annual concert. Columbia School Orchestra.

May 11 to 23—Final examinations.

May 23—Thirteenth annual recital children's department.

June 6, Saturday—Annual program original compositions.

June 22 to 27—Commencement week.

June 27, Saturday—Close of regular school year.

June 29, Monday—Summer school begins.

August 1, Saturday—Summer school ends.

Special announcement of other recitals will be made later.

———♯♯♯———

BERNHARD ULRICH

Mr. Bernhard Ulrich, business manager of the Chicago Grand Opera Company, has returned from one of his lightning trips across the continent, having made Dallas, Tex.; Los Angeles, San Francisco, Cal.; Salt Lake City, Utah, and Denver, forward and back, in a period of nine days, passing eight nights upon the sleeper.

He declares that the itinerary of the western trip is now practically settled. The tour will open in Dallas, Tex., on March 4. Thence to Los Angeles for a week and San Francisco for two weeks. Portland and the north coast cities will not be visited. On the return Denver will have probably four performances, and Salt Lake City, two, the Salt Lake City performances being contingent upon Denver. He reports the interest as extra good and the sale as most promising.

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MR. AND MRS. BAILEY

Mr. Herbert M. Bailey, baritone, who has been doing most excellent work at the MacBurney Studios, has announced his decision to remain in Chicago the ensuing season. During the winter Mr. Bailey will be available for concerts and will also continue his teaching, a field in which he has had distinct success. During three years' time, he was the head of the vocal department at Central College, Pella, Iowa, having been called there upon leaving Bethany College (Lindsborg, Kansas.)

HERBERT M. BAILEY AGNES A. BAILEY

An able assistant to Mr. Bailey, is Mrs. Agnes A. Bailey, a soprano, of wide experience and splendid attainments. Mr. and Mrs. Bailey are doing most delightful work together, and feature ensemble numbers on all their programs.

HAGGERTY-SNELL MUSICALE

A song program was given by pupils of Mme. Ida Haggerty-Snell at the Studios at 210 West 107th street in New York, the last week in August, with the following program:

Vocal—
Rose in the Bud ..... Foster
The Dream Maker Man ..... Nevin
Sunbeams ..... Ronald
Miss Woody
Reading, Seeing Things ..... Fields
Mrs. Perkins
Vocal—
The Corporal's Ditty ..... Squire
The Little Irish Girl ..... Lohr
Mr. Hallock
Piano—
Nocturne, Op. 9, No. 1 ..... Chopin
Song ..... MacDowell
Miss Woody
Reading, Hagar ..... Lena Rivers
Mrs. Perkins
Vocal—
Gypsy Daisies ..... Woodman
Ashes of Roses ..... Woodman
The Swallows ..... Cowan
Miss Woody
Reading, Parting Message ..... Joaquin Miller
Mrs. Perkins
Vocal—
At Parting ..... Rogers
Haymaking ..... Needham
Miss Woody
The Admiral's Broom ..... Bevan
Young Tom o'Devon ..... Russell
Mr. Hallock
Cantique d'Amour ..... Liszt
Concert etude, Gnomenreigen .....
Miss Woody

Daddi.—Francisco Daddi, of the Chicago Opera Company, will play a preliminary season with the Century Opera Company in New York.

CONSTANCE FRISBIE

A recital given by Constance Frisbie, lyric soprano, at Battle Creek, Mich., on September 9, had the following program, in which she was assisted by F. Harry Strong, whistler, and Mrs. Clarissa Dickie-Stewart, accompanist:

Within a Garden Rosery
Folk Song ..... Hildach
Spring
Miss Frisbie
Quartet—Rigoletto
Mr. Strong
Irish Love Song
Beautiful Land of Nod ..... Lehman
There are Birds in the Valley
Miss Frisbie
Sextet, Lucia di Lammermoor
Mr. Strong
My Queen
To a Violet
Lullaby ..... Brahms
Serenade
Mr. Strong
Song of the Soul
Miss Frisbie, Mr. Strong
Haymaking ..... Needham
Miss Frisbie
Carissima
Miss Frisbie, Mr. Strong

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ROY DAVID BROWN

Mr. Roy David Brown has returned to his Kimball Hall Studio after a two weeks' tour of the beaches of the Great Lakes—the picture herewith given shows Mr. Brown and his friend, Mr. Carl Beutel, at Niagara Falls, where they spent several days.

Mr. Brown will resume lessons with his large class of piano students and expects also, during the coming season, to give a number of recitals. Two of his programs read as follows:

ROY DAVID BROWN AND CARL BEUTEL AT NIAGARA

PROGRAM I.

Sonata, Op. 27, No. 1	Beethoven
Capriccio, Op. 76, No. 2	Brahms
Spring Song	Emil Liebling
Le Meteore	Emil Liebling
Humoreske	Dvorak
The Humming Bird	Paul Perillo
A La Bien Aimee	Schuett
Witches' Dance	MacDowell
California Suite	Friml
An Old Monastery	
Mountain Cascade	
Orange Blossoms	
Spanish Dance	
Waltz, Op. 35, No. 1	
Etude, Op. 25, No. 9	Chopin
Polonaise, Op. 53	

PROGRAM II.

Sonata in F major	Mozart
Intermezzo, Op. 119, No. 1	Brahms
Rhapsody, Op. 79, No. 2	Brahms
Albumblatt	Emil Liebling
Florence Waltz	Emil Liebling
Prelude, Op. 10	MacDowell
Concert Etude	MacDowell
Waltz, Op. 64, No. 2	
Nocturne, Op. 37, No. 2	Chopin
Polonaise, Op. 26, No. 1	
Hark! Hark! the Lark	Schubert-Liszt
Liebestraum, No. 3	Liszt
Rhapsody, No. 6	Liszt

Bartholomew.—Mr. H. B. Bartholomew will meet new pupils at his Kimball Hall Studio on Saturday from 11 to 12.

McCutchen.—Mrs. Blanche McCutchen will reopen her Sioux City Studio this week.

MABEL CORLEW SMIDT

Some press comment is as follows:

Princeton, Illinois.—The feature of the evening was the singing of Mrs. Mable Corlew-Smidt, who is heralded as an operatic soprano, and she is entitled to the distinction. Mrs. Smidt possesses an unusually well developed voice. Her singing is full of expression and her very pleasing personality creates a wonderful impression with an audience. She gave as one of her encores "The Last Rose of Summer," and her rendition of this well-known old gem was wonderful.—Bureau County Tribune.

Elkhart, Ind.—Mrs. Smidt, the vocalist, has a beautiful soprano voice, with rich, full notes in the lower register as well as a melting sweetness and purity in her higher tones. Her selections were none of them showy, but rather, were of a sweetness and simplicity calculated to show to the full the beautiful qualities of her voice. Added to her ability as an artist, she has a personality which appealed to the audience, winning instant sympathy, which expressed itself in delighted applause.—Elkhart, Truth.

La Salle, Ill.—Mrs. Mable Corlew-Smidt, the soprano, proved herself to be an incomparable operatic vocalist, her beautiful tones, strong and sustained through to the end of every line, and the sweet and strong caliber of the voice was fairly a revelation to the local music lovers.—Daily Post.

South Bend, Ind.—In the voice and exquisite singing of Mrs. Mable Corlew-Smidt was a distinct surprise. One can easily glow with enthusiasm and call it ravishing. A more effective reading of the emotionally dramatic "Cry of Rachel" by Salter, has not been heard in this city. The audience followed her through it with nerves tense and appreciation of every detail of her wonderful delineation. Her charming stage presence, both as to attire and manner, must be mentioned.—South Bend Tribune. (Advertisement.)

AMERICAN CONSERVATORY

To the long list of appointments for pupils of O. E. Robinson, director of the department of public school music of the American Conservatory, the following have just been added.

Ivy Goldsmith, supervisor of music, Cleveland, Okla.; Zelia Soule, teacher of music, Indian School, Rapid City, S. D.; Alma Marie de Young, supervisor of music, Horicon, Wis.

MINNEAPOLIS ORCHESTRA

The dates of the Friday concerts of the Minneapolis Orchestra, Emil Oberhoffer, director, and the list of soloists is as follows:

First concert, Friday, October 24. Soloist, Putnam Griswold, leading baritone of the Metropolitan Opera Company of New York.

EMIL OBERHOFFER

Second concert, Friday, November 7, soloist, Richard Czerwonky, popular violin virtuoso, concertmaster of the orchestra.

Third concert, Friday, November 21, soloist, Katherine Goodson, pianist.

Fourth concert, Friday, December 5, soloist, Johanna Gadski, popular Wagnerian soprano.

Fifth concert, Friday, December 19, soloist Cornelius van Vliet, brilliant Dutch 'cellist. Solo 'cellist of the orchestra.

Sixth concert, Friday, January 2, soloist, Eugene Ysaye, proclaimed the king of violinists.

Seventh concert, Friday, January 16. So-

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loist, Julia Claussen, prima donna contralto, Swedish opera, Stockholm. Sensational success Chicago opera.

Eighth concert, Friday, January 30. Soloist, Fritz Kreisler, distinguished Austrian violinist; first Minneapolis appearance.

Ninth concert, Friday, February 13. Soloist, Teresa Carreno, queen of pianists, dean of women artists.

Tenth concert, Friday, February 20. Soloist, Harold Bauer, European pianist.

Eleventh concert, Friday, March 13. Soloist, Mischa Elman, celebrated Russian violinist.

Twelfth concert, Friday, March 27. Soloist, Emma Loeffler, dramatic soprano. Fresh from European operatic triumphs.

ERNEST O. TODD

Mr. and Mrs. Ernest O. Todd have returned to Chicago from a long motoring trip during a two month's vacation from Mr. Todd's work at the Ravenswood Methodist Church. He has, however, managed to make a number of appearances during the summer, singing in concerts at Freeport, Ottawa, Antioch and Lake Forest and has sung as substitute at the New England Congregational and St. James Methodist churches.

Mr. Todd resumes his teaching at the Bush Temple Conservatory on September 15.

———♯♯♯———

Bonci.—Alessandro Bonci, tenor, will be one of the great attractions at the Verdi Festival at Parma, Italy, this month.

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MRS. STACEY WILLIAMS' STUDIO

Miss Vesta Lister, a charming young soprano from Newton, Ia., a former pupil of Mrs. Williams, is in the city for the purpose of coaching preparatory to touring with one of the Will Best Concert Companies.

♮ ♮ ♮

Mrs. William Brown, Jr., is at her Summer home, "Kilbryde," Spring Lake, Wis., but makes frequent trips to the city and, as Mrs. Williams also goes often to "Kilbryde," lessons go on almost without interruption.

♮ ♮ ♮

Miss Josephine Lydston and her mother, who have been spending the summer in California, have returned to Chicago.

♮ ♮ ♮

Miss Julia Manierre is resting at the Manierre cottage at Harbor Point, Mich.

♮ ♮ ♮

Maybelle Fisher is with Mrs. Williams coaching for her coming tour at the head of her own concert company.

———♯♯♯———

SIDNEY SILBER

Mr. Silber, who will soon appear in piano recital in Chicago has made the following appearances with orchestra:

Berlin Philharmonic Orchestra: Henselt F Minor Concerto.

Vienna Tonkuenstler Orchestra; Tschaikowsky B Flat Minor Concerto.

Milwaukee, Wis., Aschenbroedel Orchestra: Mendelssohn G Minor Concerto.

Des Moines, Iowa, Thomas Orchestra: Beethoven Choral Fantasia.

Minneapolis Symphony Orchestra, Minneapolis: Saint-Saens G Minor Concerto.

Minneapolis Symphony Orchestra, Des Moines: Saint-Saens G Minor Concerto.

Russian Symphony Orchestra of New York, Lincoln: Saint-Saens G Minor Concerto.

———♯♯♯———

CHORUS SCHOOL OF THE CHICAGO GRAND OPERA COMPANY

One of the best artistic by-products of the Chicago Grand Opera Company has been the chorus school, established in association with it, and conducted by N. B. —Chevalier—Emanuel. This distinguished director, who conducted opera over continental Europe, was for many years the operatic director with the Savage Grand Operas in English, and has had a vast experience in all forms of opera and classic music, both as an instructor and a director. He was first asked to take up this work early in the season of 1910, and opened the first class in the Auditorium on the 18th of July. The proposition that he received from the Grand Opera directors was to give talented young women, with good voices, free instruction and a knowledge of all the operas of the repertoire. The first season was tentative, being in the form of an experiment, but it was so succesful and the results so pronounced that it was made a permanency. The first year sixty young ladies took the course without expense and with great profit to themselves. The second season a similar number availed themselves of this privilege, but last year the number swelled itself to eighty. This school has given the Chicago organization a chorus second to none ever heard in America—

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first in the matter of comeliness and intelligence. Chevalier Emanuel, who has just concluded a season of eleven weeks' orchestral directing this summer, has gone to Waukesha, for a brief rest, but announced that he will meet the members of the new chorus and try voices at the Auditorium, on Monday, September 15, at 10:30 a. m. No operatic organization in the world offers such advantages to talented young women as this, and it is confidently expected, judging by the success of past seasons, that the current one will surpass its predecessors in the matter of enlistment and in the quality of voices engaged.

JOHN W. NICHOLS

Francis Porter, a gifted young baritone of Paterson, and a pupil of John W. Nichols, the tenor, is now in Europe singing in various concerts and recitals. He will return to America in the fall to resume his studies.

Another of Mr. Nichols' pupils, the well known New York tenor, W. L. Watson, is spending his summer in the hills of New Hampshire. Mr. Watson is tenor soloist in one of Brooklyn's prominent churches, also at Temple Israel in Harlem, and at St. Paul's chapel, Columbia University. He is also a member of the Musical Arts Choir, and first tenor in a well known male quartet, all of which, with many concert engagements, keeps him very busy throughout the season.

Mr. Thomas E. Delaney, tenor of Patterson, N. J., is now at Ocean Grove, N. J., and is singing at numerous concerts along the Jersey Coast. Mr. Delaney has had a very flattering offer to join a male quartet for touring the country. He has a remarkably high tenor voice, which is especially adapted for first tenor in male quartet work.

Mrs. Benton McMillan, a prominent society woman of Nashville, Tenn., wife of ex-Governor McMillan, who is now appointed minister to Peru, will spend the coming winter in Lima, where her beautiful voice and charming personality will win for her many friends. She was one of Mr. Nichols' most earnest pupils and made very rapid progress under his direction.

Mr. Harold H. Hurlburt, tenor, another prominent Nichols pupil, has established a very flourishing class in Portland, Ore., and is numbered among the most successful of teachers.

Three talented young sisters, the Misses Foster, who have the great success with various theatrical and vaudeville companies throughout the United States, are preparing themselves under Mr. Nichols' direction for operatic engagements.

AN AMERICAN WAGNERIAN PRIMA DONNA

Minnie Saltzman-Stevens writes to friends in this city, from her summer retreat, 6 rue Eugene Manuel-Passy, Paris: "I am hard at work, giving myself a 'post-graduate' course, as it were, in French, vocalizing and polishing on the voice, and working on the roles I am to sing in the coming season. I have indulged to the fullest extent in solitude and hard work, with my soul on fire with enthusiasm and joy over it all. After a few weeks' vacation at the country house of my London friends, Dr. and Mrs. Aarons, I came to Paris and settled in my little nest among the tree tops, where I reign in solitude, living a simple and absolutely uneventful life. I am doing considerable reading of the classics, and the only enjoyment I allow myself is attendance at the Comedie-Francaise, witnessing performances engaging Mounet Sully and his brother, Paul Mounet. It was my great privilege to hear three Russian operas in London, 'Khowanchina,' 'Ivan the Terrible' and 'Boris Gondoinov. I was so profoundly impressed and deeply touched by this superb artist that I know the effect of it will remain with me during my entire life. I compel myself to spend some time out of doors each day, as old Dame Nature has always something good to give us."

LETTERS TO EFFA ELLIS

It is one of the most fascinating courses I have ever studied. It covers so much ground—I am very enthusiastic and expect to make it a big success.

(Signed) Mrs. Carrie D. Barrows,
Teacher of Children, Northwestern University, Evanston, Ill. Fletcher Copp Method. Assistant to Robert Goldbeck of Chicago Musical College.

♮ ♮ ♮

To Musicians and Music Teachers:

Effa Ellis' Keyboard Harmony will stand the test of the most profound musician, as only Truth can. It marks a new era in harmony.

(Signed) B. M. McDowell.
Columbus, Ohio.
(Advertisement).

THE INDIANAPOLIS CONSERVATORY OF MUSIC

A debut recital by Mr. Daniel Jones, pianist, was given in Hollenbeck Hall on last Friday evening, with the following program:

Sonata, Op. 57 ..... Beethoven
Allegro assai
Andante con moto: Allegro ma non troppo
Ballade, Op. 47
Nocturne, Op. 15, No. 1
Polonaise, Op. 53 ..... Chopin
Etudes en forme de Variations ..... Schumann
"Du bist die Ruh'" ..... Schubert-Liszt
Legende of St. Francis Walking on the Waves..Liszt
Concert Paraphrase from Tschaikowsky's Opera, "Eugene Onegin" ..... Pabst

The Starr piano was used.

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ELIAS DAY

director, Frank A. Morgan, manager and Kate Jordan Hewett, secretary.

The faculty includes Elias Day, Oranne Truitt Day, and Clara Mae McCloud in the dramatic department. Leon Marx, Zetta Gay Whitson and Max I. Fishel, violin; Sibyl Sammis MacDermid, Frank B. Webster, Lemuel W. Kilby and Ora Padget Langer, voice; Leon Aubel, French; Katherine Howard Ward, and Marguerite Dresser, piano, and a number of teachers of various orchestral instruments.

Music News will have more to say of this very promising school next week.

STILL MORE MODERNISM

We live in swift times. It seems only a short time since Strauss out-Wagnered Wagner; still more recently that Strauss' audacious light was put out by Scriabine and Schonberg; and now these latte are completely outclassed as regards their modern tendencies by Stravinsky.

The culmination of Stravinsky's art is found in his ballet "Le Sacre du Printeps," which was produced so frequently at Sir Joseph Beecham's Russian Ballet season last month. The main features of this work of Stravinsky are a wilful delight in the morbid, and a deliberate cultivation of discord to its strongest offensive power. In the second scene, gruesome skeleton heads of nameless creatures of the Ichthyosauria species appear in the gloomy middle ground, whilst principal themes are hurled forth on two trumpets proceeding in semitonic combination (or opposition) one to the other.

It is all very clever—diabolically clever—and these composers have the sure touch. But let us make no mistake; such art does not lie along the direct path of progress. The traits which have been specialized and carried to the nth power by Schonberg and Stravinsky were well known to the ancients, to Bach and Beethoven, just as the Cubism idea in painting was as familiar as his breakfast to Albert Durer some four hundred years ago. Tastes must indeed be jaded, and people be blase, to need such strong stimulants to waken them out of their lethargy.—Musical Record.

MILON R. HARRIS

Mr. Harris has returned from his short vacation in Canada and summer school in Indiana and opened his studio Monday, the 8th. His choir at the California Avenue Congregational Church will sing Sunday, the 14th, and each Sunday thereafter. Many new students are already registering for the year and no doubt the Harris Studio will be one of the busy places in Kimball Hall by September 15th.

CLARENCE EDDY IN SEATTLE

Eight hundred persons assembled last evening in the First Baptist Church for its inaugural organ recital, which was given by Clarence Eddy. A magnificent orchestral instrument, under the touch of a master of its technic, with a program of such variety could not fail to please.

The wonderful capabilities of the organ under its modern orchestral assembly were perfectly illustrated during the recital. From the contrapuntal intricacies of a fugue based on the "Old Hundred," arranged by the organist himself, to the simpler melody of an evensong by Edward Johnson, the instrument displayed its wonderful range of capability; sharply contrasting in the thunder of its diapason and the vibrating of the bourdon with the tremolo of the vox humana and the thin treble of its flute in the swell manual, the sound diminishing till the diminuendo was hardly to be heard, and yet the notes pervaded the edifice.

The central feature of the recital was Rogers' "Sonata in E Minor," but the organist's arrangement of Wagner's "Pilgrims' Chorus" was most favored by the audience.

The gem of the evening was a sympathetic rendition of Schubert's "Am Meer," the only number which approached the religious tone. For the modern organ is at least as adapted to opera as to oratorio, and last evening the thin harmonies of Palestrina were conspicuously absent, while Handel and Haydn, Mozart and Gounod gave place to Klein and Sibelius, Dudley Buck (an arrangement of Rossini) and Pietro Alessandro Yon.

Mr. Eddy may be sure of an audience at any time he conducts another recital on the organ of the First Baptist Church.—Seattle Post-Intelligence. (Advertisement.)

THE AMERICAN 'CELLIST

It is gratifying to all lovers of American music to watch the extraordinary advancement of Frederick Preston Search. Enthusiastically American, trained under the best masters of the world, a graduate and post-graduate of the Royal Conservatory of Music at Leipzig, with five years of special virtuoso preparation under the great Julius Klengel, enjoying unique favor under Arthur Nikisch, the greatest living conductor, as a member of the famous Gewandhaus Orchestra, heard often in the chamber concerts of Europe, and himself a most remarkable soloist, having at command a repertoire of over three hundred great concert pieces, young, vigorous and strikingly original, this musical young genius, who is capturing his audiences by storm wherever appearing, has before him a future of most distinguished favor in the musical world. Belgium has its Ysaye, Russia its Elman, Austria its Kreisler, Germany its Klengel, Hungary has had David Popper, Spain now is honored by the great Casals, among the great string masters, and, if we mistake not, America has her own 'cellist, who in time will write the name of SEARCH high on the walls of the Temple of Fame.

During this year Frederick Preston Search is to play over 100 recitals, requiring four trips across the continent. He is to be accompanied by Walter Chapman, of New York, the same brilliant concert pianist who was with him in his sixty recitals of last season. There is this characteristic of Frederick Preston Search, his programs are built with highest art, and he never risks results excepting with his own superb accompanist. Mr. Chapman plays all his accompaniments, no matter how difficult and varied, entirely without manuscript. This, added to the 'cellist's wonderful power and amazing technic, enables Frederick Preston Search to present his audiences with programs and masterpieces of unsurpassable beauty.

DENVER

The following program was given at the close of the summer session of the R. Jefferson Hall Studio:

"Vissi D' Arte" (La Tosca) ..... Puccini
"The World in June" ..... Spross
Mrs. H. C. Beeler
"The Call of the Homeland" ..... Teschemacher
"The Whispering Wheat" ..... Elliott
Miss Irene Oppenlander
"Mattinata" ..... Leoncavallo
"I Looked Into Your Heart" ..... Kahn
Gordon Miles
"Rose in the Bud" ..... Foster
"Eilcen" ..... San Souci
Miss Lillian Argall
"Roses in My Garden" ..... Le Bas
"Tell Me, Was I Dreaming" ..... Bendix
Miss Carolyne Finley
"A Reverie"
"The Brooklet" ..... Salmon
"Paraphrase on German Waltz Theme"
Theodor Salmon
"I Love the Moon" ..... Reubens
"Rose Song" ..... Wood
Miss Marguerite Clark
"I Know Not Love" ..... Warner
"L' Alba d' Amore" ..... Friml
Mrs. E. Horace Adams
"Proposal" ..... Huhn
"Queen of Loveliness" ..... Clarke
R. Jefferson Hall
Mr. Hall and Mrs. Alvah G. Talbot at the piano.

JENNY DUFAU'S CYCLE OF CONCERTS

Jenny Dufau, the brilliant coloratura soprano of the Chicago Grand Opera Company, who has achieved such a distinct success during the summer with opera in miniature at Ravinia Park, has been enjoying that species of hard work—outing—with gusto. Fortunately for Miss Dufau her engagements for the opera are not as early as some others, which enables her to take advantage of a concert season under the Johnston auspices, giving her a series of eleven big concerts in the most important centers in the east, opening with a recital in Carnegie Hall, New York, on October 19. This is one of the most important cycles of concerts thus far announced for the artists of the Chicago organization.

L. DOUGLAS RUSSELL

Mr. L. Douglas Russell, whose success as a concert singer (baritone), and as a teacher, was very great last season has opened a studio at 719 Fine Arts Building and also announces the establishment of the Russell School of Music and Dramatic Art at Seventy-fifth street and Vincennes boulevard.

The faculty in this school will include Miss Louise Cozad, a pianist, whose work has often been detailed in Music News and whose successes have been pronounced. Mr. Isadore Berger, who will have charge of the violin department; Miss Mary Hester Cleary, dramatic art, and Erma Wilson, Guy Allen, and Emma Wetzel, pianists and

David Jacobs, violinist, with others to be announced later.

Mr. Douglass Russell, director of the school, will be in charge of the vocal department. He has had broad and varied experience in the field of music as teacher, singer and director. One of his proudest memories is three years' membership in the unique and justly renowned A Cappella Choir of Northwestern University School of Music from which school he is a graduate. Much of his information regarding directing, the beauty of the unaccompanied human voice, sustained tone production and general vocal effects was gained in this organization under the direction of Dean Peter C. Lutkin and also in a less intimate way as a member of the North Shore Festival under the same leader. He was for several years either solo baritone or director of prominent north shore churches in Glencoe and Highland park. During the season of 1911-12 he directed the Northwestern University Glee Club producing a club that won a trip over the Santa Fe to the Pacific Coast. For several years he has been a successful teacher. During the season of 1912-13 he had charge of the voice department in Drexel Conservatory. His work as a teacher has attracted critical attention while as a singer he has received much favorable comment. His teaching and studies have further equipped him for work in the more unusual branch of voice-work, namely—the cleft-palate. His advanced work as a vocal student has been done under G. A. Grant-Schaefer of whose masterly ideas he is an exponent.

From Rev. Thomas J. Everett, Pastor, Methodist Church, Northwest Indiana Conference.—I have known Mr. L. Douglass Russell for more than a year. The results of his work as I have observed them justify me in saying that he ranks high as a teacher and voice builder. He not only knows how the voice ought to be used, but he can show his pupils how to get the right use of the voice, his ability soon wins their confidence and their success in the use of his methods kindles their enthusiasm. Several young people of my acquaintance who thought they could not sing have developed voice and been able to sing very creditably. Mr. Russell has a fine musical education, is gifted as a teacher and his methods produce results. (Advertisement.)

———♯♯♯———

MAUDE KLOTZ

Maude Klotz made a flying trip from the Adirondacks last week to give a recital on Thursday evening in the Auditorium at Stony Brook, L. I., but notwithstanding her long journey she was in splendid voice and delighted a large audience that came from surrounding towns to hear her.

Miss Klotz was assisted in her program by Zoltan Gyongyoshalaszy, a Hungarian pianist, and Mr. Walter Kiesewetter accompanied her. The program was as follows:

"Tre Giorni," Aria.....Pergolesi
(Concert arrangement by Gyongyoshalaszy)
"Fantasia, C Minor".....Mozart
Mr. Gyongyoshalaszy
"Morning".....Speak
"Lady of Dreams".....Daniels
"Cherry Ripe".....Horn
Miss Klotz
"King of Thule".....Liszt
"On Wings of Song".....Mendelssohn-Liszt
"Rhapsody, No. 8".....Liszt
Mr. Gyongyoshalaszy
Aria, "Un Bel Di".....Puccini
(Madame Butterfly)
Miss Klotz
"Nocturne" }
"Serenade" } .....Gyongyoschalaszy
"Hungarian Fantasia" }
Mr. Gyongyoshalaszy
"Madchen Gluck".....Koemmenich
"Bergere Legere".....Wekerlin
"Chanson Indow".....Rimsky-Korsakow
Miss Klotz

While at Stony Brook Miss Klotz was entertained by Mrs. J. Elliot Langstaff but left on Friday afternoon for the mountains, where she will stay until late in September.

———♯♯♯———

Lewing.—Miss Adele Lewing will resume her piano classes at 1125 Madison avenue, New York, on September 15.

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(Signed) DORA DUTY JONES, Berlin, Germany, April 4, 1911.
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BRIEFER FORM

Melba.—It is said that Melba will make some appearances with the Chicago Grand Opera Company this season.

Whittaker.—Mr. James Whittaker has accepted a position on the faculty of DuPauw University, Indiana.

Scofield.—Mrs. W. C. Scofield will present her pupil, Miss Lillian Malatesta, coloratura soprano, in a song recital on Wednesday evening, October 1, at Kimball Hall.

Blackmore.—Miss Rosa Blackmore of London, England, was a Music News visitor last week. Miss Blackmore is a pianist and expects to locate in Chicago.

Studio Time.—Part time in piano studio for rent. Reception room included. Best location in city. Suite 1516 Maller's Building, 5 South Wabash avenue.—(Adv.)

Corette.—Miss Edith Corette played a recital in dedication of the new organ in the M. E. Church at Libertyville, Ill., being assisted by Miss Carrie Chard and Milan Lusk.

Vernon.—Mrs. Mary Strawn Vernon taught all the harmony classes at the National School of Methods in Lincoln Center during August, her work being extremely successful.

Olin.—Miss Nora Loraine Olin was organist at the Waukesha, Wis., First Congregational Church on last Sunday evening, this being the first time the organ had been used after a general remodeling of the church.

Wisconsin Conservatory.—The Wisconsin Conservatory, William Boeppler, director, remains in the Stephenson Building, Milwaukee, Wis., and opened with very large classes in all departments on last Monday.

Clark.—Miss Ella M. Clark of La Grange substituted all summer for Miss Ora Johnson at St. Paul's Evangelical Church. She also served as organist for the Cook County Association Teachers' meeting at the Willard Hall throughout August.

Fallon.—Miss Rose Fallon acted as soloist at St. Mary's Catholic Church during the August vacation of the choir, and also sang at a recent wedding at Corpus Christi church. Miss Fallon was one of the soloists at the Italian garden party at the residence of Harold McCormack.

Alliance, Ohio.—The new catalog of the Mt. Union-Scio College is at hand and shows a splendid music department under the direction of Herbert Edmund Hutchinson. The courses are very well arranged and the splendid faculty includes many fine teachers, among them being Harry R. Murrison, Ruth Louise Stahl, Mabel Durrette Murrison, Zoe Peter, Grace Shaffer, Ezra H. F. Weis, Austa Belle Speck, Josephine Burrows and Violet Patterson.

Scionti.—Mr. and Mrs. Silvio Scionti have returned from a month's vacation in Colorado. Mr. Scionti resumed teaching at the American Conservatory this week and expects to fulfill a very large number of recital engagements during the season.

Christian.—Chicago friends of Palmer Christian were glad to learn early in the week that the operation for appendicitis which he had to undergo was successfully performed and that he is now on the high road to a rapid recovery.

Bonci.—From Rome comes an interview with Alessandro Bonci, bel canto tenor engaged for his first operatic season in Chicago. It will be remembered he was here last season in recital. The tenor is tactful and praises American audiences highly. What most impressed him, apparently, was the cordial support of a financial sort given by the scattered few of various communities to bring opera or recital to their midst. This, he remarks, is "most admirable in a country where 'subventions' for art are as yet unknown."

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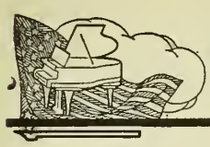

Music in America

WORCESTER, MASS.

During the week the Announcement Book of the Fifty-sixth Musical Festival has been distributed through the mail and by the music houses of the city.

It is larger than in former years, and the cover is crimson and white in design. The design, which was submitted by Miss Marion L. Fosdick of Fitchburg, won the prize offered by the festival management for this book.

The announcement contains the programs of the concerts, a list and brief sketch of the artists, advertisements of local musicians and others. There is a foreword by Dr. Arthur Mees, the festival conductor, which is instructive, and helpful to those wishing to know the policy of the directors of this festival.

He says:

Realizing the musical performances are increasing in number and importance in other than metropolitan cities, the management of these festivals feels it incumbent upon itself to impart to them the distinctive character which should differentiate festivals from concerts taking place in the ordinary course of the season. Towards the accomplishment of this purpose the city of Worcester contributes the most important factor, the one factor which no expenditure of money, no matter how liberal, can provide. The factor is its chorus, recruited from the residents of the city and from the pupils in the public shools, who represent the real lovers of music and the devotees to the musical culture of the community, and who are eager to become familiar with the best choral literature. In further pursuance of its purpose to fulfill the highest mission of musical festivals it has been the aim of the management to choose for performance choral works which can not be produced properly under ordinary circumstances, and which, because of their being of recent date, have the virtue of being novelties. This latter consideration, however, has always been made secondary to that of the intrinsic merit of the compositions as such. In Pierne's "St. Franciscus" (scenes from the life of the most beloved of saints) a choral work has been found which is peculiarly adapted to a festival performance and which will prove unusually attractive to the public. It is of outstanding importance among the works exemplifying the latest tendency in musical composition. The resources it calls for are such as can be provided on unusual occasions only.

A large and efficient chorus, semi-choruses, a chorus of children's voices, eleven children soloists, the very best solo artists, an orchestra of unusual size and capabilities, supplemented by the celeste, large and small bells and a large array of percussion instruments are required for the proper performance of this remarkable composition, which will have its first American production at this festival. Not to speak of the other features, that of the appearance of the children, both as soloists and as choristers, must prove particularly interesting. In the scene given to them alone they impersonate the birds to which St. Francis, according to legend, delivered his sermon. It is an episode delightfully poetic in conception and remarkably felicitous in realization. In striking contrast with the delicately constructed scene are such scenes as the brilliant one of the prologue, descriptive of a fete in Assisi; the dramatic one picturing the appearance of the leper; the realistic one of the miracle of the stimmata, and the tenderly impressive final scene, the death of St. Francis.

Remarkable as was the popularity achieved by Pierne's "Children's Crusade," it is safe to predict for his "St. Francis" even more widespread public approval.

For the great role of St. Francis, Worcester's favorite, the ever popular tenor, Evan Williams, has been engaged.

The work chosen for the repetition at the festival is Verdi's "Requiem," one of the most brilliant and effective of modern choral compositions. In view of the extraordinary opportunities which the "Requiem" offers to the soloist, the board of directors has secured the services of this remarkable quartet, Miss Florence Hinkle, Madame Schumann-Heink, Lambert Murphy and Herbert Witherspoon.

It is apparent, therefore, that the coming festival promises to be in point of artistic excellence and in point of attractiveness to the public at large equal if not superior to any heretofore held in Worcester.

On the back cover an advertisement of the Bancroft Hotel appears. This space has been unused for several years.

An enterprising young music lover, Bernard Wentworth Emmons, had charge of the advertising this year.

♮ ♮ ♮

The Bancroft Hotel

Worcester is rejoicing in the completion of the Bancroft, a hotel costing over a million dollars, superb in architecture, construction, situation (looking out on the old city common, and the City Hall), in convenience, in detail of hospitality for its guests, in service and cuisine.

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To enliven and interest its patrons, a seven-piece orchestra under the leadership of Felix Tush, a noted violinist, will play from 12:30 to 2 p. m.; 4:30 to 5:30 p. m.; 6:30 to 8:30 p. m., and from 10:45 p. m. to midnight daily. From 7 to 10 o'clock Sunday night there will be music

The personnel of the orchestra is, Felix Tush, leader, first violin; Harry Tush, piano; Samuel Tush, 'cellist; John Lewin, second violin; Abraham Feder, clarinet; Louis Noudelman, viola; Jacob Tuschinski, bass.

Mr. Tush has written a new march which he has dedicated to the Bancroft.

In the corridor of the hotel, is a bust portrait of George Bancroft, Ph. D., L. H. D.,

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by T. J. M'Auliffe, which attracts attention at once.

Heroic in size, and blending with the color scheme of the decorations in Georgian design around it, the bronze portrait, vigorous in outline, yet somewhat idealized, faithfully and artistically delineates the photographs, the only guides procurable, from which the sculptor worked. The bust stands to the right of the main entrance above the fireplace.

A hall, with a seating capacity of nearly five hundred, is another feature of this modern hostelry. The roof garden, to be a fact next summer, will be a place for musical and other entertainments. A passenger elevator will take guests to this pleasure spot, and this being the first roof garden in Worcester, it will, without doubt, receive large patronage.

And crowning all is the hotel's absolute defense against fire. It is of steel and concrete construction, and this, together with its elaborate system of fire-escapes make it practically impossible for fire tragedies to occur.

Many noted men were present at the formal opening Thursday night, September 11, including Mayor George Wright of this city, and the mayors of several other cities of the commonwealth.

A New Method of Teaching Rhythm

The Progressive School of Music, Miss Winifred Mayhew, principal, will introduce into its curriculum a new method for rhythmical training, that is called Eurythmics or Esthetic Dancing (the study of musical interpretation through dancing.)

The originator of this method was Jaques Dacroze, born in Vienna in 1865, and appointed professor of harmony in the Geneva conservatory, in 1892. In 1906 the first training course, for teachers, in Eurythmics was given at Hellerau, again in 1907, and in 1909, short courses for teachers were given. In 1910 the brothers, Wolf and Harold Dohrn, built him a college for rhythmical training, at Hellerau, and there children have been developed until they can do three different rhythmical acts at the same time—mark time with the arms, timing notes with the step, and singing in a different rhythm.

These rhythms are taught, 2-4 to 12-4, in equal rhythms: 5-4, 7-4,9-4, in unequal.

Plastic expression of music with the body, sums up the purpose of the training.

This department is in charge of Miss M. Grace Greenwood, graduate of the Faulhaber Normal School of Dancing, Cambridge, who will talk on the subject of Eurythmics, at the progressive school, September 22 and 29.

This is the second year of the school, the eighteenth of Miss Mayhew's work as a teacher of piano, and the faculty includes the principal, the pupil teachers, Lottie B. Gowans, Ruth M. McNally, Flora I. Cole, Mildred Dow, Ernest L. Smith, and Miss Greenwood.

The violin department, and a sight-singing department are additional new features offered this year.

The school opened September 8.

Personal Mention

Mr. Hultman, the well-known pianist, entertained the pianist and composer of Chi-

Lucy J. Hartman
CONTRALTO
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MISS HARTMAN IN "MARTHA"

MISS HARTMAN'S appearances last season in Concert, Oratorio and Opera were uniformly successful.

The following comment was made on her "Messiah" appearance at Winona Lake:

Lucy J. Hartman, of Chicago, sang the contralto solos with a great deal of feeling and beauty. She has a rich and large voice and sang all of her songs with ease and confidence.—Winona Lake Edition.—Warsaw Press.

Lucy Hartman, of Chicago, sang the contralto solos beautifully, for she possesses a voice of great range and beauty and presents a good stage appearance. She was entirely at home in her chosen field and pleased the audience with her rendition of her solos.—Warsaw Daily Union.

. . . Miss Hartman appeared in Winona Lake on two other occasions, when she won the contralto solo prizes in the contests held in the great auditorium in that city.—Warsaw Press.

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cago, David Nyvall Jr., for a day or two last week.

The writer had the pleasure of meeting Mr. Nyvall, who has been secured as the head of the piano department in the Hill Piano School, Jamestown, N. Y., and to fill the position of organist at the Swedish Congregational Church of that city.

Stephen E. Rich, tenor, sang the song by Marshall, made famous on the programs of Mr. McCormack, "I Hear You Calling Me," "The Foggy Dew," and "Mother Macree," other songs sung by the noted Irish tenor, at a concert at Rutland recently. His audience demanded additions to his original program.

LESTER S. BUTLER.

BOSTON, MASS.

The first rehearsal of the Boston Symhony Orchestra, is scheduled for Monday, October 6, Dr. Muck, who has been at his summer place, Gratz, Austria, most of the time during his vacation, and is expected in Boston the last of this month, will be at the desk. The first public rehearsal is set for Friday afternoon, October 10, and the first concert will be given Saturday night, the 11th.

A private concert will be given by the orchestra, in Symphony Hall with Dr. Muck conducting, as one of the entertaining functions to the delegates to the convention of the Bankers' Association, which will be held before the regular concerts of the orchestra season begin.

Auction sales of seats for the Friday afternoon rehearsal October 10, will take place Monday and Tuesday, September 29, and 30, and for the concert Saturday night following the sales will be held October 2 and 3.

The seats are all taken for the series of concerts to be given in Carnegie Hall, New York city. The programs and soloists are not yet announced.

♮ ♮ ♮

Concerts by the Boston Opera House

Frederick Lamb, who gave a very educational and entertaining series of concerts at Worcester, and in other New England and Canadian cities, with an organization selected from the younger artists of the Boston Opera Company last year, has been secured by managing director, Henry Russell, to have charge of all the concerts given by artists of the Boston organization in New England during the season of 1913-14.

Mr. Lamb, whose studio was in the Pierce building, will have his headquarters at the Opera House.

He has already completed arrangements for his company to appear in Worcester, Hartford and New Haven, and tentative plans cover every city in his territory.

These concerts are for the purpose of creating a desire to hear good music, especially opera, and it is believed that the demand for operatic productions will become so insistent in Worcester and other cities approaching it in population and wealth, as to make a limited number financially possible. The crying need of Worcester is an auditorium, or opera house, where opera might be adequately staged.

An agreement has also been made by Mr. Russell for the Boston Opera and Mr. Campanini for the Chicago Opera that allows Mmes. Claussen, Teyte, Saltzmann-Stevens, Riegelman and White and Messrs. Bonci and Giorgini to come from Chicago to Boston for various appearances during the season.

Mr. Urban, stage director of the Boston Opera House, is working upon the dresses and settings for "Monna Vanna."

These will be used in Boston and Chicago. A palace in Pisa, in the early years of the Renaissance and a tent opening upon a prospect of the city blazing with fires of rejoicing for deliverance from siege, are the scenes portrayed.

Zandonai's "Francesca," which will be given in February for the first time on any stage, will be conducted by Mr. Caplet.

Mr. Russell has not yet returned from Europe, being expected about the 27th. Mr. Hubbard, head of the publicity department, and lecturer on the operas given, is making his return slowly from the west, where his vacation has been taken, and will arrive in Boston about the 16th.

♮ ♮ ♮

Reminders

Miss Alice Eldridge, Worcester Festival pianist, will play the Liszt E flat concerto, No. 1, at the Friday afternoon concert in that city October 4.

Mrs. Carolyn King Hunt, pianist of Boston, and teacher in Worcester, is planning a reception for some of the artists of the Worcester festival and her musical friends, at her studio in that city festival week.

Mr. Mudgett, the well-known manager of the Sunday afternoon concerts in Symphony Hall, has returned from Lake Winnipesaukee, and is arranging his schedule for the ensuing season. Although arrangements are practically completed for one or more concerts, formal announcement is withheld for the present.

LESTER S. BUTLER.

ERIE, PA.

Mrs. C. W. McKean, soprano, of the Park Presbyterian Church, gave an informal musicale the other evening at her studio which brought together many Erie people prominent in musical affairs. A delightfully informal program was given by Harry Oliver Hirt, pianist; Mr. Charles Le Sueur, tenor; Mrs. McKean, soprano; Mrs. Edwin H. Brevillier, contralto; Wilson Root Bushnell, baritone; Miss Ruth Bowers, violinist; Mrs. Winifred LeSueur, reader; Albert H. Dowling Jr., composer and pianist. Mrs. Gertrude Colby was the accompanist of the evening.

The Erie Conservatory of Music opened oepned on September 8 with Peter LeSueur, as principal and Charles LeSueur, vice principal. A very interesting season is anticipated.

Franz Kohler, violinist, and Morris Williams, baritone, opened a joint studio in the Majestic Building on September 8th. It is indeed a great honor for Erie to have in her midst one who stands so high in his profession as Mr. Kohler, and while Mr. Kohler lived in Erie earlier in his life, the greater part of the past fifteen years have been spent away from here. The musicians of Erie are very glad to have Mr. Kohler with them again, and it is to be hoped that it will be a long time before he leaves his native city.

The Apollo Club will give its first concert of the season early in October with Mme.

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♯♯♯

WICHITA

Wichita, Kan., Sept. 8, 1913.—The lull is on before the storm. The extreme heat is holding musical activity in the background, notwithstanding the openings of the music schools. The public schools have delayed their openings until two weeks later than usual, and the 15th will see more movement toward study. So far Power-Meyers Conservatory and the Wichita College of Music have begun enrolling. The last named school gives its regular opening faculty concert September 11 and the following is the announced program:

Concerto for piano and orchestra ..... Beethoven
T. L. Krebs and Orchestra
"Why Do the Nations?" (Messiah) ..... Handel
Harry Evans
Rhapsody No. 8 ..... Liszt
Louella Weaver
My Heart at Thy Sweet Voice ..... Saint-Saens
Elsie Randall
Polonaise in A flat ..... Chopin
Study ..... Chopin
St. Francis Walking on the Waters ..... Liszt
Otto L. Fischer
Duet—Watchman, What of the Night? ..... Sargeant
Randall and Evans
Violin Solo—
Romanze ..... Lindberg
Vienna Caprice ..... Kreisler
Liebeslied ..... von Carse
Theodore Lindberg
Ballads—
Bandolero ..... Stuart
Absence ..... Metcalfe
Ben the Bo-sun ..... Adams
Harry Evans
Wanderer Fantasie, Piano and Orchestra ..... Schubert-Liszt
Otto L. Fischer

"The Pirates of Penzance" will be given the first week in October by home talent at the Crawford Theater.

Mrs. Frederick Hella, soprano, of Wichita, was one of the soloists of the Denver Symphony Orchestra this summer.

Miss Leida H. Mills, who managed many excellent musical offerings here in the past, has moved to Portland, Ore. Miss Mills was at the head of the movement which brought here the London Symphony, Cincinnati Symphony, Schumann-Heink, Bonci, Elman, Nordica, and similar attractions and to her is due a great deal of the musical advancement of Wichita.

The third annual Wichita Fair and Exposition brings Thaviu and his band, October 8 to 18. Daily concerts will be given at the Forum.

For those who take music less seriously the announcements of the coming of Rose Stahl, Lillian Russell, Olive Vail and of Joseph Sheehan in "Salome" will be of interest. These will be at the Crawford. Minnie Maddern Fisk, Walker Whiteside, E. H. Sothern and Julia Marlowe in Shakespearean roles will balance in dramatic offerings the musical stars to be presented by the Wichita Chorus, a list including Paderewski, Schumann-Heink; Elman, Alma Gluck, McCormack, Evan Williams and others.

Mr. and Mrs. Ralph Brokaw played Chautauquas this summer in Kansas, Oklahoma and Missouri, playing preludes for lectures by ex-Governor Richard Yates of Illinois, ex-Governor Buchtel of Colorado, and Senator Bentley of Kansas.

Leo C. Bryant, violinist, with the Power-Meyers Conservatory, has moved to Dallas, Texas. Ralph Brokaw has taken over his classes and takes charge of the department in the Power-Meyer School.

Mrs. Jetta Campbell Stanley, soprano, leaves soon for study in New York City.

Wonderland Park closed this week. The big musical attraction there this season was Ferullo and his band in a short engagement.

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Credits for Music Work

The Musicians' Club formed last year has accomplished one important tour de force if no other, and one significant of the value of a similar club in any city. It has been working on the establishment of a credit system for music in the schools for music study done outside, and have this fall been able to evolve a system whereby the high school student may receive a possible one-half credit for his work outside. This step looks important musically, as it secures credit recognition for the study in the high school at least, and is one big step for the art. This seemed to be the most important item at hand and while at this time your correspondent can not give the detailed plan whereby credited teachers will be listed, that part of the work is expected to be in the hands of the Musicians' Club, and a committee will no doubt be appointed to make the list.

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LIMA, OHIO

Local music patrons will be supplied, this coming season, with even more than the usual quota of good attractions, the supply being due to the activities of the Women's Music Club and to the ventures of churches in the entertainment field.

Madame Louise Homer will open the winter festivities in a song recital at Memorial Hall, early in the month of October, followed on October 16th by Clarence Eddy, concert organist, assisted by Mrs. Orville Thompson, soprano, appearing at Trinity Church, where Handel's "Messiah" will be heard on December 18, directed by Miss Millie Sonntag, with a chorus of eighty-five, a capable orchestra and soloists of renown, yet to be selected.

Sousa's Band will play in the Faurot Theater during the holidays, and the Dunbar Operatic Quartet will give a characteristic program at Memorial Hall on January 8. On February 18 Frederick Stock and the Chicago Symphony Orchestra will appear in the same huge auditorium. Jennie Dufau, soprano, will sing there in concert on the night of March 12, and the Music Club will conclude its season with Vera Poppe, South African violoncellist. She is to appear at the Market Street Presbyterian Church.

Local singers will produce "Ahasuerus" on September 30 and October 1, 2 and 3. The Aborn Company will sing "Chimes of Normandy," and another yet to be selected, during mid-winter.

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DENVER

The ninth symphony concert of the summer season given by the Denver Philharmonic Society, Horace E. Tureman, director, took place at Elitch's Gardens on Friday afternoon, August 15.

The opening number was Dvorak's overture, "In der Natur." This is a typical ex-

pression of the composer's love for nature, and one has to interpret for himself the moods the music suggests.

Mrs. Theresa R. Eells, pianist, was the soloist. Her number was "Concerto in D Minor" (piano and orchestra) by Rubinstein. Mrs. Eells is the possessor of a clear and facile technic and an excellent sense of rhythm. She has won for herself the position of a conscientious and earnest musician. Her public work shows most careful preparation.

The orchestra was in excellent form and gave a fine reading of one of the best programs it has offered during the season.

The last two numbers were "To a Vanishing Race," Cadman (string orchestra), and dances from the opera "Prince Igor," Borodin. These last were received with great enthusiasm.

The concerts at Elitch's will close Friday, August 29. The program will be Wagnerian. Mrs. Delia Donald Ayer, a soprano of grand opera fame, is the soloist.

We people of Denver feel we owe an immense debt of gratitude to the Elitch-Longs. For many years each summer we have been privileged in hearing music of the highest order at their beautiful gardens. Their motive in presenting these concerts has been altogether altruistic, for the thought of pecuniary gain has been eliminated. They have made for themselves a reputation that is founded on something fine and strong—their unselfish giving of what has proved to be an uplift, a stimulus to the cause of music in our beautiful city.

IDA WELKER.

LOS ANGELES

Calvin B. Cady of New York, assisted by Josephine Large, has conducted a summer school in Los Angeles, Vernon Spencer also having made a specialty of summer work.

The $30,000 guarantee fund is about complete for the Symphony Orchestra, under the business management of Mr. Frederick H. Toye. At a luncheon with Mr. Adolph Tandler, the new director, I learned the plans for the season, which are quite ambitious and with the experience of the leader and the excellent ability of the orchestra membership, the season's course will be a musical success.

The key center will be Beethoven, with a centennial Wagnerian program. Richard Strauss, Glazounow and the modern of great ideas will have due consideration and the climactic work of Beethoven's Ninth Symphony, with the Choral auxiliary, to crown the season's study and presentation.

The season will open in November.

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Riccardo Lucchesi, composer of "Marquise de Pompadour," has left for New York to supervise its presentation in that city early in the season.

An enjoyable musical evening at the home of Miss Adele Olney was given last evening, a program of merit and interest was rendered. The pianists were Miss Olney, Mrs. Louise Clark, and Mr. L. H. Campbell.

The vocalists were Mr. Walter H. Olney, baritone; Mr. R. T. Roberts, baritone, who gave two Welsh songs, and an English selection. The writer, basso cantante, gave several solos.

S. W. MOUNTZ.

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Editorial

A BIG NOVELTY FOR MINNEAPOLIS

With musical Europe all agog awaiting the first performance of Richard Strauss's latest orchestral work, "Festliches Praeludium," dedicated to the opening of the new "Konzerthaus" in Vienna, Sunday, October 19, word comes from Emil Oberhoffer, conductor of the Minneapolis Symphony Orchestra, announcing that he has been offered and accepted the rights for the first American performance of this important work. He states that he will use it as the opening number of the first concert of the season, Friday, October 24, just five days after the Vienna performance.

At the request of Dr. Strauss publicity concerning the work is to be withheld until after the Vienna concert, but so much is known, that the work is sensational, and tremendous in its climaxes.

Mr. Oberhoffer is in Berlin and will sail for this country at the end of the month.

SOME EARLY FALL CONCERTS

As a sample of the excellence of the work being presented in many quarters, Music News today prints several programs which were received during the week:

♮ ♮ ♮

Indianapolis

The Indianapolis Conservatory presented Charles H. Gabriel, pianist and Johann Berthelsen, baritone, in the following program, on Sept. 12:

Toccata and Fugue ..... Bach-Tausig
Mr. Gabriel
Wanderlied ..... Schumann
Am Meer ..... Schubert
Ungeduld ..... Schubert
Mr. Berthelsen
Pastorale Varie ..... Mozart
Nocturne, F Major ..... Chopin
Prelude, D Minor ..... Chopin
Mr. Gabriel
At Dawning ..... Cadman
Mifanwy ..... Forster
Mr. Berthelsen
Sarabande ..... Debussy
Prelude ..... Debussy
El Mogrado (From Suite for Orchestra) .....
..... Charles H. Gabriel
Mr. Gabriel
Prologue, I Pagliacci .....Leoncavallo
Mr. Berthelsen
Rhapsody, Op. 11, No. 3 ..... Dohnanyi
Mr. Gabriel
Miss Alta M. Randall, Accompanist

♮ ♮ ♮

Denver

Mr. Paul Clarke Stauffer presented his pupils last Saturday in this program:

Concerto D Minor, Allegro ..... Mozart
Cadenza by Hummel
Gertrude Gibson
(A little artist pupil of 10 years)
Six Preludes Op. 28—Nos. 1, 2, 19, 17, 5, 16 ....
..... Chopin
Elfentanz ..... Popper-Kundinger
Maynard Andrus
(A "Summer School" pupil only)
Six Preludes Op. 28—Nos. 4, 10, 6, 18, 9, 22 .....
..... Chopin
The Two Larks ..... Leschetizky
Etude in E Major ..... Thalberg
Dora Vandebergh
(A member of the Teachers' Certificate Class)
Six Preludes Op. 28—Nos. 15, 8, 21, 11, 12, 24....
..... Chopin
Etude Japonaise ..... Poldini
Etude Chinoise Op. 25, No. 3.....Arensky
Blanche Havnes-Jacobs
(Member Artists' Class)—
Song Cycle, Love's Epitome.....Salter
Since First I Met Thee
In the Garden
She Is Mine
Dear Hand, Close Held in Mine
Requiem
Filomena Sarconi
(Member Teachers' Certificate Class)
Symphonic Variations .....Franck
Maynard Andrus
Six Preludes Op. 28—Nos. 15, 8, 21, 11, 12, 24 ....
..... Chopin
Puck .....Phillipe
Gertrude Gibson
Concerto D Minor, Moderato.....Rubinstein
Blanche Haynes-Jacobs
Orchestral Parts to Concertos and Symphonic Variations on Second Piano—Mr. Stauffer

♮ ♮ ♮

Mr. Carl Fallberg, pianist, and his wife, Mme. Gunhild Sjoestedt, soprano, gave the following program at the Central Christian Church of Denver last Thursday evening:

Ballade in form of Variations.....Grieg
Prolog
A Mother's Sorrow } .....Grieg
Ragnhild
Echo Polka .....Hebbe-Dannstrom
Nocturne F Sharp Major.....Chopin
Polonaise A Flat Major.....Chopin
Shadow Aria from "Dinorah".....Meyerbeer
Castilian Dance .....Albeniz
Rhapsodie, C Major.....Dohnanyi
Mandoline
Rain } .....Debussy
Merry Go Round

♮ ♮ ♮

Frankfort, Ind.

Miss Lyravine Votaw of Chicago sang the following program on September 4, illustrative of "Child Life:"

Bed-time Stories—
The Sandman .....Brahms
Rock Him to Sleep.....Bingham
Mighty Lak' a Rose.....Nevin
A Necklace of Love.....Nevin
Nursery Rhymes (Represented by Living Pictures)—
By Elizabeth Coolidge
Little Miss Muffet
This Little Pig
Little Boy Blue
By Edmund Rickett
Pat-a-Cake
Baby Bunting
Little Bo-Peep
Jack Horner
Mistress Mary
The Old Woman
Favorites with Little Folk—
By Jessie Gaynor
The Little Shoemaker
The Tulips
The Woodpecker
Sweet-Pea Ladies
Turkey Gobbler
Jerushy
Daisies .....Hawley
The Red Parasol.....Bingham
The Balloon Man.....Bingham
Up in a Swing.....Nevin
The Cuckoo Clock.....Grant-Schaefer
Character Songs of Children in Other Lands
(Represented by Children in Costumes)—
By Otto Miessner
Holland
Greenland
China
Japan
Scotland
Germany

THE LULL BEFORE THE STORM

As far as Music News knows there was not a single concert in Chicago last week, and very few the week before, the appearance of David Bispham at The Majestic

(Continued on Page 20.)

Music News

Music in Chicago

OPERATIC NOTES

William Lines Hubbard, for many years musical critic and musical editor of the Chicago Tribune, who for two years past, has been associated with the Boston Grand Opera, visited friends in this city a few days this week, on the way from his home in California to his place of occupation in Boston. Mr. Hubbard is optimistic over the outlook for opera in Boston this season, considering that it will surpass all previous records.

Marta Wittkowska, the most promising singer and the best study of all the young singers who have appeared in the Chicago Grand Opera Company, who sang contralto roles here the first season of opera, and mastered no less than seven grand opera parts, new to her at that time, has developed into a dramatic soprano and last year filled leading roles at the grand opera at Frankfort-on-Main, and in Hamburg. This year she has been engaged for the opening season at Covent Garden, and will make her first appearance on November 3, creating the title role in "Jeanne d'Arc." On the 6th, she will sing at that famous opera house, "Isolde." During the season, she is booked to appear in her successes of last season in Germany, in "Fidelio," "Brunnhilde," "Salome," and "Carmen."

The domain of the stage is so frequently neglected, it may be comforting to the song birds to know that this important residence of art in the Auditorium, has been thoroughly renovated, redecorated and refurnished, during the summer, as far as it concerns the dressing rooms.. In order to provide for contingencies of temperament. as well as sanitary surroundings, the management has put on three coats of paint, and then covered it with a coat of white enamel. New carpets and new furniture have also been provided for all the dressing rooms.

A delightful story is told of Aristodemo Giorgini, one of the noted group of tenors, associated with the Chicago Grand Opera Company, indicating that Cupid still has the call, outside the calloused world of commercialism. He had studied four years under the greatest possible difficulty, occasioned by financial stress, and finally after singing at minor opera houses, received a contract to sing at La Scala, to replace the famous Russian tenor, Sobinoff. The manager announced that he must appear in "Don Pasquale," in two weeks. It was a wonderful opportunity, and while the young tenor was profoundly sensible to the compliment, he said that he must have a week's more time. The manager in great wonder, remarked: "Why? Why, this is the opportunity of a lifetime." Thereupon, the young tenor remarked: "I am engaged to marry a girl, my sweetheart, in Naples, in two weeks from today. My first duty is that." The manager conceded the point in favor of sentiment. Giorgini appeared a week later than scheduled, and made a pronounced hit. It is possible he may appear in that role during the Chicago season.

On next Monday the chorus school of the Chicago Grand Opera Company, will commence its sessions at the Auditorium, under the direction of Chevalier E. B. Emanuel. The advantage of this organization, offering free instruction in all the operas of the repertoire, is unequaled. Application for voice trial should be made to Director Emanuel, in person, Monday morning at 10:30.

Glenn Hall, the tenor, formerly with the Metropolitan Grand Opera, who was announced as appearing with the Chicago Opera Company, will not be connected with that organization. He has signed a contract for light opera, to which he is better adapted.

AMERICAN CONSERVATORY

The twenty-eighth season of the American Conservatory opened most auspiciously, the attendance exceeding that of any previous year, especially the non-resident students being strongly represented. Every member of the faculty of seventy artists has resumed his work with the exception of Adolf Weidig who will arrive October 1st from his vacation abroad.

But few new instructors have been added to the faculty, the majority being familiar names long prominent in musical affairs of this city and recognized as among the finest artists in this country.

The high class of numerous advantages offered to the students will be fully maintained, including the superior Teachers' Training School with its many lectures on important musical subjects, the Children's department under the capable direction of Louise Robyn, the Students' Orchestra under Herbert Butler and the Saturday afternoon series of recitals by both the faculty and advanced students.

The classes of the Dalcroze system of Eurhythmics will be a new department of absorbing interest to music students. Miss Lucy Duncan Hall, who has lately returned from abroad where she had a thorough training under the personal direction of Dalcroze at Hellerau, Germany, will be in charge.

BALLMAN HAS A BIRTHDAY

Martin Ballman, the very popular band and orchestra leader, who made so great a success at the Cotton Exposition at Galveston in August and who has been playing at Forest Park the past three weeks, celebrated a birthday on Friday last and his friends helped him to make it a memorable occasion.

On Friday evening his entire band followed him all the way from Forest Park to his home in Edgewater and gave him a midnight serenade, after which festivities were indulged in the Ballman home until the early morning hours.

On Saturday night the management of Forest Park gave Mr. Ballman a very handsome gold medal and the employes of the park contributed a great basket of roses, both these being presented on the stage and a speech being made by the manager, which was notable indeed.

This gentleman said that although Ballcan confessed to but forty-five years of life it yet seemed, from his musical attainment that he must certainly be seventy-five, while his appearance was such as to justify the belief that twenty-five was the limit.

Mr. Ballman declined to make any spoken response to all this felicitation, but indicated, through his spokesman, that he would play "as much as the audience wanted." This came near being an impossible promise for encore followed upon encore for a half hour or more.

The work of the band at this time was excellent. In the marches and other dance pieces as well as in those popular songs which the general public likes so well Ballman and his men are of supreme excellence. There is certainty of rhythm, brilliance in the coloring and always light and shade in pleasing measure. As a sample of what they really can do, when the public allows it, Mr. Ballman presented an arrangement of "Lohengrin," which was good music in

REFLECTIONS FOR PIANOFORTE STUDENTS

By SIDNEY SILBER

You may quite reliably judge of the mental emotional calibre of a pianist by his programs, for programs are artistic creeds. If the artist "lives up" to his creed, your anticipations will be realized.

Do not judge an artist's progressiveness by the number of novelties which he presents. Judge him solely by the kind of novelties and the manner of their presentation.

Plasticity is one of the pianist's most valuable assets.

Many so-called artists and musicians are only musicologists. They know a great deal about music—but they do not MAKE music.

The world-at-large is neither interested nor inclined to acknowledge young struggling artists. They must fight for recognition. They must create a demand for their services.

There are three kinds of pianists, viz: (1) Those who have something to say and whose technical equipment is adequate; (2) those who have nothing to say and who would not have, even though their technic were adequate; (3) those who have something to say, but whose technic is inadequate—all of which is but another way of saying that there are good, bad and indifferent pianists in the world.

It is easier to be novel than original in interpretative art.

Belief in yourself, plus inspiration of a superior and sympathetic instructor will make you as good a pianist as you were intended to be.

Don't aspire to become a "second anybody." The world is not interested in seconds.

Piano playing, at its best, is musical photography. If you desire musical oil-painting, you will have to look for it in a first class symphony orchestra.

It matters little whether an artist becomes great in the interpretation of small forms (de Pachmann) or in the large forms (Busoni). Fresco and miniature each have a legitimate place in the esteem and affection of real art-lovers.

It matters less what you play than HOW you play.

The great messages in music remain eternally new if "re-created" by great artists.

In spite of the awe-inspiring numbers of public pianists, the number of really elect may still be counted on the fingers of both hands.

The piano is the easiest musical instrument to learn and the most difficult to play.

(Concluded)

every sense of the word and which was received also with acclaim.

Mr. Ballman soon after the close of the summer season will begin work at rehearsals for the Sunday afternoon concerts which he is to present at Lincoln Turner Hall throughout the winter, beginning in October. C. E. W.

AT ORCHESTRA HALL

The twenty-third season of the Chicago Symphony Orchestra, Frederick Stock conducting, will open October 17 with this program:

Overture, "Academic Festival".....Brahms
Symphony No. 7, A major, Opus 92, poco sostenuto-Vivace, allegretto, presto, allegro con brio .....Beethoven
Rondo, "Till Eulenspiegel's Merry Pranks"....Strauss
Suite, "Petite," barcarolle, cortege, menuet, danse ..... Debussy
Symphonic tableau, "The Kremlin," Opus 30..... ..... Glazounow

Among the soloists to appear at the twenty-eight Friday afternoon and Saturday evening concerts this season will be the following:

Vocal—Mme. M. Matzenauer, Leo Slezak.
Piano—Ignace Paderewski, Harold Bauer, Leopold Godowsky, Mrs. Fannie B. Zeisler.
Violin—Eugene Ysaye, Fritz Kreisler, Jacques Thibaud, Carl Flesch, Harry Weisbach, Hugo Kortschak.
Harp—Enrico Tramonti.
Violoncello—Jean Gerardy, Bruno Steindel.

The Chicago Chamber Music Society announces seven concerts to be given on Thursday afternoons in Orchestra Hall foyer. The organizations engaged are the Chicago String Quartet, the Chicago Wood Wind Choir, the Kneisel Quartet and the Flonzaley Quartet. The dates are:

December 4—The Chicago String Quartet.
December 18—The Chicago String Quartet.
January 15—The Chicago Wood Wind Choir.
January 29—The Kneisel Quartet.
February 19—The Flonzaley Quartet.
March 19 The Chicago String Quartet.
April 7—The Chicago String Quartet.

The Wessels & Voegeli management announces the appearances of the following artists in recitals and concerts for the coming season:

Violinists—Jan Kubelik, Fritz Kreisler, Eugene Ysaye, Jacques Thibaud, Harry Weisbach.
Pianists—Ignace Paderewski, Leopold Godowsky, Harold Bauer.
Ensemble—New York Philharmonic Society; The Flonzaley Quartet.
Vocalists—Mme. Melba, Edmund Burke, Miss Maggie Teyte, Miss Julia Culp, John MacCormack, Mme. Clara Butt, Kennerly Rumford, Miss Alice Nielsen.
Violoncellist—Jean Gerardy.

The first recital of the season will be given in Orchestra Hall on Sunday afternoon, October 5, by Jan Kubelik, the Bohemian violinist, and one week later, October 12, in the same hall, Mme. Melba will be heard. The following Sunday, October 19, Miss Maggie Teyte will make her first appearance in Chicago for the season at Orchestra Hall.

THE MAGNUS STUDIOS

Contrary to her custom, Mrs. Florence Magnus has already opened her Fine Arts Building Studio, this being a month earlier than usual, this concession being made to the very large class of pupils insisting on an early resumption of work with this excellent voice teacher.

Associated in the studio with Mrs. Magnus is her son, Rudolph Magnus, a tenor with most pleasing voice and personality

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Anniversary Number

The Fifth Anniversary Number of Music News, which will be dated October 10th, 1913, is already assured to be a splendid success.

The advertising space has been subscribed to a very large degree—but there is still some of it for sale. Make your reservations promptly, please. Call, Write or Telephone, Harrison 7169.

Music News

and also a teacher who has been very successful in his work.

Mr. Magnus has classes in Hinsdale and will also devote two days a week to the work in the Mary Wood Chase School, besides continuing his classes in the Magnus Studios.

———♯♯♯———

PREMIER FACULTY RECITAL

The first faculty program of this season in Chicago and the very first of the new Russell School of Music and Dramatic Art, was held at the Auburn Park M. E. Church on Tuesday evening, the participants being Mr. L. Douglas Russell, baritone; Miss Louise Cozad, pianist; Miss Mary H. Cleary, reader, and Mr. Isadore Berger, violinist, Miss Cozad acting also as the accompanist and accomplishing her work in that field with much distinction.

A motto on the back of the announcement of the school reads: "Music is Love in search of a word," and surely, in this concert the "word" was found in the group of short songs given by Mr. Russell for, here was an exposition of musical interpretation and a correctness of poetical insight rarely encountered.

Mr. Russell showed his good voice and his fine method in a "Messiah" aria earlier and in this number entirely convinced the audience of his sincerity and his musicianship—but, the four songs, "The Horn" (Flegier), "Boat Song" (Ware), "Banjo Song" (Homer) and "The Road" (Armstrong) not only formed the keystone of the program, but it was indeed an unusual accomplishment along the line of expressive singing.

Mr. Russell has a voice which does his bidding readily and his presence and style are very good—but, it is in his sincerity of interpretation and his deftness in reading text that he excels—and on Tuesday this group was made wonderfully potent by the certainty with which it was presented, the absolute clarity and meaningfulness of the text enunciation and the poesy with which it was overspread.

Miss Cozad played the "Hungarian Dance" (Brahms) in which she so excels as an opening number and later was heard in the Grieg "Sonata" entire. This stupendous work was given with absolute truth as to its varied content and with a warmth and breadth of musical feeling very unusual.

Mr. Berger played the "Rondo" of Saint-Saens with fine tonal quality, in spite of the fact that the movement was too slow, and pleased greatly in Schubert's "Serenade," his second group not being heard by this writer, while Miss Cleary, a reader of distinguished gifts held close attention to her numbers.

Mr. Russell is to be distinctly congratulated on the auspicious opening of his school and the fine showing made by his faculty.

Situated at Vincennes and Seventy-fifth streets, this school has a splendid field all to itself and with such excellence of courses and teachers as are shown in the catalog and were further emphasized in the program of Tuesday evening, it is very easy to predict distinct and constantly growing success.

C. E. W.

———♯♯♯———

JAPANESE FESTIVAL

A Japanese Fantasi, under the management of Fannie E. Warren, will be given on next Friday afternoon at 2:30, with the picturesque garden of Mrs. A. W. True's residence in Hinsdale as its setting. "A Flower of Yeddo," a quaint Japanese playlet, will be produced under the direction of Miss Frances Donovan. The beneficiary is the portrait prize fund of the Municipal Art League of the Chicago exhibition committee.

The complete program for the afternoon's entertainment follows:

A JAPANESE FANTASI

Song Cycle "Sayonara" ..... Cadman
Helen Abbott-Beifeld

A Flower of Yeddo
(Japanese Comedy)

Adapted from the French by Victor Mapes.

Cast:

Kami ..... Miss Louise Suess
Sainara ..... Miss Violet Weyland
Musme (Sazhima) ..... Miss Miriam Doyle
Taiphoon (Djouros) ..... Miss Frances Donovan

The action takes place in an arbor of Kami's little country house, near Yeddo.

Danseuse ..... Miss Frances Benedict

The dances include:

Japanese Etude
The Danza ..... Chadwick
Punchinello ..... Herbert
"One Fine Day" from Madame Butterfly.....Puccini
Helen Abbott-Beifeld

———♯♯♯———

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Churches

FESTIVAL SERVICE AT ST. JAMES' CHURCH

Sunday, September 21, at 4 o'clock in the afternoon, will be held the first festival service for the season at St. James' Episcopal Church, Cass and Huron streets. The choral service will be sung by the vested choir of forty men and boys, and the anthems to be used are as follows: "Grieve Not the Holy Spirit" by Stainer and "Praise Ye the Lord" (the 150th Psalm) by Randegger. The "Magnificat" and "Nunc Dimittis" will be sung to the setting in B flat by P. C. Lutkin. Mr. John W. Norton, organist and choir master, will be the soloist for the occasion. His program follows: "Cantilene" by Wheeldon, "March of the Priests" Mendelssohn, "Indian Summer Sketch" by Brewer, "Lied des Chrysanthemes" by Bonnet, "In Summer" by Stebbins and the Guilmant "Grand Choeur" in E flat.

These festival services are held the third Sunday in each month, from September till June, and some of the soloists to be presented during the present season will be Mr. Robert Birch, organist; Miss Florence Hodge, organist; Mr. John R. Rankl, baritone; Mr. Harrison M. Wild, organist; Mr. George Fraley, baritone; Dr. Francis Hemington, organist; Mr. William Belknap, organist; Masters Paul Alexis Heise and Earl Abramson, sopranos, and others to be announced later.

SAINT PETER'S

The regular monthly festival services of St. Peter's Church choir will be resumed next Sunday evening at 7:30 o'clock and thereafter, on the evening of the third Sunday of each month.

The choir, under the direction of Herbert E. Hyde, organist and choirmaster, will sing the following program: Buck's "Sing Alleluia Forth," Gounod's "Unfold Ye Portals Everlasting" and a "Magnificat" and "Nunc Dimittis" by Aitken.

Following the service Mr. Hyde will give a brief organ recital consisting of the D Minor Fantasia and Fuge of Bach; Three Pieces, Chauvet; Toccata, Fifth Symphony, Widor.

SECOND BAPTIST CHURCH

Second Baptist Church has engaged Mrs. E. N. Bonney of Oak Park as soprano soloist. The organist engaged is Byrl E. Ballard recently of Janesville, Wis.

Miss Ethel Hall of Oak Park is retained as contralto.

J. Whelden Williams, tenor, sung last Sunday evening.

The choir is under the direction of Edward Clissold.

ST. JAMES' M. E. CHURCH

Music program for Sunday morning, September 21:

Organ prelude: "Chorale and Andante".....Bartlett
Hymn:
Response by Choir.....Hanscom
Anthem: "To Him Be Everlasting Praise".....
(Daughter of Jairus) .....Stainer
Gloria Patri
Anthem: "Art Thou Weary".....Tina Mae Haines
(See Hymn No. 293)
Offertory: "Mary and the Evangelist".....Massenet
(Mary Magdalene)
Hymn:
Response by Choir.....Burdett
Organ Postlude: "March for a Church Festival"....
.....Best

CHURCH CHOIR

Miss Naomi Nazor .....Soprano
Miss Esther May Plumb .....Contralto
Mr. Frank Barnard .....Tenor
Mr. Charles F. Champlin .....Bass
Miss Tina Mae Haines .....Organist and Director

Sopranos—Agnes Roberts, Martha Harris, Helen Rubel, Louise McKee, Lola Leathermann, Margaret Brayton, Anna Hoerger.

Altos—Emma Jenkins, Mildred Marshall, Martha Schiller, Ruth Brayton, Charlotte Upp, Myrtle Mason.

Tenors—Davies Lazear, Ben Cox, Jean Van Arsdel.

Bassos—Earl Newman, C. F. Alfvin, Angus Chassells.

BACH CHORAL SOCIETY

The first rehearsal of the Bach Choral Society, John W. Norton, conductor, will be held in the regular rehearsal hall, 4039 West Madison street, Monday evening, October 6. Applications for active membership are now being received by the business manager, Harriet Martin Snow, 64 East Van Buren street (in Summy's Music Store), who will make appointments for trial of voices.

Mr. Norton has already organized the Boys' Choir which will be used in addition to the regular chorus of mixed voices in the first concert, and they have had several splendid rehearsals.

BORROFF PUPIL ENGAGED AT EMPORIA

Carl Lundegren, a pupil of Albert Borroff, has been appointed to take charge of the vocal department of the Kansas Normal School at Emporia, Kas.

A MUSICAL CATECHISM

A neat little book "compiled by a Professional Musician," contains 101 of the most important Theoretical Questions, with very concise and sensible answers, couched in language at once scholarly and simple.

This book, though so modestly assigned to "musician," is really the work of Petrowitsch Bissing, a serious minded and thoroughly artistic violinist who has recently taken a studio in Kimball Hall.

TEACHERS' CHORUS

The Chicago Teachers' Chorus for Women is now forming under the guidance of a committee from the Chicago Principals' Club. Mr. O. E. Robinson will be the director of this unique chorus and the first rehearsal will be held on Friday evening, October 3, at 7:30, in the Principals' Club room, Mallers Building, Chicago.

Williams.—Mr. Evan Williams will give a song recital at Carnegie Hall, New York on November 7.

People & Events

CORNELIUS VAN VLIET

Few artists have appeared in America during the past decade whose work has so quickly won a place in the first rank and

MRS. ELSA VAN VLIET

who have been so enthusiastically received by the public as has Cornelius van Vliet, the Dutch 'cellist whose picture appears on the front page of Music News today.

Mr. van Vliet is a 'cellist whose technic is of the transcendent variety and whose

CORNELIUS VAN VLIET

musicianship is on a correspondingly high plane.

His tone is so rich and vibrant and his musical feeling so fine that each interpretation offered by him is convincing and beautiful.

Mr. van Vliet, contrary to most European artists who have come to America, spends his entire time here and does not consider it necessary to go to Europe for the summer.

During the past month Mr. and Mrs. van Vliet have been living at their summer home at Lake Minnetonka, Minn., the pictures showing both these artists and also their cottage.

Cornelius van Vliet will continue his work as solo 'cellist with the Minneapolis Symphony Orchestra during the coming season and will also play extensively in recitals throughout the country.

Elsa van Vliet, who has a soprano voice of much beauty, was born and educated in Tireuse (Italy), her father being German and her mother a Viennese. Mr. and Mrs. van Vliet were married in Munich and made

SUMMER HOME OF MR. AND MRS. VAN VLIET AT LAKE MINNETONKA

their home in Vienna previous to their coming to America.

Mr. and Mrs. van Vliet say that their summer at Lake Minnetonka has been the most pleasant of their lives.

———♯♯♯———

Whittaker.—Music News inadvertently gave the impression last week that James S. Whittaker, who has just been elected to the faculty of the De Pauw University at Greencastle, Ind., would give up his Chicago teaching. As a matter of fact, Mr. Whittaker will continue his Chicago work at his studio, 606 Fine Arts Building, on Mondays, making the trip from De Pauw every week for that purpose.

———♯♯♯———

James.—Miss May Rosella James, soprano, spent seven weeks at Colorado Springs and Denver during the summer and sang in the latter city in a number of concerts, as also at St. Mary's Church for three Sundays.

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MINNEAPOLIS ORCHESTRA

In a letter received at the office of the Orchestral Association of Minneapolis, Mr. Oberhoffer, conductor of the Minneapolis Symphony Orchestra, and at present in Europe, announces the following partial list of works to be performed or under consideration for performance this winter.

♮ ♮ ♮

First Performance in America

Richard Strauss—Festival Prelude, Op. 61, for grand orchestra and organ. (Written for the dedication of the new concert hall at Vienna, Sunday, October 19. This number will open the program of the first concert, Friday, October 24, and will be the second performance anywhere of Strauss's latest orchestral composition.

Arthur Hinton—Symphony No. 2, in C minor. (First produced by the London Symphony Orchestra in London.)

Hugo Alfven—Symphony No. 2, in E major. (Produced at the Swedish Musical Festival at Stuttgart.)

♮ ♮ ♮

First Time in Minneapolis

Symphonies—

Hadley—Symphony, "North, East, South and West."

Rachmaninoff—Symphony in E minor.

Schumann—Symphony No. 3, E flat major. "Rhenish."

Symphonic Poems—

Saint-Saens—Symphonic Poem, No. 4, "La Jeunesse d'Hercule."

Rachmaninoff—Symphonic Poem. "Die Toteninsel," Op. 29.

Richard Strauss—Rondo, "Till Eulenspiegel's Merry Pranks," Op. 28.

Debussy—Prelude to "L'Apres-Midi d'un Faune."

Tschaikowsky—Fantasia, "Francesca da Rimini," Op. 32.

Suites—

Charpentier—Suite, "Impressions d'Italie."

Dohnanyi—Suite, Op. 19. New).

Foote—Four Character Pieces, (Op. 48), from the "Rubaiyat of Omar Khayyam."

Sinigaglia—Suite, "Piemonte," (sopra temi popolari), Op. 36. (New).

Sibelius—Suite, "Scenes historique," Op. 66. (New).

Miscellaneous—

Stenhamer—"Midwinter," Op. 24.

Ravel—Valses nobles et gallantes.

Delius—A Dance Rhapsody.

Humperdinck—Three pieces from "Die Koenigskinder."

Hahn—Suite for Woodwinds, harp and piano.

Wagner—"Schmiedelieder," from "Seigfried."

Weidig—Capriccio. (New).

In addition to the above numbers Mr. Oberhoffer has chosen the following symphonies from the regular repertoire of the orchestra for performance during the season:

Beethoven—Symphony No. 3, E flat major, "Eroica."

Beethoven—Symphony No. 5, C minor.

Brahms, Symphony No. 2, D major.

Brahms, Symphony No. 4, E minor.

Cesar Franck— Symphony in D minor.

Tschaikowsky—Symphony No. 5, E minor.

JOHN W. NICHOLS

John W. Nichols, the well known tenor, has already opened his studio at 330 West Fifty-eighth street, New York City, and is now busily engaged training the voices of aspiring young students who have come to him from all over the country. Mr. Nichols' singing at Chautauqua, N. Y., Assembly and at Ocean Grove, N. J., this summer, has added a number of pupils who have realized in his work the bel canto they wished for themselves, and have therefore come to New York to pursue their studies with him.

Mr. Nichols has studied with the very best masters in the old world as well as here. In Paris he was under Jean de Reszke, who became greatly interested in him, foreseeing a promising future for the young man. He said Mr. Nichols' voice was perfectly placed owing to the good work under Dr. Carl Dufft of this city, and Edward Iles of London, combined with his own efforts and a naturally good voice as a foundation. Recently he has had some special study with Sig. Braggiotti, of Florence, Italy, with whom Riccardo Martin, studied in Italy. Mr. Nichols is a teacher who does not overlook the fact that nature has her share in the work of cultivating a voice, and his large class of pupils is delighted with the simplicity of his explanations.

MARGED EDITH JONES

Miss Marged Edith Jones, Mus. Bac., piano and composition instructor at the Ohio State University, at Athens, for twelve years, passed through Chicago September 6, en route to take charge of the piano department at the Idaho State Normal college, Lewiston, Idaho. This position of importance was secured for Miss Jones, whose credentials and reputation are of high order, by the Clark Teacher's agency, Steinway Hall, Chicago.

The Misses Edna M. Martin, of Chicago, and Emasue Wilson, of Meridian, Texas, both graduates of the Sherwood Music School, in public school music and sight reading, have secured school positions, Miss Martin at the Lincoln school, Maywood, Ill., and Miss Wilson at Meridian,

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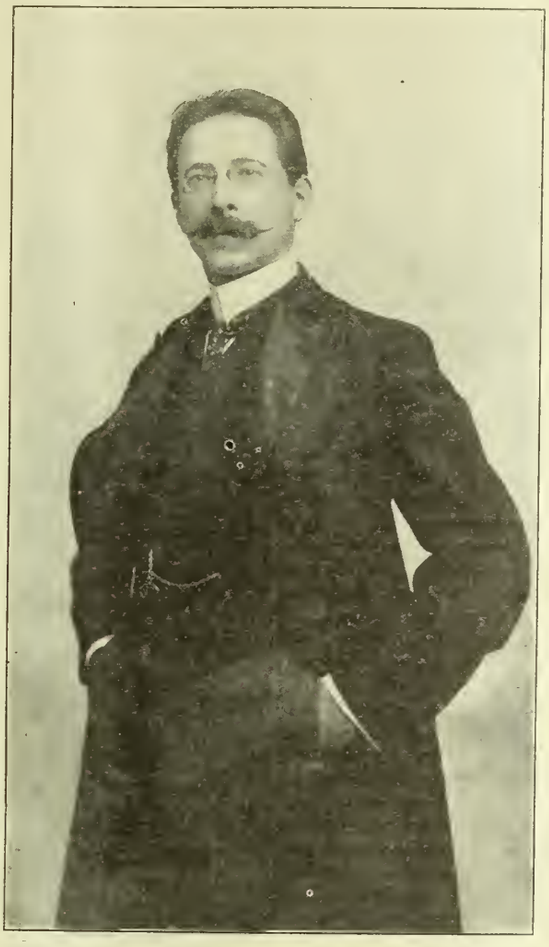
EDWARD B. FLECK

Mr. Edward B. Fleck of Denver reports that prospects are fine for a very busy and very successful season. Mr. Fleck is a piano teacher of such magnetic personality and fine reputation that he draws pupils from many points in the vicinity of Denver and, as a matter of fact, his bookings for the coming season include students from several other states than Colorado.

On September 26, Mr. Fleck will give a program of chamber music in Denver in connection with Alexander Saslavsky, the concertmeister of the New York Symphony Orchestra and Mr. Fred Barthen, a 'cellist of Denver.

The program will comprise the Cesar Franck "Sonata" and a "Sonatina," by Dvorak for piano and violin, and also the "Trio" in G major by Mozart.



EDWARD B. FLECK

CECIL FANNING

The following are press comments upon Mr. Fanning's singing at Newcastle-on-Tyne, one of England's chief musical centers, a city of 500,000:

Newcastle Daily Journal, March 31st, 1913.—Mr. Fanning soon demonstrated that all the fine tributes to his powers which had preceded his own arrival were in no sense exaggerated. He has a beautiful quality of voice, an even and extended range, and he uses it with the utmost command and artistry. As an interpretative artist he must also take high rank. He sang a couple of numbers by Schubert, "Der Wanderer" and "Wohin?" in faultless style, and with a wonderful command of vocal tone. In a suite of Old English songs we had much vivacious and masterly singing, with an altogether new, original and typical American interpretation of Madam's haughty disdain in "The Keys of Heaven."

Newcastle Daily Chronicle, March 31st, 1913.—The next point of interest was the introduction of Mr. Cecil Fanning, who more than justified the reputation that had preceded him from his native America and from Germany on this his first appearance in England. He has a marvelous command, color, a surprising clarity of diction, and is master of most styles from the intensely dramatic songs of Schubert and Loewe to the delightful humors of the Old English songs, and of the most graceful and musicianly of the moderns. He gave examples of them all, infusing exceeding dramatic force into those of the two first-named composers, while his "Over Hill, Over Dale," "Dame Durden," and "Keys of Heaven" were full of winning charm of expression.

Yorkshire Post, Newcastle, March 31st, 1913.—Mr. Fanning is both a fine baritone and a comedian with an astonishing variety of interpretation. He gave a memorable reading of Loewe's tragic and immortal ballad "Edward," which made a profound impression, and he sang Liza Lehmann's "The Mad Dog," and also "No! John!" with an irresistible comic touch.

MR. AND MRS. REED MILLER

Mr. Reed Miller and Nevada Van Der Veer Miller have returned from their summer in Europe much refreshed physically and in excellent musical trim for their season's bookings, which are the heaviest they have yet filled. They will appear in nearly all the large cities of the east and middle west. These engagements include oratorio and recital engagements for each of the artists and many appearances also in joint recital.

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PERMELIA GALE

Permelia Gale, the contralto, spent the summer in Southern California, giving programs in many of the beautiful homes in Los Angeles and near-by places, including Pasadena, Oxnard, Santa Barbara and Ventura.

Among the Los Angeles musicales, was an interesting program given at the home of Mrs. Stimson, who is well-known throughout the west as a patroness of music and art. As a result of this successful appearance, Mrs. Gale was engaged to give a second program in April, when she will

PERMELIA GALE

make a hurried trip to the west, filling engagements with prominent clubs along the coast, including the Friday Morning Club and the Ebell Club of Los Angeles, the musical club of Ventura, and the musical club of Eureka, as well as a private musicale in the home of one of Pasadena's wealthy citizens. A number of engagements are being arranged in San Francisco and in Fresno.

The coming season promises to be a very busy one for Mrs. Gale, as aside from her recital and oratorio engagements in and around Chicago and her position as soloist in the First Congregational Church of Oak Park, she has been made a member of the faculty of the Bliss School of Music of Oak Park, and will teach vocal music at the Academy of Our Lady at Longwood, one day each week.

———♯♯♯———

SIDNEY SILBER

Following is some comment on the work of Sidney Silber, pianist, who is shortly to appear in Chicago:

Mr. Silber's playing of the Henselt "F Minor Concerto" elicited such spontaneous outbursts of applause that the artist was obliged to respond to nine recalls.—Berlin (Germany) Lokal-Anzeiger, (Translation.)

Of an interest quite extraordinary was the playing of Sidney Silber whose interpretation of Chopin's "B Flat Minor Sonata" was marked by mature understanding, plastic touch, and beautiful tone.—Berlin (Germany) Boersen-Courier. (Translation.)

Sidney Silber is a pianist of the great order. He has power and the finest of dreamy delicacy. He has a marvelous technic, whirling in its velocity and clean as perfection. The audience gave itself over to real loving admiration and demanded a repetition of the work.—Des Moines Capital.

Sidney Silber belongs to the iron-fingered intellectual type of pianists. He is an artist given to massive effects, to great striking rhythms, and to a definite ordering of the dynamic forces of the keyboard. Bach could hardly be in safer hands.—St. Paul Dispatch.

Mr. Silber's Schumann playing was of an unusually high order which bespeaks best of all musical intelligence and feeling.—New York Musical Courier.

As a Chopin player Mr. Silber was fully as satisfying as he had been in the bigger and heavier numbers which preceded the group. The brilliancy and clearness of his technic in the six difficult studies were an example of the almost unattainable. All in all, the concert has seldom been excelled in its effectiveness by even the performances of the great international celebrities who have visited this city.—Lincoln, Nebraska State Journal. (Advertisement.)

———♯♯♯———

CHARLES W. CLARK, THE FAMOUS BARITONE, IN NEW ROLE

The latest story about Charles W. Clark is exciting great interest amongst his numerous friends and admirers. The great singer has been spending the week ends motoring to the many interesting places in France. He is generally accompanied by his brother, Dr. Frederick Clark, a well-known physician from Chicago. On the last trip in the chateau district, Chinon was the objective point, and a most enjoyable visit was made, the surrounding country being extremely beautiful and very hilly in character. On the return journey the large motor was crowded with the party in high spirits, and speed was being made. A long steep hill offered a tempting prospect and the car was going at the rate of about fifty miles an hour. The road was clear, but there is always a "but;" the trouble generally is the cross roads; at the bottom suddenly a teamster and his wagon hove into sight. A warning screech from the siren only seemed to all the more bemuddle the wits of the peasant, for he tried to turn around. This was so clumsily done that though the brakes were set hard on the car, and she was swerved as far as possible to the right, yet she caught the wagon and the driver was tumbled out. Charles W. Clark was out before the car could be stopped, and Dr. Clark, who always carries his emergency kit on his travels, as people are continually seeking his skilful services, hurried up to the hurt man, and with the famous singer, who generally holds first place on the stage, now playing the part of a surgeon's assistant, helped wash away the blood and bind up the wounds, which proved after all not to be serious. With his customary genialty and compelling magnetism, Charles W. Clark soon had the man in a good humor, and with a large tip to cover his anxiety and fright, and a good caution to look well next time at what he was driving into, the automobile party climbed aboard, and directly the motor was humming merrily on to Paris.

MAY MANSFIELD.

———♯♯♯———

HAROLD HENRY

Mr. Harold Henry, whose success at Peterborough, N. H., was so genuine, and who is booked for an unusually heavy season of recitals, has reopened his studio at 426 Fine Arts Building, and has already an extremely interesting and large class. Many pupils have come to him this fall from surrounding states.

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CONSTANCE FRISBIE

Miss Frisbie gave a very successful recital at Battle Creek, Mich., last week, the local press commenting as follows:

The recital given in the Sanitarium Gymnasium last evening by Miss Constance Frisbie, a lyric soprano of Chicago, served to fill the large room to its capacity, the audience being appreciative as well as of goodly proportions. Miss Frisbie, who has studied in Boston and is also a pupil of MacBurney of Chicago, an instructor of high rank, has a very pleasing voice which she uses with perfect ease, her singing being especially free from mannerisms. With tones of a smooth and velvety sweetness, Miss Frisbie chose her selections with good taste and each number received generous applause. She sang groups of songs by Brahms, Lehman and Hildach, a charming number being "Haymaking" by Needham, also two numbers with F. Harry Strong, the assisting artist. Mr. Strong is too well known as an artistic whistler to need any words of praise. His selections included solos from the grand operas, "Rigoletto," "Lucia di Lammermoor," two numbers with Miss Frisbie and several encores He was a decided favorite last evening, sharing honors with Miss Frisbie. Ward French, a fine pianist of East Tawas, Mich., graduate of the Albion Conservatory of Music, played the accompaniments for the whistler, proving himself an artist in pianoforte work. Mr. French chanced to be in the city yesterday and his services were enlisted, the two having been associated in concert tour to the coast. Mrs. Clarissa Dickie-Stewart played Miss Frisbie's accompaniments, thereby assisting in the pleasing impression made by the vocalist, who sang thirteen numbers and several encores entirely from memory.—Battle Creek Union.

CONSTANCE FRISBIE

Four musicians of rare talent entertained 700 persons last night in the gymnasium at the Battle Creek Sanitarium.

Miss Constance Frisbie, a lyric soprano from Chicago, gave the recital. She was assisted by the local favorite accompanist, Mrs. Clarissa Dickie-Stewart; Battle Creek's well known whistler, F. Harry Strong, and his accompanist, Ward French of Chicago.

Miss Frisbie possesses a clear, rich voice, which is especially pleasing when she sings lullabies. Her rendering of Lehman's "Beautiful Land of Nod," was well appreciated. Brahms' "Lullaby" was another favorite with the audience.

Perhaps the most enjoyed number of the entire program was "The Song of the Soul," which has become so famous through its connection with the drama, "The Climax." This number last night was given by Miss Frisbie and Mr. Strong. Mrs. Stewart accompanied them.

"Carissima," the closing number of the program, as given by Miss Frisbie and Mr. Strong, was received with a feeling of regret that the program had come to an end.

By coincidence, Ward French of Chicago, who has accompanied Mr. Strong on many of his whistling tours throughout the country, arrived in Battle Creek yesterday and consented to play last night.

Both he and Miss Stewart are accompanists of rare skill. Their work added much to the enjoyment of last evening's program.—Battle Creek Journal. (Advertisement.)

VON ENDE MUSIC SCHOOL

The following program was given at the last concert of the summer session of the Von Ende School of Music in New York by Mr. Eugene W. Adams, baritone; Mr. Lawrence Goodman, pianist; Master Harold Micklin, violinist; Miss Ethel Stone, contralto; Mr. Samuel Saron, violinist; Mrs. Toku Takagi, contralto; Mrs. Nathaniel Parker Turner, soprano; Mr. Duane Bassett, accompanist.

PROGRAM

Scherzo in G minor ..... Chopin
Mr. Goodman
When Song Is Sweet ..... San Souci
When Love Is Done ..... Lynes
Spring Again! ..... Wright
Mrs. Takagi
Valentine's Aria (Faust) ..... Gounod
Mr. Adams
Margaret am Spinnerade ..... Schubert
Mrs. Turner
First Movement from Violin Sonata ..... Rubinstein
Mr. Saron
Toreador's Aria (Carmen) ..... Bizet
Mr. Adams
Oh! Star Deceive Me Not ..... Franz
A Swan ..... Grieg
Devotion ..... Strauss
Miss Ethel Stone
Air Varie ..... Vieuxtemps
Hungarian Fantasy ..... Hauser
Master Micklin
Marie ..... Franz
Serenade ..... Tschaikowsky
Mr. Adams
Waldesrauschen ..... Liszt
Nocturne in G flat ..... Liszt
Appassionata ..... Liszt
Mr. Goodman

MRS. WILBUR FITCH

Mrs. Wilbur Fitch, soprano, assisted by Mr. Charles L. Hutzler, bass, gave a beautiful program of songs, Sunday afternoon, September 7, at "The Oakhurst" in Longwood. A varied program was given, perhaps the most enjoyable numbers being the duets, "Passage Bird's Farewell," Hildach, and "Amore," Pinsuti, in which the blending of the two voices was most beautiful. Mrs. Fitch expects to give a number of studio musicales during the winter.

Stevenson.—Lucille Stevenson has sent out cards announcing her return from Europe and the fact that she has resumed teaching at the Cosmopolitan School of Music in Chicago.

OVATIONS TO FREDERICK PRESTON SEARCH

It is interesting to note the pride with which several cities are claiming Frederick Preston Search as past resident. When this talented young 'cellist and composer first returned after his six years of study and concert successes in Europe, his first recital in America, excepting one at Knoxville, Tenn., was announced for Cincinnati. Hearing of this, the suburban village of Wyoming, Ohio, where his parents live, protested against such home-coming recital being given in any place excepting in their own midst, and a petition, signed by over 250 most eminent citizens, was presented to the noted 'cellist, asking that such first formal American appearance should be in Wyoming. In consequence of this remarkable interest, a Wyoming evening was arranged just one week in advance of the Cincinnati recital; and the entire population, by representatives from every home, turned out to honor the rising young 'cellist who had been bringing so great honor to the community of his school days.

The 'cellist's father, Professor Preston W. Search, the eminent educator, author and lecturer, twenty years ago was city superintendent of schools at Los Angeles, and this made another home of spontaneous interest. Learning that the young soloist was touring the Northwest last December, Southern California caught him by urgent invitation at Seattle and rushed him by special arrangements and fast trains to Los Angeles, for special appearance as artist at the greatest convention of the year, where he was greeted by a most enthusiastic audience of over four thousand in the great Auditorium. Subsequent audiences in Los Angeles, closely following the convention appearance, made him feel the generous welcome that California knows so well how to express.

Frederick Preston Search, however, was born in Pueblo, Colorado. The 'cellist had not expected to appear there last season; but an invitation came in such a way that a recital could not be denied. A citizens' committee of eighteen eminent members, headed by Ex-Governor Alva Adams, Dr. R. W. Corwin, surgeon-general of the Colorado C. & F. Co., Mrs. W. L. Hartman, Mr. W. L. Graham, Prof. J. F. Keating and others, was appointed to arrange all details for a community ovation, and, when the evening came, a representative audience, such as was probably never known in the history of Colorado, gathered to welcome the musician to the city of his birth. As Governor Adams, in telegraphic report of the occasion, felicitously phrased it: "The only unhappy people today are those who did not attend the Search recital. It was a wonderful triumph. Frederick Preston Search admits Pueblo as his birth-city; so the future will have no

Further Comment on the Work of

Sidney Silber

Is as Follows

He approaches his work from the standpoint of finish of detail and so the Schumann Novellette had the real kaleidoscopic effect. Liszt's Rigoletto Paraphrase was finely given and encores graciously added. The last number by MacDowell was the best of all and strengthened the adage that "it takes art to discover an artist."—Daily Star, Lincoln, Neb.

The playing of the second piano concerto of Saint-Saens by Sidney Silber was an astonishment to those of us who were so lamentably ignorant of the presence of such a rare artist in one of our neighboring states. It was a magnificent event in every way for both the soloist guest and for Conductor Oberhoffer's orchestra.—Daily News, Minneapolis, Minn.

His phrasing is clear and decisive, and his technic is clean and brilliant, one would almost say scintillating. There was never a moment of obscurity and he was tremendously applauded when he finished. He played Liszt's Rigoletto Paraphrase for an encore and showed abundance of technic in doing it. The audience desired another encore, but the hour was growing late and so it was impossible to grant it.—Musical Courier, New York.

Sidney Silber, pianist, received an ovation and well he deserved it. He revealed a most adequate technic, a massive style where it was demanded and an equally superb pianissimo upon occasion. His playing is characterized by which stamps the musician, by a brilliancy which is expected in the virtuoso.—Register and Leader, Des Moines, Iowa.

RUTH ALTA

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PIANIST

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Homeric contest as to where a genius was born."

The following report from the Pueblo Star-Journal will indicate the musical success of the evening, besides which were receptions and public testimonials galore:

"Friday evening was the occasion of the recital appearance of the violoncellist, Frederick Preston Search, in the city of Pueblo. A large audience was present to do honor to the musician born in Pueblo and every one showed appreciation in a marked degree.

"Mr. Search displayed a complete mastery of his instrument and delighted his audience with compositions from Bach to the present day American composers. His versatility is remarkable; and the unmistakable grasp of the composer's intent convinced those present of the soloist's deep and artistic insight. Throughout the evening new beauties of his talent revealed themselves and he was accorded a veritable ovation, responding graciously with numerous encores. With the assistance of his accompanist, Walter Chapman, whose playing was faultless, Mr. Search opened his program with the Sonata in A. Minor by Grieg, one of the most fascinating and beautiful sonatas ever written; and the interpretation of this number was one of the most pleasing ever heard in Pueblo. After the wealth of melody in the slow movement the audience sat spell-bound for several minutes and then burst into tremendous applause; but the 'cellist refused to repeat this part, afterwards remarking that such repetition often impairs the artistic structure of a program. However, there were more treats to follow. The second part of the program contained three of the soloist's own compositions, which showed him to be a composer soon to be known throughout the world, just as his reputation as a 'cellist now includes him among the greatest of living soloists.

"What could surpass his rendition of the prelude from Bach's Sonata for 'cello alone? We only wish that the entire sonata might have been included in the evening's program. Then his rendition of two numbers by David Popper showed him to possess a faultless technique and easily proclaimed him a thorough musician. MacDowell's sketch was a delicate piece of melody. The two following numbers were recently heard here at the concert given by Mlle. Alma Gluck and the Boston 'cellist, Alwin Schroeder. The Cadman number never sounded better and the applause following the well known Beethoven Minuet was so insistent that this number had to be repeated. It was very interesting to make comparisons between the three 'cellists heard here this winter and it is safe to say that Mr. Search can compete with any. Cassini, the young Russian now touring with Mme Sembrich, was a classmate with Mr. Search while he was yet a pupil of Dr. Julius Klengel in Leipzig, Germany, and the young men have many qualities in common, due to this association.

"Space does not permit of more than mentioning several of the most brilliant numbers played Friday evening, including the 'Preislied,' from Wagner's 'Meistersinger' (Wilhelmj arrangement), and the magnificent Concerto in D Minor by Dr. Julius Klengel. Mr. Search's encores were numerous and enjoyed by all. Following the concert a reception was given in honor of the distinguished soloist of the evening."

LYCEUM ARTS CONSERVATORY

In the current issue of the Lyceum Magazine announcement is made of the opening of the Lyceum Arts Conservatory. This is an enlargement of the scope and purpose of the Elias Day School of Lyceum Art—a step which has been contemplated for some time, but hitherto impracticable on account of being unable to secure suitable studios. An ideal location recently became available in the Fine Arts Building by the retirement of a tenant from a beautiful suite of rooms after ten years of occupancy. The suite includes a studio-recital room where fifty or more persons may be seated with ease.

In the selection of a faculty, it was gratifying to find that the claims of the lyceum and chautauqua movement were sufficiently strong to allow the management choice from among the Chicago teachers who were best qualified by training and experience for this special work. They not only recognize the importance and possibilities of the work, but each enters upon it with characteristic lyceum enthusiasm. In answer to a telegram to Leon Marx, he promptly replied: "Will accept place as head of your violin department and be in Chicago September 9." For thirteen years Mr. Marx was with the Theodore Thomas Orchestra and then became second concertmeister of the Chicago-Philadelphia Grand Opera Orchestra. "I become more and more enthusiastic over the school," writes another. "I have never been so enthusiastic over anything in my life was the remark of Sybil Sammis-MacDermid, the well-known concert singer and most successful teacher, after the plans of the school and the greatness of the work had been discussed. "Your invitation is like a message from heaven," was the inspiring answer of Katharine Howard Ward, who for years has been a member of the faculty of the Cosmopolitan Conservatory and who is referred to by a competent critic as "one of the finest musicians in this city—or any other city."

Such enthusiasm will inspire enthusiasm on the part of students and thus contribute much to their success and the improvement of lyceum and chautauqua work. Every member of the teaching force looks upon this school and the lyceum movement as of supreme importance—unsurpassed by any that is offered in any other field. They consider that the allurements of the theatrical profession, when all conditions are taken into account, or even of grand opera itself, are not more attractive than the invitation of the lyceum. Those professions may offer greater inducements in the way of remuneration, at least to the chosen few, but there are thousands of people engaged in the work of the lyceum, and many who are aspiring to honors and service on the platform, who give to the dollar second place in the choice of a vocation. And even if money is to be considered, who will say that the lyceum does not provide abundantly for its own or who will say that this great field is not worthy of the best that the world has to offer? Why should not some of us live to see the day

when this school will command the services of a Jean De Reszke in its vocal department, a Eugene Ysaye in its violin, and every department, lecture work included, be in charge of the best known teachers in the world. No cause is more worthy and none is more filled with vitality and growth. We have already supplanted the theater, except in the larger cities, and have done it so quietly that they have not discovered the cause. We have met the "movies" in ten thousand towns and cities and without swerving from our purpose have convinced committees, wherever they needed convincing, that the more the "movies" multiply the more is the lyceum and its inspiration needed. And we have accomplished all this with borrowed material and borrowed men and women! What can we accomplish when we have a literature and music of our own and men and women trained expressly for this special work? The lyceum as we see it today is young, very young, and it takes time to produce these things, but it is not neecssary for the lyceum and chautauqua to advance more rapidly than during the past ten years to soon take first place as a profession even in the eyes of those who have hitherto ignored us.

It must be admitted, however, that the best friends of the lyceum cause have been the most emphatic in saying that the preparation made for platform work is too often woefully inadequate. When the manager is blamed for sending poor talent, he tries to justify himself by saying that he chose the best obtainable from the material at hand. It will be the aim of this school to improve the product by specific treatment, to prepare the way for platform success by teaching the thing itself and not by teaching something else.

But the need of this preparation is not confined to the musicians and entertainers. If they are in need of it, how much more the better paid man, who delivers his own message, in his own words, and is expected to instruct and entertain an intelligent audience for an entire evening? A young minister, a graduate of Columbia University, New York, who recently completed a term of work with Mr. Day. was asked: "What would be the effect if all ministers should take Mr. Day's course?" and he replied: "It would revolutionize the pulpit!" It is the purpose of the school eventually to offer help to the lecturer not only in delivery, but also in subject matter, choice of material and style of composition.

It is not the intention of this school to set forth a prescribed course of study, after the fashion of the college, which shall inevitably lead to the giving of a diploma or the conferring of a degree. A diploma or certificate of graduation will not be given unless at least one full year's work has been taken in this school—however thorough may have been the previous training before enrolling—and in addition one year of successful work has been done in the lyceum field or one year given to successful teaching. It is the purpose to make graduation a proof of merit. It is believed however, that with the splendid help offered by the faculty of this school, any person of average intelligence, and something more than average energy, can by diligent effort complete the course required.

Kate Jordan Hewett has been engaged

4
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for secretary of the school and will be in active charge. There is not a better qualified woman anywhere for such a position.

The business management of the school is in the capable hands of Mr. Frank A. Morgan.

His experience and business acumen will go far toward winning permanent success.

———♯♯♯———

REPERTOIRE OF ROSCOE KIMBALL

Following is the extensive and very well selected repertoire of songs given by Roscoe Kimball, baritone:

GERMAN LIEDER

Franz—
- Aus meinen grossen Schmerzen
- Auf dem Meere
- Stille Sicherheit
- Bitte
- O, Luge nicht
- Die Blaue Fruhlingsaugen
- Am Leuchtenden Sommermorgen
- Fur Music
- Wie des Mondes Abbild
- Gute Nacht

Wolf—
- Zur Ruh
- Anakreon's Grab
- Auf ein altes Bild
- Auftrag
- Gebet
- Lebe wohl
- Verborgenheit
- Das verlassene Magdlein
- Wer sich der Einsamkeit ergiebt
- Wie viele zeit verlor ich

Schubert—
- Erlkonig
- Am Meer
- Der Lindenbaum
- Sei mir gegrusst
- Was ist Sylvia

Schumann—
- Ich grolle nicht
- Die beide Grenadier
- Im wunderschonen Monat Mai
- Volksliedchen
- Wenn ich in deine Augen Seh
- Die Lotusblume

Strauss—
- Zueignung
- Die Nacht
- Allerseelen

Rubinstein—
- Der Asra
- Es blinkt der Thau
- Es war ein alter Konig
- Ein Lied
- Die Thrane
- Gut' Nacht

Ich liebe dich.....Grieg
Ein Ton.....Cornelius
Nacht Gebet.....Von Fielitz
Als die alte Mutter.....Dvorak
Don Juan's Serenade.....Tschaikowsky
Pilgrim's Song.....Tschaikowsky
Liebes Ode.....Louis Victor Saar
The Wanderer.....Lund
Mandoline.....Debussy

ARIAS

Wagner—
- Traume, Evening Star from "Tannhauser"
- Wotan's Abschied from "Die Walkure"

Bizet—
- Aria from "Le Jolie Fille de Perth"

Massenet—
- Aria from "Le Roi de Lahore" and "Vision Fugitive" from "Herodiade"

Leoncavallo—
- Prolog from Pagliacci

Verdi—
- "Iago's Creed" from "Otello"
- "Di Provenza" from "Traviata."

Handel—
- "Where'er You Walk" from "Semele"

(To be continued next week)

———♯♯♯———

Owens.—Mr. H. W. Owens resumes his regular work at the Western Conservatory in the Mallers Building, Chicago, on September 22. Miss Margaret Owens, soprano, and Mr. Haydn Owens, pianist, have both fulfilled long Chautauqua tours during the summer.

THE REMOVAL OF THE ANNA GROFF-BRYANT INSTITUTE

Announcement is made that the Anna Groff-Bryant Institute of vocal art, education and vocal therapeutics, will open its tenth season about October 1, in its new Bungalow Studio, being erected by the Lombard College of Galesburg, Ill., for the exclusive use of Anna Groff-Bryant, founder and director of the institute. The institute has always held a "unique position" in the center of Chicago's many schools, colleges and conservatories of musical activities.

The institute was founded in 1904 for the double purpose of a school for the "higher education" of vocal students and vocal teachers, and as a "practical experimental school" in matters vocal.

The institute was the outgrowth of many years of independent thinking and scientific research and practical experimental work conducted by Anna Groff-Bryant in her "private" studios in Chicago.

The experimental branch of work had for its purpose the solving of the many vocal problems puzzling men of science and vocal teachers alike, namely: "Registers," "breaks," the so-called "falsetto tone," and "tremolos." "But far and above these problems," states the recent "Bulletin," of Lombard College, "was the 'inspiration' to investigate the subject of 'voice-talent,' or the 'singer's talent,' and the yet unrecognized and unexplored field of possibilities in the commonly considered 'unmusical,' 'defective,' 'impossible,' and the 'pathological' vocal conditions so universally found to exist in all voices such as 'chronic laryngitis,' 'pharyngitis,' 'chronic hoarseness,' 'bronchitis' and 'nasal' defection; also 'total loss' of voice, either of the 'speaking' or 'singing' voice, stuttering, stammering, catarrhal conditions of the vocal organs and the 'school teachers'' and 'preacher's' sore throat.

"Mrs. Groff-Bryant is the only one either in America or Europe to suspect artistic possibilities in the above mentioned vocal 'diseases,' and conditions commonly expressed by such phrases as 'he or she has no voice.' 'Oh! he has an impossible voice,' or 'he or she is not born with a voice,' and the like; or to conduct practical experimental work with the 'impossible voices' with a view of restoring 'healthful conditions' and perfecting the 'impossible singing voices' into beautiful and musical singing voices.

"All previous attempt of scientific analyses of the singing voices Mrs. Groff-Bryant points out were of a nature directly opposite to her own, which had for its purposes the establishing of a scientific basis of 'tone production' and cause of vocal sound. Also that the experiments were made with 'trained voices' and even 'great singers' voices, from a purely physiological, anatomical and acoustic viewpoint, and primarily confined to the larnyx and the so-called 'vocal chords,' which, as the result of previous investigation have been erroneously regarded by all scientists and vocal teachers as the 'whole' of the 'vocal instrument.'"

The "Bulletin" points out the "unique" position filled by the Anna Groff-Bryant system of vocal education, and that it has a "real place" to fill, never filled here-to-

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fore by any system of education. First, it is aiding a class of people in the world—and there are hundreds of such—who have an "inborn desire" to sing or express themselves in song, but who have been shut out by the limitation of past systems and knowledge, and who "dared" not voice such a desire for fear of being ridiculed and considered "crazy" and a general "nuisance." For all such recent "discoveries" made in the "impossible voices" have lifted the veil of the "mysteries" of the "beautiful voice" and proven all to be equal sharers of the "rich inheritance" of the children of God—and not the "few."

Still another class of people have heretofore been depending wholly upon "medical aid" of one form or another of all chronic diseases of the "larynx," "pharynx," "nasal cavities," "bronchial," "total" and partial loss of voice, "preacher and school teachers' sore throat." These conditions are being helped to an "astonishing degree," and especially all such as have failed to receive help under old methods.

Lastly, it is aiding vocal students of "real talent" in a manner never equaled before. First, it will rid him of the many limitations of "range," "volume," "resonance," "flexibility," "registers," "breaks," "tremolos," "diction," "breathing" and the so-called "falsetto tone."

Again, it is going to set the vocal student free from the "greatest evil" of all, the "imitation method," which neither pupil nor teacher would openly acknowledge that he was studying, or would teach. Yet, every student is hunting for a teacher who has a "voice" like his own, either "tenor," "bass," "soprano" or "contralto" for "imitation of tone" and "interpretation." It is the "imitation method" which Mrs. Groff-Bryant has steadfastly denounced both in "writing" and in her institute for years, as "destructive" and robbing the student of something more vital than "voice," his very "soul"—his "personality," his "individuality," and "originality" and stifling all possibility for "individuality" of "voice," "interpretation" in "thought," "action" or "creative powers." Finally, it is going to educate the vocal student in a manner not equaled since the latter part of the seventh century. History shows that during that period there existed the first and highest form of educational discipline for singers known before or since. Vocal students at that time were required to devote eight hours a day for five years, to the study and practice of various prescribed lines of work necessary to the perfection of their art and thorough equipment for their life work.

The following is the prescribed course of the Anna Groff-Bryant system of vocal education. The first year work includes:

Vocal (practical)—

Correct bodily poise and develpment. Physical technic and facial muscles. Corrective "tonal work." Constructive "tonal work."

Breathing. Tone attacks. Diction. Intervals. Execution. Tone formation and songs.

History of music, harmony, ear training, and rhythm, English, German, history, physical education.

Elementary floor work—

Swedish, gymnastic, aesthetic dancing and athletics.

Lectures—

Mrs. Groff-Bryant will personally supervise the rounded-out system of education at Lombard College. She will divide her time each week between Lombard College and her private studio, 606 Fine Arts Building, Chicago. It is in the interest of the "rounded out" system of vocal education that Mrs. Groff-Bryant accepted the offers of Lombard College to remove her institute to the Galesburg College, where special provisions have been made to arrange for all the studies correlated in the new system of vocal education in the college. In addition, Lombard College is erecting a bungalow studio for the exclusive use of Anna Groff-Bryant for "private" individual vocal lesson and general class work and lectures.

Mrs. Groff-Bryant will devote her time in Chicago principally to private vocal lessons, and the advanced part of her creative work and song-action classes, private class lessons, and lectures. Her new studio will be specially fitted out to do the advanced work, and is one of the largest and most attractive studios in the Fine Arts Building.

Cards will be issued for the formal opening of the new studio in Chicago about October 3.

———♯♯♯———

EDDY UNDISMAYED BY MUSICAL TREND

Clarence Eddy, dean of American organists, honored at home and abroad for nearly half a century as the exponent of all that is distinguished and worthy in one of the most serious departments of music, is not dismayed over present-day musical tendencies and conditions.

The pupil of Buck, Haupt and Loresehorn, unquestioned master ot every resource of his art, high in the intellectual aristocracy of music, he is democratic in his attitude toward new developments, and optimistic as to the musical taste of the American people as a whole.

"Mechanical contrivances, for instance," he said yesterday, "do, of course, spread much bad music broadcast, but they spread the good music too. The very best in all lines is brought into the homes and heard daily, such music as would otherwise be heard seldom. ♮ ♮ ♮

No Use for Ragtime

"A concern that manufactures mechanical piano-players is now undertaking the making of a concert-organ on the same plan, in Germany. They have asked me to make some records for them at their New York office and I shall be glad to do so. I do not see how modern methods and facilities can fail to result in the raising of the general musical taste."

Mr. Eddy's serenity over the outlook was just a little shaken by a cautious mention of the rage for ragtime.

"I have no patience with that," he exclaimed, and his eyes flashed. He refused to admit, however, that he saw anything menacing in the situation.

♮ ♮ ♮

Enjoying Seattle Weather

Mr. Eddy is the guest of Mrs. Albert C. Phillips, 654 Olympic Place.

"Rev. Carter Helm Jones, at whose request I am to play on the First Baptist Church organ Monday evening, is an old friend of mine. I played on his organ in Oklahoma City not so long ago. I am enjoying the opportunity of renewing acquaintances I made in Seattle on my last visit, and am also enjoying your Seattle weather.

"It has been terribly hot in the east, and was very cold in Victoria and Vancouver."

—Mabel Abbott in Seattle Sun.

———♯♯♯———

OPENING CONCERTS.

The Uhrichsville - New Philadelphia Branch of Mount Union-Scio College Conservatory of Music, Herbert E. Hutchinson, director, opened with two faculty concerts by Herbert Hutchinson, robust tenor; Ezra H. F. Weis, pianist; Austa Speck, lyric soprano; Violet Patterson, pianist, and Zoe Peter, violinist. There was a good attendance at both concerts. The new members of the faculty made a most excellent impression. The old members strengthened their artistic hold upon the community.

This branch work is an interesting experiment, in that it is an attempt at Conservatory extension of a high type. The work of the home school (Mount Union-Scio College Conservatory, an old conservative school) is carried on fully in the branch, except that of the senior year. The first year in the life of this institution was quite encouraging in its results; and should a second year show the requisite growth, its success will doubtless encourage other established schools of high standard to go into the business of carrying the advantages of conservatory work into many communities not now enjoying such opportunities. It is a very practical way of raising the standard of teaching—that is, when and where the finances are successfully managed.

The program of the opening concerts follows. It was given in Uhrichsville, O., Sept. 1, and in New Philadelphia, O., Sept. 5:

(a) Berceuse ..... Chopin
(b) "If I Were a Bird" ..... Henselt
Miss Violet Patterson, Pianist
(a) "Wandering," from "The Maid of the Mill" ..... Schubert

(b) "Mine," from "The Maid of the Mill" ..... Schubert

Herbert Hutchinson, robust tenor

(a) Knotting Song ..... Purcell

(b) Nymphs and Shepherds ..... Purcell

Miss Austa Belle Speck, Lyric Soprano

The Swan .....Saint-Saens

Miss Zoe Peter, violinist

Concerto (Italian Style).....J. S. Bach
Allegro Animato

Mr. Weis

Aria, "I Will Extol Thee," from "Eli" ..... Costa

Miss Josephine Burrows, dramatic soprano

Alla Tarantelle ..... Nicode

Miss Patterson

Aria, "Celeste Aida," from "Aida".....Verdi

Mr. Hutchinson

Rondo (from Sonata Op. 13, No. 8)..... Beethoven

Mr. Weis

Aria, "Ah! fors e lui," from "La Traviata" ..... Verdi

Miss Speck

Airs Varies ..... De Beriot

Miss Peter

Trio—Finale from "Faust" ..... Gounod

Miss Speck, Mr. Hutchinson, Mr. Weis

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The following programs were played by Clarence Eddy on the fine new organ at the Church of St. John the Divine, in August:

FIRST PROGRAM

Toccata in F major.....Johann Sebastian Bach (By request) (1685-1750)

Prelude in F major.....Louis Nicholas Clerambault (1676-1749)

Rondo, "Soeur Monique".....Francois Couperin (1668-1733)

Fugue in E flat.....Niccolo Porpora
(Arranged by M. E. Bossi)

Note—Porpora, a contemporary of Bach (1685-1750) and Haendel (1685-1759), was born August 19, 1686, in Naples. He died there in 1767.

Theme, Variations and Finale.....Louis Thiele

Fantasie in D flat, Op. 101.....Camille Saint-Saens

Vocal .....Selected

Madame Clarice Davies

Pastorale, Op. 59, No. 2.....Max Reger

Benedictus, Op. 59, No. 9.....Max Reger

"Finlandia" .....Jean Sibelius
(Tone Poem for Orchestra, arranged for the organ by H. A. Fricker)

"Meditation Serieuse," Op. 243 (new)..... .....Homer N. Bartlett

Toccata in F major.....Charles Marie Widor
(From the Fifth Organ Symphony)

SECOND PROGRAM

Festival Prelude and Fugue on "Old Hundred".... .....C. Eddy

Spring Song (from the South).....Edwin H. Lemare

Toccata in F major.....Thomas J. Crawford

Prelude in D major.....G. Jennings Burnett

Minuet in the Style of Handel....G. Jennings Burnett

Sonata in E minor.....James H. Rogers
Allegro con brio
Adagio
Vivace, ma non troppo
Interludio, Moderato
Fuga, Allegro

Vocal .....Selected

Madame Clarice Davies

"Christmas in Sicily" (new)....Pietro Alessandro Yon

"Am Meer" (By the Sea).....Franz Schubert

"Pilgrims' Chorus," from "Tannhauser"..... ..... Richard Wagner
(Arrangements by Clarence Eddy)

Evensong .....Edward F. Johnston
"And far away through the arches dim
A sad, sweet melody,
Like the wind as it wails its evening hymn
Over the rustling sea,
Rises now like a bird on the wing,
Now sinks to an amorous murmuring."

Variations de Concert.....Joseph Bonnet
(Dedicated to Clarence Eddy)

Overture to William Tell.....Rossini
(Arranged by Dudley Buck)

THIRD PROGRAM

For Wednesday Evening at 8:15 o'Clock

Overture to Euryanthe.....C. M. von Weber
(By request) arranged by S. P. Warren

"In Springtime".....Alfred Hollins

Allegretto in E Flat.....William Wolstenholme

Allegro Militaire.....William Wolstenhome

Consolation .....Arpad Laszlo
Arranged by Clarence Eddy

"Kamennoi Ostrow".....Anton Rubinstein
Arranged by Edwin Lemare

Fantasie Symphonique, Op. 28 (new)..... .....Rossetter G. Cole

Vocal, Intermezzo (arrangement).....Mascagni
Madame Davies

"At Twilight" (new).....Frysinger
...When the sun has sunk to rest,
And ceased to sweep her golden rays across the ocean's breast
The Wanderer, from his apparent joy
Returns, in sorrow, to the empty nest.

"See the Conquering Hero Comes".....Handel
Arranged by Guilmant

Concert Fugue in G major.....J. L. Krebs
By request

"Love Death" from "Tristan and Isolde"..... ..... Richard Wagner
Arranged by Archer Gibson

March and Chorus from "Tannhauser"..... ..... Richard Wagner
Arranged by Homer N. Bartlett

###

Nixon.—Charles E. Nixon, press representative of the Chicago Grand Opera Company, spent his summer vacation at Glacier Park, Montana.

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Salt Lake Republican:

In arrangement, technique and interpretation his program was unsurpassingly fine.

ON IMPROVISING

By J. S. VAN CLEVE

"Over the keys, the musing organist
Beginning doubtfully and far away,
First builds a bridge from dreamland for his lay.
Then, as the touch of his loved instrument
Gives hope and fervor, nearer draws his theme
First guessed by faint auroral flushes sent
Along the wavering vista of his dream."

The organ has been named "the king of instruments" and, there is no form of human utterance in which the utterer takes a more rapt delight than does the performer upon this mighty sound producer. Even those who can manipulate its wonderful and complex mechanism but crudely, are enraptured with the melodies and harmonies which answer to the call of their feet and fingers. The organ is, of all instruments, the one upon which it is at the same time so easy and so difficult to improvise.

Almost any reasonably accurate union of tones according to those laws of tonality, harmony, and melody which a tyro in theory is required to know, will have some effect when colored by the well-voiced pipes of the organ.

Since this is the case, possibly a few rambling hints may be of help to organists of small ability who either desire to improvise, or who must do a little of it. First then, be very careful not to go on and on without a plan. True, you may not be able to see in your mind any very elaborate and sustained scheme, but, some form, some method must be followed. Thus as soon as you have found a bit of melody, or a complete tune, be sure to hold on to it for a while. You may do this by playing it twice through with an interesting change of stops.

The organ is so enormously rich in such possible combinations that you can scarcely go astray. Indeed the possible details of combination in a great organ are so vast, that many of the greatest virtuosi have to study for hours before hitting upon the best or most original treatments. However, one of the simplest is to play once with some very soft stop, or group of stops such as you must learn to have at your finger ends, upon your particular instrument, then follow it with some bolder cluster such as the open diapason, or the radiant brasses. This might be rather glaring, and against all such extreme contrasts you must guard yourself.

Again you may take your chosen melody, now in an upper voice, now in a lower voice, and then, in an inner voice. This latter treatment is especially beautiful if the contrast between the stops used for the song and those for the accompaniment is a happy one. Just here it may be said, that a most attractive effect may be made by placing a melodic phrase upon the pedals alone. You must, however, not keep this up very long, for it soon becomes tiresome. Now you must learn to put in bits of suitable interlude between the phrases of the theme. This is not easy and requires either a remarkable degree of musical instinct, or excellent theoretic training.

It is in this special art that the hymn interlude is to be classified. The artistic effect of a good interlude upon a hymn is very beautiful, but such crude lumbering and ill harmonized attempts as we sometimes hear are enough "to make the judicious grieve," the angels weep, and the musicians in the audience swear sotto voce. Another thing which you can do is to take a short and distinct part of your theme and repeat it in many regions of the grand scale, and with varied tone-color. This is especially charming if you have the real gift for musical invention and a fertile imagination. Rhythmical variations upon a given theme, though much affected by great masters, will probably be beyond your capacity. It was in this art of developing and decorating a melody assigned that the late Alexandre Guilmant was a master almost unimaginable.

Lastly, if you try to improvise, do not fail to bring your simple theme, in its naked beauty either whole or in part at or near the conclusion, and be sure to end in the key in which you began. Improvisation must resemble a stroll in a park, or garden not a vague zigzagging through an illimitable forest.

. . . . . .

Some General Comment

The musical world of this mighty metropolis is just beginning to turn over in its sleep, and to yawn and stretch itself. We are promised the most phenomenal operatic season ever heard of here or elsewhere. First there is the historic Metropolitan opera house now more than a quarter of a century old, then there is an enormous enterprise of thirty-five weeks at the Century Theater, and Mr. Hammerstein is building a million dollar opera house to be known as the American National Opera. Each of these has engaged a galaxy of singing stars, of whom many have already arrived, while others are said to be wonders in embryo. Let us hope that all these constellations will not forget the scriptural example of those morning stars which sang together at the dawn of creation.

The world of instrumental music is also sending out its promises and prophecies, and while the church world is still dormant, murmurs of activity fill the wandering breezes. New York has a large number of churches, which employ quartet chorus choirs, and a goodly number which have vested choirs of boys and men, and a few have large mixed choruses. Few of these churches begin their full service before the first of October. There is an ever unsatisfied demand for really beautiful and effective solos for church singers, and any young composer with a bit of real metal in him may hope to win a little lucre by casting his inspirations into forms suitable for divine worship.

Is there anything which can be a nobler occupation for a gifted musician than to sing worthily the praise of the Universal Father? The other day I was talking with Mr. James Pearce an English organist, who has been in this country since about 1860 and he spoke with positive rapture of his experiences at Rochester cathedral in

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England, where as a choir boy singing in daily services he became familiar with the standard old English music for liturgical use, and its solemn beauty so deeply affected him, that often he found himself moved to tears, and frequently after a service bathed in profuse perspiration as if he had been engaged in violent physical exercise.

What a blessing it would be to our rather flippant and harum-scarum youngsters if, instead of chanting jigs at Sunday school, they were bearing a part in lofty music of a sincerely sacred character. While we do not wish to "run amuck" against those simple and shallow tunes which seem to be an absolute necessity in our country, we may utter a fervent prayer that our newly organized guild of church musicians may succeed in training both choir masters and choristers, that we may find really churchly music a more common thing in future.

In the recent death of that veteran organist and choir-master, E. M. Bowman, the musical world has sustained a loss not soon to be repaired. Mr. Bowman of whom we may have more to say in a later number of the Music News was for many years a most prominent teacher of the piano, and an organist of sterling qualities. He had a large volunteer choir, numbering 125 members and they were held together by a most clever system of social and formulated interests whereby he secured many good rehearsals, and consequently most artistic results. He was for a long time organist at Calvary Baptist Church on West Fifty-seventh street.

Many New York churches spend large sums of money for their musical embellishment of divine worship, and there is one a high church Episcopal society, "Saint Mary, the Virgin," which appropriates yearly, $25,000. Of these and other interest along the line of religious music the monthly letter from New York will take proper notice from time to time.

———♯♯♯———

OSTROVSKY METHOD OF HAND DEVELOPMENT

Following is some comment of the London Press on the Ostrovsky Method as taught at the Institute, in London, a branch of which is being opened by Rex Underwood in Steinway Hall, Chicago:

MANUAL TRAINING FOR MUSICIANS

To pianists weary of unlimited repetition of five-finger exercises and scales any device likely to induce strong technic in a short time is always interesting. Hence there was an interested group of musicians and teachers at the Ostrovsky Institute of Hand Development in Leinster-gardens yesterday afternoon to watch a demonstration, given by the inventor, of the Ostrovsky apparatus, which, it is claimed, will do away with such hand defects as hinder technical development without endless hours of practice. Stiff joints can, it is said, be made supple, fingers lengthened, and the space between them increased, and speed, looseness, and elasticity can be acquired through the use of the machine, which is devised alike for pianists, violinists, and violoncellists. The fingers are adjusted in the correct position, and the manipulation of a lever causes the machine to work in such a manner that they are gently but firmly massaged, and it is possible, even in a few minutes, to induce pliancy in a most firm and unyielding hand.—"The Standard," June 20th, 1913.

THE MUSICIAN'S HAND

Rather more than four years ago a concert organized to show the work of violin students trained in the technical method of Mr. Ostrovsky was noticed in the columns of The Times. The critic remarked, "It is quite clear that Mr. Ostrovsky's method gives the pupils a great deal of flexibility," but added, pertinently enough, a comment to the effect that flexibility of the left hand upon the fingerboard is not the whole art of violin playing. Since that time (January, 1909) Mr. Ostrovsky has devoted a great deal of attention and skill to perfecting certain mechanical appliances for developing the hand, and a demonstration which he gave last week at his "Institute of Hand Development" (50, Leinster-gardens, W.) concentrated attention solely upon this department of work in which he has specialized. It was neither a musical performance nor a display of technical acquirements, but simply an illustration of the way in which the machine works. The machine is not the whole of the system. The system is the right use of the machine, and the right use varies to some extent with each hand that uses it. What Mr. Ostrovsky does is to diagnose the physical short-comings of the hand and to prescribe a course of exercises upon his machine for rectifying the short-comings. The machine is skillfully adapted for use in a number of different ways, for increasing the span between the fingers, for giving greater suppleness and strength to each individual joint, and even lengthening the fingers to a certain extent. Its use is not a course of instrumental technic, but a preparation for the technic of any instrument. It stands in the same relation to the musician as the systems of Sandow or Muller do to the athlete. The latter do not teach you to play football or tennis, but they claim to make you more fit to do so if you want to. Mr. Ostrovsky's method claims to make your hands more fit to play the piano or violin or violoncello by putting them in good condition.

The first question that one naturally asks is, "Does the use of the machine involve risk of hurting the hands by straining them?" As it stands on the table, a piece of steel mechanism about 18 inches long, a conglomeration of screws and springs with a single racket wheel underneath, it looks like a small instrument of torture. But it is not one, for its action is all a process of gentle massage, and the exercises properly carried out are pleasant.

Mr. Ostrovsky maintains that the new instrument cannot put on greater pressure than the hand can conveniently bear; and he gave an illustration to show the refusal of the instrument to respond to an attempt to increase the pressure unduly. Within this limit the person on whom the instrument is being used works it himself and regulates the pressure by his own sensations. Mr. Ostrovsky contends that an ignorant person who took the machine home and practiced upon it without instruction could do himself no harm, though he would probably do no good.

It is possible that musicians, remembering the example of Schumann and others who ruined their hands by the ignorant use of crude mechanical appliances, are too apt to fight shy of all outside aids in the purely physical part of their work. Our object here is merely to record the ingenuity of Mr. Os-

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522 Kimball Hall
Chicago

IT has become quite the habit in Chicago, when any musical address is wanted, to say "Look in the classified Directory Card columns of the Music News, and you will surely find it."

The habit is growing in other localities too.

This is not without its good and sufficient reason either, for while the cost of this service is only twelve dollars a year (including subscription) the advantages gained are very material. Not only do prospective managers and pupils use this list continually to find the addresses of artists and teachers, but also, church people often find it of service in locating desired organists, directors and singers, and further—the complete list is used habitually by all sorts of advertisers who want to send announcements of new and novel productions to a representative list of musicians.

Music News
522 Kimball Hall
Chicago

trovsky's invention and the scientific skill which he has devoted to the system of exercises and the machine by which the exercises are made effective. We do not express an opinion whether in certain circumstances the system might produce injury or of the extent to which it may be beneficial, but such evidence as has been produced goes to show that properly applied it should be exceedingly useful in producing the elasticity of hand which is essential to a good instrumental technic.—The Times, June 23, 1913. (Advertisement.)

———###———

AT THE LITTLE THEATER

The Chicago Little Theater will open its second season on Tuesday evening, October 28, with a triple comedy bill which has been given the cheering title of "An Evening With Colombine."

The first fairy playlet will be Reginald Arkell's "Colombine," a dramatic fantasy, which won much praise from the reviewers when it was published, and which was taken by Miss Horniman for Manchester, Louis Meyer for London, and Maurice Browne for America, on three successive days. The academy said of the play, "It possesses just that delicate sense of the borderland between tears and laughter which many poets strive to capture and very few attain," when Mr. Arkell tried the play out last December.

The second of the Colombine series is "The Maker of Dreams," by Oliphant Don. The original production was in the repertory theater in Glasgow.

The last comedy is "Mr. and Mrs. Pierrot," by Martyn Johnson of Chicago.

The second play of the season will be "Deborah," Lascelles Abercrombie's tragedy. The play was one of Mr. Browne's summer discoveries.

The "Medea" of Euripides will be the third production. The translation used is Gilbert Murray's.

Synge's "Deirdre of the Sorrows" will be the fifth production.

———###———

NEEDS MORE THAN HIGH G

Upon the conjunction "if" hangs the career of Lillian Bennett, the 18 year old Milwaukee girl who on Wednesday sang high G during a rehearsal of A Cappella Choir in that city. Leading voice experts and musical critics of Chicago say that if she has a wide range of soprano, a flexible voice, and talent to sing lower notes she has with training, opportunity to become the greatest soprano the world has ever known. If she has all these plus dramatic ability she bids fair, the critics say, to become the world's greatest grand opera star.

If, however, her claim to fame rests solely upon her ability to sing high G, she had best resign herself to household duties and hope only to sing in the a Cappella choir now and then on Sundays.

Despite the prophecy by Director William Boeppler of the Wisconsin Conservatory of Music that "nothing can stop the girl from gaining fame," Chicago critics are conservative. Few opera singers have ever reached high G, and Chicago critics say "they don't need to." Christine Nilsson and Fidet Devries sang high F sharp in the mad scene from Ambroise Thomas' "Hamlet," Adelina Patti occasionally has sung high F sharp. Herman Devries, friend of Gounod, Thomas, and Massenet, formerly with the Metropolitan Grand Opera Company, and who has a studio in the Fine Arts building, acknowledged he had never heard any one sing high G sharp.

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"Composers seldom write vocal music with high G notes," he said. "If this young woman can really sing the rest of the scale, composers will write music especially for her. She will become great.

"What is high G, however, if there are no beautiful tones accompanying it? There are several Russian singers who sing in very low bass and produce the effect of the roaring of the heavy notes of a pipe organ. But is it by itself art? No."

"Quality is the thing," said Frederick Stuegger. "How well does the girl sing high G? Coloratura sopranos like Sembrich and Tetrazzini are frequently called upon to sing high E flat, but usually opera singers are not called upon to sing higher notes than high C. In the 'Magic Flute' I have heard singers like Sembrich sing a flawless, beautiful high E, but that is rare. Mere ability to sing high notes means nothing. Frequently it is a screech. I had a girl only 16 years old sing high G for me recently, but her other notes were not beautiful."

More than a dozen musicians expressed similar opinions.—Chicago Tribune.

EDITORIAL

(Continued from Page 2.)

constituting almost the entire music offering of the fortnight.

Up to the very end of August the various summer schools and institutes offered frequent concerts, the University of Chicago concerts and those at Warren avenue Congregational church lasted well into the month of August, and the Ravinia concerts even lapped over into September.

But last week was the very limit of dullness; and there was enquiry about concerts also. Several people called at Music News office to ask "where music might be heard."

In view of this fact it seems a mistake for everybody to shut down on recitals and concerts simultaneously and thus leave the first half of September wholly barren.

Wouldn't it be a good plan for the schools to hold over a few of the spring concerts and present them the first week in September? Certainly the field would be clear at that time and the public would be glad to dispense with a few of the superfluous programs of June.

However, this seeming dullness is but the pause before the avalanche, for, two weeks from now announcements will be thick and recitals will already be under way in many quarters.

The prospect at this moment is that Chicago will hear an even greater number of concerts and recitals during the coming season than ever before. Prospective concert givers will need to look sharp to their programs and also to the publicity given them, for it will be only the well arranged and well advertised concerts and recitals of the coming season which will arrive anywhere.

♯♯♯

A NEW MUSICAL MONTHLY

Mr. Milton B. Griffith is sending out this week a new musical monthly published at South Bend, Ind., the title of which is "The Lark." Congratulations are offered on the fine appearance of the initial number and on the certain value of its editorial and review matter no less than on the very fine evidences it contains of financial success also. Wishing "The Lark" a long flight and a merry song!

BRIEFER FORM

Devries.—Mr. and Mrs. Devries have returned from their trip to Europe and have reopened the Devries Vocal Studios in Fine Arts Building.

♮ ♮ ♮

Zukowsky.—Mr. Alexander Zukowsky has resumed work at his studio, 627, Fine Arts Building, where he may be found on Mondays and Thursdays throughout the season.

♮ ♮ ♮

Stauffer.—Paul Clarke Stauffer is managing three concerts in Denver, this season, the artists being Mr. and Mrs. Carl Fallberg, Harold Henry and Thuel Burnham.

♮ ♮ ♮

Bartlett.—Dr. M. L. Bartlett will present the following artists in Des Moines during the season. Sidney Silber, Alma Gluck, Mischa Elman, Nellie Melba and Jan Kubelik.

♮ ♮ ♮

Christian.—Mr. Palmer Christian is recovering rapidly from his operation for appendicitis and expects to resume his work in Chicago on October 1.

♮ ♮ ♮

Votaw.—Miss Lyravine Votaw, contralto, who has been filling institute engagements in Illinois, Iowa and Indiana during the summer has resumed her classes at the Stevens Conservatory of Music in Chicago.

♮ ♮ ♮

Loudon.—Miss Jennette Loudon has returned from her summer vacation at Bloomington, Ill., and has reopened the Loudon Piano School in the Fine Arts Building.

♮ ♮ ♮

Wallace.—Miss Evangeline Wallace of 522 Kimball Hall, Chicago, has resumed her classes in piano and voice. On September 9 Miss Wallace gave a song recital at the Oakley Methodist Episcopal Church, in Kansas City.

♮ ♮ ♮

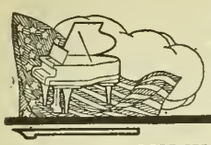
Elvyn.—Myrtle Elvyn arrived in New York City September 14, and will open her concert season on October 1 at Fall River, Mass. Her engagements in the East extend over six or eight weeks. She will play in various large cities of Massachusetts, New York, Pennsylvania, Ohio, and then through the Middle West, going to the Pacific coast later.

♮ ♮ ♮

Langer.—Ora Padgett Langer, who has just connected herself with the Faculty of the Lyceum Arts Conservatory has already many engagements for the coming season. She will sing at The Hyde Park Travel Club on October 13, the Tuesday Art and Travel Club, October 14 and The Arche Club on October 31.

♮ ♮ ♮

"Bethlehem," the third sacred cantata of the cycle of five suggested by Mr. Sidney Grew, of Birmingham, England, in his delightful review of "The Nazarene," the second cantata in Music News, awhile ago, composed by Dr. W. Rhys-Herbert, of Minneapolis, is out of press, with five church choirs and societies rehearsing it for presentation at Christmas time. The publishers are J. Fischer and Bro., New York. A review of "Bethlehem," written by a musician of note, will soon appear in Music News.



Music in America

MILWAUKEE

One of the earliest announcements for the coming season was that of the Mills-Hollander concert course of four events. Melba-Kubelik. Minneapolis Orchestra with Harold Bauer soloist. Mme. Clara Butt and Kennerly Rumford. Alice Nielson and Adams Buell and others. All good wishes extend to these new managers. Both have been well known as professional musicians. Mr. Mills as a tenor, and Mr. Hollander as pianist, for some time, and their many friends are just as interested in them in this new capacity.

The various schools and private studios almost without exception reopened September 8. The members of the Wisconsin Conservatory who formerly constituted the Wisconsin College, have again established themselves as a separate institution under the old title.

Miss Charlotte Peige, contralto, and Mrs. Myrtabel Wooster, soprano, pupils of Iva Bigelow Weaver, have just returned from a successful ten weeks' chautauqua engagement. Mrs. Wooster was understudy to the leading soprano part in the recent Pageant of Light and Darkness at Chicago Auditorium, and in her several appearances was given quite an ovation.

———♯♯♯———

DENVER

Musical life in this city, during the coming season, gives promise of splendid things. Two symphony organizations, each striving to give the best that is in them, the Slack season, a splendid course under the Stauffer direction and a very live set of teachers and pupils concerts will fill the season with enough to suit the most hungry musical taste.

Cavallo announces his first concert, which will be given on Friday afternoons at 4:15, for October 24, with Amato as the visiting attraction.

Paul Clarke Stauffer announces Harold Henry, Thuel Burnham and Carl Fallberg as his attractions, the first coming the latter part of this month. Doubtless the success attending this series last season will be even more pronounced this, as the attractions are stronger.

The Western Institute of Music reports the most successful openings of its existence and a large enrollment of pupils. The Woman's Club is extending its usefulness to the community and has organized a choral section under the direction of Frederick Schweikher. It is to be hoped that this branch will be supported as it ought to be and be fully brought to some permanent result. Too often the enthusiasm is not of sufficient duration and a depletion of the ranks of the chorus is the result.

HALL.

———♯♯♯———

LOS ANGELES

The orchestra is being strengthened and enlarged, the number of applicants for the vacancies being more than 300.

Herr Adolph Tandler, the new symphony director, will have the distinction of presenting the new symphonic poem of Jan Sibelius, called "Scenes Historiques," which will be the first time in the United States.

Mr. Ralph R. Laughlin, tenor, made his first appearance in his engagement in the Temple Baptist Church. Miss Mildred Langworthy will begin as soloist the coming Sunday. She is a soprano of excellent vocal accomplishments.

A meeting of more than common interest was held by the Music Teachers' Association, over 500 were in attendance at the Gamut Club Hall. The addresses of Mr. Vernon Spencer, A. A. Butler, Mr. L. J. Selby and City Superintendent J. H. Francis of Los Angeles schools, were full of uplift and inspirational values, to stimulate action on a movement which is to advance musical education among the masses. Mr. Francis spoke of the active part taken in the public schools in recognizing the aesthetic and cultural elements of the musical side of the child. Mrs. Spencer outlined a plan to establish an endowment of $100,000 to carry out this educational movement which was well received by the audience.

A very excellent program interspersed the papers and addresses.

The Tandlers' Quartet presented two compositions by Mr. Tandler, the "Sustained C" Quartet and prohibited music, an ingenious work in handling consecutive fifths and avoiding the bad effect so objectionable to the instructors in harmony. Mendelssohn's "Andante and Finale" was given by the Bierlich Trio, Mr. Stamm at the piano. Mrs. Edmund S. Shank, soprano, gave two French songs in good style with Mrs. Robinson at the piano. She also sang two songs by Mr. Roy Lamont Smith (MSS.), especially composed for this occasion.

(a) "It's O My Heart, My Heart."
(b) "The World Is Full of Sunshine."
(c) (encore) "I Sing to Thee."

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INDIANAPOLIS

Mr. Daniel Jones, pianist, a recent acquisition to the Indianapolis Conservatory of Music, gave a piano recital at Hollenbeck Hall, September 5. Mr. Jones made an excellent impression in numbers from Beethoven, Chopin, Schumann, Liszt and Tschaikowsky. He has unusual strength, fine technic and an ease that is agreeable.

Charles H. Gabriel, also a new piano teacher of the Indianapolis Conservatory of Music, gave his initial recital on the evening of September 12. He played numbers by Bach-Tausig, Mozart, Chopin, Debussy, Dohnanyi and Gabriel. He has a very beautiful tone and plays with temperament and finish. His facility in all passage work is wonderful. He played several of his own compositions as encores and they proved to be very modern in character and unusually effective. Mr. Wesley Howard, tenor, Jessie Luther, reader, and Gaylord Yost, violinist, also assisted in the program and came in for their share of honors.

The list of attractions for Indianapolis this season are as follows:

Maggie Teyte, October 22.

Russian Symphony Orchestra, November 10.

Flonzaley Quartet, November 28.

Russian Ballet and Symphony Orchestra, December 4.

Jacques Thibaud, January 7.

New York Symphony Orchestra, January 12.

Julia Culp, February 12.

Paderewski, February 25.

Schumann-Heink, March 19.

Clara Butt and Kennerly Rumford, April 8.

Besides these there are a number of extra attractions for which negotiations are now pending.

G. Y.

ST. PAUL NEWS

After an absence of three years Mr. Malcolm Dana McMillan, the well known composer, has again taken the position of organist and director at the People's Church The organ and the solo quartet are known as among the finest in the northwest.

THE COMING MUSICAL SEASON IN DALLAS

Next season bids fair to be one of the most remarkable in the musical chronicles of Dallas and of Texas, promising to even surpass in brilliancy the past season.

When last year the Dallas Chamber of Commerce established a music committee, Dallas took a leap forward in music, which placed her in the front rank of musical cities of America.

The Schubert Choral Club plans to bring to Dallas such splendid artists as Schumann-Heink, Mischa Elman and others. This club always meets with success.

There will be a second season of Grand Opera for Dallas in March with artists of equal note as the past year and will doubtless be even a greater success than the first season.

The German societies of Dallas plan to entertain the State Saengerfest with a musical entertainment never before surpassed. The writer was chairman of the music committee in 1905 when the twenty-fifth Jubilee Saengerfest was held in Dallas. He was intimately associated with the Germans and they always make good on any undertaking.

WATKIN.

Hyde.—Mr. Herbert E. Hyde has returned from Europe and resumed his duties as organist and director of music at St. Peter's Church, Chicago.

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The Elderly Person

There are times when one in inclined to be disheartened by some of the things which obtain in the civic life of Chicago. Certain conditions seem so palpably wrong that, if ever they become different, we shall wonder, as people always do, why we ever put up with the wrong way of doing them for so long. Of course they are as they are because of hidden strong influences which know they profit by the present order, or rather disorder, and do not feel at all sure that they would do so well, if markedly altered conditions prevailed. So blind are strictly selfish reasonings, that they grow to consider themselves impregnable, and above any outside criticism that could presume to see further than their own powerful lenses carry their sight. For example, the railway companies fought and lobbied bitterly against the Inter-State Commerce act,—and they are having a bit of trouble, just now, because the Commission will not readily grant them permission to advance their present freight rates. And they are bothered, too, by the attitude of certain States which claim the right to dictate what shall be a reasonable rate within their borders. But, for many years, the roads have given testimony of their gratification at the absence of all necessity or demand for special concessions and rebates. Their efficiency and profit have been increased by the removal of this incubus. The other problems they must now solve, remembering that life is just one thing after the other, and that there is practical truth in the Biblical utterance that parents' sins inconveniently come home to roost with the children.

Really, there is cause for swelling pride and unadulterated happiness for any one who knows about the park system of Chicago. No matter what it cost over its real value, or how mismanaged in its detail, the plan and scope are magnificent. If you don't believe this, hint around, until finally an unsuspecting friend will ask you to motor with him some Saturday evening. The Elderly Person hopes for you that it will be one of those big heavy smoothly gliding machines with room for three on the back seat, if they are not unreasonably plump, and then for two others on those twirling seats with skeleton backs. Then, if you have such a host as The Elderly Person had, he will sit on the front seat next the chauffeur, who will likely be colored and answer to the name of Gene,—and you will be assured that there will be no speeding and that you are in for a real joy ride. Because all the seats are filled, and the comrades are choice and the host brims with good will, even down to his name. If you are thus lucky, the car will start from a comfortable Western suburb, where it is delightful to live, even if you do have to pay extra for everything, because of this exclusiveness. And speeding past the attractive homes, and the churches and school houses, you once more grow to believe that Chicago and its environs are not all sordid and distressing. You can't help the latter sensation if your task carries you often to where the less fortunate exist. There seem so many of them and the outlook so shadowy, to put it mildly. * * * And before you realize the distance you are in Garfield Park and the lights are beginning to peep among the thick branches of the trees, and to sparkle on the water of the artificial lake. You can see the boats bobbing about, and you know that for the most part, they are manned or womaned by inexperienced rowers, who zigzag distractedly in their enjoyment over the surface, bumping into one another cheerfully and catching crabs in the meantime, throughout the hour for which the boat is rented. And you see all along the circling roadways which gleam like white ribbons underneath the shadows of the thick foliage, the picnic parties which are prolonging the holiday because the night is sultry, and the close quarters of the flat or rooming house do not beckon invitingly. Ont on and down the smooth boulevard runs the heavy car, as though its wheels were made of velvet. The air in motion is heavy and burned. It is hot from contact with the rays of the sun shining unsparingly upon the corn fields farther away, and not yet cooled with the chill belonging to the night. But the rapid movement of the machine gives it a freshness. The temptation to sit back and enjoy this vigor which ministers to your great comfort is irresistible. It makes all the difference in the world, you discover, if you are in or out of an automobile. The very things you have done as a foot passenger in your resentment at fancied certain arrogances of automobilists, look like amazing actions when you are in a good seat and whizzing along, while the other man is afoot and possibly inconvenienced by the string of machines that seem unlikely to cease passing and give him a chance to cross the street. The motor car is without doubt a ministrant to ease, complacency, and in some cases to attempted superiority. To have so tamed the monster that it surrenders its unlimited strength to yield pleasure, is little short of wonderful. The wiseacres who predicted for it a skyrocket existence as a fad, were wrong, as they usually are. You find the driveways alive with machines of endless style, size and degrees of noise. For the most part, though, they slide along confidently, and the little jar of motion is so pleasurable that you indulge yourself with attention to it. And then you are apt to say something about the feeling of satisfaction you have that the car's feelings or condition do not have to be considered. With horses, the state of the weather and their physical state had to come to the front. On hot nights you could not drive fast or far, or up hill, because of the frailty of horse flesh. Not so the motor. It takes its toll in gasoline and goes on without a hint of fatigue except—but we won't go into that.

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shrubs and trees and flowers is the foreground in the lives of countless people during the summer months. On these links you see whole families taking the evening respite from the day's heat. Father is stretched out full length on the grass, a picture of relaxation. Mother sits near him with the youngest baby on her lap, and the other babies are restlessly busy with all sorts of play or, at least, of occupation. You mentally say that the children ought to be in bed, according to the correct formula for rearing children. But you can't help knowing that they are pretty well off to have these breathing spaces, so at their hands that there is nothing to do but accept the city's gift of light and air. The young woman from New York grew enthusiastic and readily gave Chicago a long mark of approval. The hurrying car passed so many, many romping, merry children that you began to be cheerily hopeful about the future men and women they would develop into. The splendid school buildings on every hand, the broad parks themselves, with the central houses for gatherings and amusements, and the churches on every other corner, all held out hands to these flocks of children, calling to them to love the things that were most worth while. The saloons and little theaters were on the cross streets, holding out their hands, too, and you knew that in some way the allure of them made an appeal, but in the presence of so much good, and because of your very present comfort you couldn't help a becoming optimism.

The auto, leaving Douglas Park behind, ran past the vacant acreage dedicated by the city to garden patches for such persons as would cultivate them. In the dusk were to be seen some bending figures, so intent on the joy of watching things grow, that they were loth to leave. After all, whether high or low be the culture, it all comes back to the ground again for its perfect expression. The rich man has his orchids (air plants though they are, they belong to the earth) and the poor man his potato patch. It is only a difference in voicing. Across the long downs the perfect road wound and then the ear went with a swing into Washington Park. A rude voice disturbed the serenity, by ordering the rear light to be cared for. Although the officer wore white gloves, he handled the situation without them, creating quite a disturbing jar to one's sub-conscious self-importance. Across the famous Midway "Gene" bowled along, and here the lines of travel seemed to converge and pour forth a regular torrent of machines. Thicker and thicker they grew, until they dissolved through the many avenues of Jackson Park, and eventually divided themselves into two lines, going and coming, along the esplanade fronting the lake. Here, also, were all the other people who were not outdoors somewhere else. Picnics abounded with young men and women dashing around in circles; youngsters everywhere; and the center of it all the beach in front of the German building, where every sort of a bathing suit was in evidence, and the endless procession of those "going in" and those "going out," passed and repassed. Many as were the bathers, either in the water or playing on the sands, there were more people outside the ropes untiringly watching them. This sight bottled up the varied sensations of the drive into one jovial whole. Every conceivable definition of happiness was there in profusion, and every exponent of an ideal was apparently finding his solution completely satisfactory, and, therefore, a luxury.

THE ELDERLY PERSON.

MUSIC ABROAD

DRESDEN

The summer is gone and musical pleasures again begin to delight us, refreshed as we feel after the time spent in our pleasant summer resorts. The court opera opened on August 17 with a model performance of "Tannhauser," under von Schuch's lead, the cast was first rate with soloists such as Eva von der Ostern (Elizabeth,) Plaschke, (Wolfram), etc. Some novelties are being prepared.

Festivities were further arranged in honor of Dresden's great musician, Jean Louis Nicode, who on August 12 celebrated his sixtieth birthday. In Tepritz, under John Reichert's baton, a concert took place, the program of which was devoted exclusively to works from Nicode's pen. In Dresden his compositions will be specially noticed during the coming season. Nicode, born in Silesia (Fersitz) 1853 achieved world-wide fame, perhaps first with his grand composition, "Das Meer" (The Sea), which had its first hearing in the year 1888. Further his biggest works, the "Gloria Symphony," won him unstinted recognition. The composer has just laid the finishing touch on various choral compositions such as "Deutsche Gebet," "Morgen-wandering," in three movements, "Nacht Sonnenuntergang" (After Sunset), a symphonic poem, "Adler von Mars-la Tour," and other important compositions. Nicode is a master of brilliant instrumentation. His deep musicianship and spirited endowments place him at the side of the first composers of our time. As an orchestra leader he has the power to enthuse, to thrill, to carry one away. One regrets that he so seldom steps forward in Dresden, while other cities, such as Chemnitz and other places derive the benefit of his gifts.

Great expectations are put on the "Master school" for singing, which will open here on September 1. At its head are E. von Schuch and Giacomo Minkowski.

During summer Johann Strauss, concertized at the pleasant gardens of the Linckesches Bad. Of course the waltzes were in the ascendant and evoked storms of enthusiatic applause. The "Rudolfsklange," the "Wienerwald," the "Blue Danube," as well as the folk songs—haunting, often plaintive airs—were given with great feeling and mood, the Viennese orchestra and its leader, excelling in fine shadings and a musicianly interpretation.

Many concerts are in sight which will begin in October, the Philharmonic concerts (five in succession) with soloists such as Moritz Rosenthal, Eugen d'Albert, Ysaye, de Wullner, and others.

The orchesterverein will introduce a seldom heard symphony by Schultz-Benthen as well as Draeseke's beautiful concerto, in-

terpreted by Fraulein Schubert. The same work will also be played in another concert by Miss Thraile, a pupil of Mme. Rappold.

Felix Draeseke's biggest work, the trilogy "Christus," which achieved sensational success some years ago in Berlin, Dresden and other places will soon appear in print, edited by Leuckardt of Leipzig, It will this year be produced in Berlin, Nuremberg, Zwickau, Kiel, Riga, Hamburg, Osnabruck, Barmen, Copenhagen, etc., which proves its excessive drawing power in the masses. The grand work is replete with religious zeal and conviction, which in conjunction with its supreme technical mastership makes it stand out as a monumental creation of lasting value for all time. Many programs of the coming season will be made up of the great deceased composer's creations, the singer, Luise Ottermann, will sing some leider which were found in the United States among his posthumous manuscript collections.

A. INGMAN.

Franklinstrasse 20, August 21, 1913.

THE OSTROVSKY METHOD IN CHICAGO

As has been advertised in Music News the past two weeks, the Ostrovsky Institute of Hand Development for pianists, 'cellists and violinists, has opened a Chicago branch this week at 513 Steinway Hall under the care of Mr. Rex Underwood.

The writer had the privilege of a private view of the apparatus and an explanation of the method and it certainly is most convincingly simple and fascinating in the possibilities it presents of increasing the strength and reach of the hands with a special view to increasing their proficiency at the piano, violin or violoncello.

This method has been adopted in some of the largest schools abroad and the Home Institute in London has grown to great size and significance.

Mr. Underwood is a splendid musician and a thoroughly intelligent exponent of the Ostrovsky method and he cordially invites all teachers to come to the Steinway Hall rooms and see a practical demonstration of what the apparatus can actually accomplish.

Zimbalist, Shattuck and many other famous players have written glowing tributes to the Ostrovsky institute in praise of the method and the apparatus.

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EXAMINATIONS FOR MUSIC TEACHERS.

At the last meeting of the Illinois Music Teachers' Association it was voted that a committee be appointed to prepare an outline for examinations in the various branches of music. Those who pass the examinations are to be granted a certificate of efficiency by the association. Following is the committee:

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WILLIAM BARLOW ROSS

TENOR

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Editorial

ENDORSEMENT

One of the finest composers in America has just written a letter to Music News in which occurs the following sentence:

"Congratulations upon the editorial in Music News against slang and also that on the unnecessarily vulgar part of vaudeville performances. How many young people might profit by Bispham's singing! —But, the program must be decent from one end to the other. Good English and understanding will help our public toward a higher appreciation of our national American art and its workers."

OPERA IN ENGLISH

Opera in English is the one great question of the hour, and nearly every musical editorial in Chicago last Sunday was devoted to the subject even as the weekly music papers have also been burdened with the same story for many weeks.

It appears that the season just now opening will certainly be the one in which the subject shall be settled, at least to a far greater degree than heretofore, for there will not be lacking plenty of opportunity to actually hear opera in English and that also under most favorable circumstances.

At the Century Opera House in New York there has already begun a thirty-five weeks' season which is to be devoted wholly to opera in English and it is announced also that in Chicago all of the Saturday nights of the coming grand opera season will be assigned to the exploitation of opera in the vernacular. These are not flash-in-the-pan efforts either, but full fledged operatic performances given with the best of casts and in the finest style of the art.

Surely, it ought to be a little more clear at the end of the season that opera in English either is or it is not a plausible thing and also that the great public either does or does not want opera in English.

At the present time it is impossible to say just how successful it may be or in just what degree it will be accepted by the public. There is nothing to do but wait patiently while all the critics of the world have their say in the matter and to watch for the final verdict of the supreme court, in other words, the great public.

The following article, written by Felix Borowski in the Chicago Record Herald is one of the clearest items which have come to hand in this matter:

"Opera in English entered upon its long expected struggle for supremacy when last Monday evening the Century Opera Company opened its season at the Century Theater, New York, with a performance of Verdi's "Aida." The clash of schools was on and those patriotic people who nurse in their innermost souls the conviction that the language spoken and understood by the inhabitants of America is the sole tongue which should be warbled on our operatic stages were on hand to participate in the victory which they were certain would be theirs.

"It was, at least, a good omen that the interest in the Century Company's ambitious endeavor to do something for opera in the vernacular was so great that when the curtain went up on the opening act of Verdi's composition only standing room was available for a large section of the public which had negelected to purchase tickets in time. The gathering was not, however, one of those patrician assemblages whose members, clothed in purple and fine linen, stow themselves more or less conspicuously into the boxes of the Metropolitan Opera House. The reviewer of music for the New York Evening Sun assured his readers that the Century audience 'of 2,200 was a model of good behavior.' No testimonial could have testified more explicitly to the plebeian character of Mr. Aborn's patrons.

"The management and directors of the Century Company, not having expected a vast concourse of millionaires, their resplendant wives and families, were not disappointed, it is to be presumed, because the people who sat and listened to Verdi's tuneful inspirations were merely music lovers of moderate incomes who preferred to look at the unfolding of Aida's tragic history rather than at the diamonds of their neighbors. Probably the directorate was secretly glad that Mr. Caruso's affluent admirers were but meagerly represented in the throng; for 'popular' opera has long been sniffed at by the rich and fashionable who, it has always been said, like their opera only when they are unable to understand what it is all about.

"As one of the principal arguments against a change of existing conditions in the linguistic methods of interpreting opera has been the general inability of singers to make themselves understood in any tongue, it is a point in favor of the cause that the Century artists were so excellent as to their diction that the badness of the English translation of Ghislanzoni's text was apparent to everyone.

"'On the whole,' wrote Mr. Finck in the Evening Sun, 'the standard of enunciation was high last night. About three-quarters of the singers engaged for the Century company are natives of this country, while some of the others are English. While many of the American born members of the Metropolitan have on various past occasions made a sorry showing in using their own language for operatic purposes the outcome of last evening's test of English as a singing language was distinctly encouraging, though it is no doubt easier to project words comprehensibly into the auditorium of the Century Theater than across the gigantic spaces of the Metropolitan. It is regrettable, however, that a better translation of the text than the clumsy version used on this occasion could not have been obtained.'

"Mr. Krehbiel also testified in the New York Tribune to the fine quality of the enunciation in 'Aida.' 'A great many,' he wrote, 'an unusual number indeed, of the

(Continued on page 23.)

Music News

Music in Chicago

NEWS OF THE OPERA

Among the notable revivals promised by Maestro Campanini, for the season of the Chicago Grand Opera Company, will be: Mozart's "Don Giovanni" with Titta Ruffo and Aristodemo Giorgini; there are several prima donnas for the female roles; Giordano's "Fedora" with Lucien Muratore and Lina Cavalieri; Massenet's "Manon" with Mary Garden and Lucien Muratore; Donizetti's "Linda di Chamounix" with Titta Ruffo and Rosa Raisa; Bellini's "Puritani" with Alessandro Bonci and Florence Macbeth; Puccini's "Madame Butterfly" with Amedo Bassi and Rosa Raisa; Puccini's "Girl of the Golden West" with Carolina White and Edmond Warnery. The probabilities are that other favorite operas will be given with strong casts.

Patrons of the grand opera this season are evincing unusual interest in the plans of Impresario Campanini, to present grand opera in English, a fact that was a subject of much complimentary remark, at the season reservations placed on sale yesterday. Primarily, the management has adopted a scale of prices, which should determine the popularity of opera in the vernacular, the range being from $2.50 to $20.00, for the entire season of ten weeks, varying with location. This certainly puts grand opera within the range of the most moderate purse, and below the tariffs demanded in any of the big opera houses of continental Europe, sustained either by subvention or subscription. In these advancements of opera in English, all the rich scenic resources of the Auditorium stage, and the splendid wardrobe of the opera company, will be used together with an imposing enlistment of high-class artists and unsurpassed orchestra, and a chorus, second to no operatic organization in the world.

Saturday evenings have heretofore been reserved for the popular priced performances and achieved such success in the esteem of the public that the operas in English will be given for the same prices in even better fashion, because the operas selected invariably demand large ensemble. News from the east proclaims that opera in English has made a pronounced impression, and the call for great works in the vernacular is more than ever before attracting the attention of musicians, music lovers, and the opera-going public of this country. The management of the Chicago Grand Opera Company will put this to a pleasant test, in presenting ten of the most popular operas available, for representation in English. The recent successes of "The Cricket on the Hearth," "Hansel and Gretel," and "Natoma" have demonstrated their popularity. Others already nominated for advancement in English this season include: "Martha," "Faust," "Mignon," "Cinderella," "Carmen," "The Secret of Susanne," "The Lovers' Quarrel," and "Cavalleria Rusticana."

The enlistment of the Chicago Grand Opera Company includes an unusual number of American artists; likewise of English-speaking artists, of other nationalities, so that the integrity of high grade casts can be readily maintained.

MUSICALE AT ELEANOR CLUB

Miss Marion Lychenheim, pianist, and Miss Mabel Barrows, dramatic mezzo soprano, gave a program at the Central Eleanor Club rooms in the Powers building on last Sunday afternoon and provided a rare treat for each of the fifty people who were present.

The Eleanor Club is a very cozy and homelike place and is provided with a concert grand piano of good make so that a recital there is provided with a helpful setting and environment.

Miss Lychenheim opened the program with MacDowell's "In Deep Woods," which was intended as a sort of reminder of the summer vacation days spent at Eleanor camp at Lake Geneva. This poetic piece was played with true insight into its most hidden meanings and made to ring entirely true to its name. MacDowell is evidently a great favorite with this young pianist for later she played the "Scherzo" from one of his "sonatas" with much vivacity and ended the program with a really virtuosic presentment of the notable "Concert Etude."

Other numbers played were the sedately musical "Prelude," E minor (Mendelssohn), the charming "Nocturne" by Grieg, the much liked "Romance" (Gruenfeld) and the peculiar "Dr. Gradus" by Debussy, a work, which, while very interesting, yet falls far short of really exemplifying the story it is supposed to stand for.

Miss Lychenheim plays the piano in a most wholesome way, her tone is large and round, her phrasing is accomplished in broad sweeps, her rhythm is impeccable and her memory without flaw. Added to this, her tone is sweet as well as big and round and, by most adept pedaling she makes her effects musical at all times.

Altogether, this young player is certainly one who has made excellent use of her opportunities and it may be very confidently predicted that her future will be a bright one.

Miss Barrows has a voice which has a particularly long range, being very rich in the lower tones and perfectly clear in the heights, while also she has a most remarkable control of pianissimo effects.

Her dramatic instinct is unusually well developed and each interpretation projected by her is full of meaning and very carefully conformed to the mood of her text.

Some of the Finden Love Songs were well treated, familiar works of Lang, Homer and Ware were very well sung, the "Cuckoo Clock" of G. A. Grant-Schaefer was exquisite in its drollery and the "Secret" of Woodman was sung better than within memory, from the interpretative side, being made a very paean of spring rapture.

In this number Miss Lychenheim also distinguished herself, playing the elaborate accompaniment as it has rarely been played and adding not a little to the exhilaration of the moment. Throughout the program she showed herself not only a finely developed young pianist but also displayed versatility and her real musicianship by proving to be an expert accompanist as well.

C. E. W.

MME. RYDER'S PUPIL

Mme. Theodora Sturkow Ryder presented her piano pupil Ernau Blythe Smith in piano program at the Wilmette Woman's Club House on last Thursday evening, assistance being given by Mme. Jessie De Vore, violinist, while Mme. Ryder furnished the second piano parts in the concerted numbers.

The Wilmette Club House is certainly a charming place for a debut recital, and the audience in attendance on Thursday was a finely representative one. Cordiality was in the air and Miss Smith was shown in unmistakable way that her work was thoroughly appreciated.

The two piano ensembles included an arrangement of the Von Weber "Invitation to Dance," the entire "Concerto" G Minor, of Mendelssohn, and "Le Soir" by Chaminade and "Espana" by Chabrier.

The "Invitation" and the last two named pieces were all given with brilliance and a liberal amount of applied color, while the "Concerto," best known of the list, was

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given new life and proved thoroughly agreeable, especially in the slow movement, which was received with unusual acclaim.

As a solo offering Miss Smith played the "Black Key Etude," by Chopin and one in G Flat, much less known—cantabile in effect and given by the young artist with fine tonal quality.

Miss Smith has a reliable technic, an accurate memory and much taste in her playing.

Mme. De Vore is a violinist of decided grace and much musicianship. Her tone is always agreeable and her intonation impeccable, while such matters as phrasing and color receive intelligent attention also. In the "Sonata" for piano and violin by Rubinstein, which she played with Miss Smith, there was great brilliance and decided musical effects at times, though the piano occasionally overshadowed the violin too much.

The Tschaikowsky "Canzonetta" was distinctly fine in melody line and tone color—the accompaniment being played superbly by Mme. Ryder, while the Nachez "Danse Tzigane" provided a generous splash of color, startling in its very bold contrasts.

C. E. W.

———♯♯♯———

CHICAGO TENOR AN ENTHUSIASTIC HORSEMAN

The accompanying cut shows John Loring Cook, the well known singer and teacher, enjoying his favorite outdoor sport. Mr. Cook has had the most successful summer season of teaching in the history of his fourteen years in Steinway Hall, and in

JOHN LORING COOK AT HIS FAVORITE PASTIME

fact, has had his time taken up at the studio to such an extent that he has not been able to leave the city for a vacation. Pupils from many distant points have taken work with him this summer, among whom many be mentioned Miss Eva Burford of Arkansas and Miss Alice Marrs of Australia, both fine voices. Being extremely fortunate in disposing of his suburban interests lately Mr. Cook has again located in Hyde Park in order that he may superintend the building of some very attractive homes which his contractors are getting ready for the market in one of the south side sub-divisions.

———♯♯♯———

NORTHWESTERN UNIVERSITY SCHOOL OF MUSIC

Any one who has kept track of the musical situation in Chicago and vicinity the past five years or more cannot fail to know that the concerts and recitals given at the Northwestern University School of Music in Evanston during that time have been of extraordinary interest and value, and an occasional attendance at these concerts has proven the fact that they are given in a style and with a finish not excelled elsewhere.

The new catalog of the institution, just at hand, shows a steady growth in the school in all departments, and the faculty announcements for the coming season prove that this excellence will certainly be well maintained in the coming months.

The complete list of the faculty reads as follows:

FACULTY LIST

Abram Winegardner Harris, Sc.D., LL.D., President.

Peter Christian Lutkin, Mus.D., A. G. O., Dean.

Irving Hamlin, Secretary.

Peter Christian Lutkin, Mus.D., A. G. O., Professor of Organ, Theory and Composition,

Harold Everard Knapp, Director of the Violin Department; Professor of Violin and Ensemble Playing.

Arne Oldberg, Director of the Piano Department; Professor of Piano and Composition.

George Alfred Grant-Schaefer, Director of the Vocal Department; Professor of Voice Culture and Normal Vocal Methods.

Osbourne McConathy, Director of the Public School Music Department; Instructor in Sight-Reading, Choral Music and Public School Music Methods.

William Henry Knapp, Instructor in Voice Culture.

Day Williams, Instructor in Violoncello.

Margaret Cameron, Instructor in Piano.

Louis Norton Dodge, Mus.G., Instructor in Piano, Theory and Ensemble Playing.

Nina Shumway Knapp, Instructor in Piano.

Victor Garwood, Instructor in Piano and History of Music.

Bertha Beeman, Instructor in Voice Culture.

Hila Verbeck Knapp, B.A., Mus.G., Instructor in Piano.

Charles John Haake, Mus.G., Instructor in Piano and Normal Piano Methods.

Alta Dorothy Miller, B.L., Instructor in Voice Culture.

Gail Martin Haake, Instructor in Piano and Normal Piano Methods.

Alfred George Wathall, Instructor in Violin and Theory.

Walter Allen Stults, Mus.G., Instructor in Voice Culture.

Lura Mary Bailey, Instructor in Piano and Ensemble Playing.

Hedwig Brenneman, Mus.G., Instructor in Voice Culture.

Odile Goddard Frost, Mus.G., Instructor in Piano and Organ.

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John Doane, Jr., B. A., B. Mus., Instructor in Organ.

Alphonse de Salvio, Ph.D., Assistant Professor of Italian Language and Diction.

Wilhelmina Christiana Pfirshing, Instructor in German and French Languages and Diction.

Walfried Singer, Instructor in Harp.

Elizabeth Shotwell Burger, B. A., Mus.G. Assistant Instructor in Piano.

Janet Maureen Hanna, Mus.G., Assistant Instructor in Piano.

The very interesting introductory paragraphs of the catalog are here reproduced:

Facilities for the study of music have existed in the University since 1873, when the Evanston College for Ladies, together with its music department, was absorbed.

In 1891 the department was reorganized and placed in charge of its present head. So rapid was its growth and such was the character of its development that in 1895 it was made a degree-conferring school, with its Dean and Faculty, bearing the same relation to the university as its other professional schools of Law, Medicine, Dentistry, Pharmacy, Engineering, Commerce and Oratory.

The school offers extensive courses in the practical and theoretical study of music, and it is designed to fit students for the profession as composers, theorists, artists, teachers, or critics.

It aims at academic standards and methods in the study of music, and to this end the general plan of the school is modeled after that of the College of Liberal Arts of Northwestern University, with four-year courses pursued under the same rules for attendance, discipline, and examinations. Provision is also made for the study of music as a part of general culture or as an accomplishment.

The City of Evanston is twelve miles north of the business center of Chicago, and adjoins its northern limits. It is on the shore of Lake Michigan, and is reached by frequent suburban trains on the Milwaukee Division of the Chicago & Northwestern Railway. It is also connected with Chicago by the Northwestern Elevated Railway, as well as by an electric surface line. The Chicago & Milwaukee Electric Railway now gives transit north from Evanston to Milwaukee. The population is about twenty-five thousand. As University town and Chicago's most popular suburb, Evanston combines advantages as a musical educational center equaled by no other locality in the West. Beautifully situated on the shores of Lake Michigan, with its park-like streets, its artistic homes, its libraries, art collection, noted public schools and numerous churches, it is an ideal residence for students. These possibilities were grasped fifty years ago by the trustees of Northwestern University in selecting a site. The institution has now an attendance of about five thousand students, including the enrollment in the professional schools.

The larger part of the patronage of a music school is naturally of young women. In attending city schools, where the students are of necessity scattered over large areas, it is impossible to have any oversight of their conduct. They are free to come and go as they please, and to choose their companions, and much time is lost in traveling to and fro on the street cars. In Evanston the young women are housed either in official dormitories or in private homes in close proximity to their work, and are surrounded by wholesome religious and social influences.

Churches of all denominations abound, with numerous societies for young people. The community is noted for its active religious life, its charities, and its lively interest in the sociological problems of the day. While all reasonable freedom is allowed in social matters, a certain amount of supervision is exercised to protect the interests of student life.

There is a tendency on the part of many music students to neglect the essential elements of a general education. To them the study of music in itself is so engrossing that the importance of other branches of study is overlooked. In schools where music is taught exclusively this tendency is aggravated, but the School of Music has always advised and encouraged supplementary work, and beginning with the year 1902-3, new courses went into effect, some of which added literary studies to the existing courses in music, while others made room for music when its pursuit was a secondary matter. It is believed that these courses fill a real need and will help to solve the difficulties involved whenever a good general education is desired in addition to the serious study of music. These courses in detail will be found upon pages 11 to 22.

The School of Music presents its comprehensive and systematic courses of instruction under the guidance of experienced specialists who have enjoyed the best advantages offered by this country and Europe. The scholarly side of musical attainment represented in the theoretical courses is unusually complete and exhaustive. While open to all seeking musical instruction, the school particularly welcomes the earnest, capable, and diligent student, who desires to comprehend adequately and interpret worthily a noble art.

———♯♯♯———

BACH CHORAL SOCIETY

On Monday evening, October 6, the Bach Choral Society, John W. Norton, conductor, will begin rehearsals for the season 1913-1914. The society is entering upon its third season under most favorable conditions. The first two seasons having been successful both musically and financially, the members now feel that the society has taken its place in the front ranks of the choral organizations of the city and are working hard to make this a banner year.

The first concert of the season will be given in the association auditorium, 19 South La Salle street, on Wednesday evening, November 19. This will be a "Bach-Schubert" concert and will enlist the services of the following well known soloists: Mabel Sharp Herdien, soprano; Jennie F. W. Johnson, contralto; Grant Kimbell, tenor, and Luther J. Williams, bass. There will be a boys' choir of thirty voices in addition to the regular chorus of mixed voices and members of the Chicago Symphony Orchestra will furnish the accompaniments.

Following is a list of the officers for the ensuing year:

John W. Norton, conductor.
James A. Harvey, president.
Guy S. Webster, vice president.
Miss Martha Davenport, secretary.
Mrs. John E. MacDonald, treasurer.
Miss Mabel Oberhart, accompanist.
Roy R. Murphy, librarian.
Richard Williams, assistant conductor.
Mrs. Edward Jones, director.
Harriet Martin Snow, business manager.

THE APOLLO CLUB

Morgan Kingston, the English tenor, made his first appearance in grand opera in America last week at the new Century Theater, New York. Mr. Kingston will make his first appearance in concert in this country with the Apollo Musical Club at its performances of "Elijah" and "Creation" in the Auditorium Theater early in November.

Interest is keen in Mr. Kingston's singing in Chicago after his success in opera in New York. It is not generally known that until three years ago Mr. Kingston was employed in a coal mine in England and knew nothing about music, but of course, was the possessor of a good singing voice.

The sale of season tickets for the regular Apollo concerts has opened most auspiciously and a prosperous season is anticipated.

———♯♯♯———

Miller.—Mr. Herbert Miller and Alice Prince Miller announce the opening of their new vocal studio at 716 Fine Arts Building, on October 1.

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A NEW SEASON

Walter Peach says in a pregnant four lines, which he entitles "For a Sundial:"

"I mark thy human years with shadow hand;
Behind, before me lie eternities;
But though I rest not, never have I spanned
The life of love that mocks the centuries."

"The life of love that mocks the centuries," makes one think of St. Paul and his affirmations regarding the potency of love, and perhaps the years in the passing, incarnating themselves into giant personalities, bringing all things to all men if not being all things to all men.

For though time works in huge cycles his progress is hesitant; moving no mite faster than the clock ticking time into eternity.

And nature is a constant reminder of time's delicate artistry; the slow—almost retarded changes in the workshop of the universe.

The almost impalpable change from vernal green to ruddy autumn! Athwart the daisy-pied meadows the goldenrod blazes supremely—an illumination to light the way of Ceres, goddess of sheaves; blotting from view the sere, fallen leaves. If Ceres bears the harvests in her hands and upon her queenly brows, she also presages with no uncertain tone and gesture that inevitable decay which follows the ultimate fruitage.

Autumn and winter spell decay and death for the aftermath of Mother Earth's putting forth.

Not so with her human children who devise new and richer forms of life and liveliness for the seasons in their sequence.

The grasshopper dances until he falls at the first touch of autumn's frosty finger. He finds his replica almost in the fragile creature who has tangoed all summer and who strives to gird his loins for another have-at-the-dance with new vigor in the insistent whirling of the mad, human merry-go-round.

The dance, modern, up-to-date—with a thousand apologies for its grossness—has usurped almost every function. Going to the opera is a secondary consideration, a possible interlude to whet the appetitie for more Tango trotting, and still more, until the whirling Dervish of song and story become a chief and impossible "bounder." (The writer denies herself the privilege and pleasure of a pun, for whatever the turkey trotter. the bunnyhugger, and the tangoist may contrive in defiance of Terpsichore, there are no saltatory effects nor athletic attempts.)

We shall see if our own social dervishes command the rout to the exclusion of the profitable, the edifying and the educational.

Next in point of prominence come the most modern and up-to-date examples of the dramaturgists. The plays with a moral wrought out of immoral elements.

More or less friendly arguments fill the editorial pages of the daily papers, those exhorters to virtue and sackcloth, who are mummers of a different stripe and kind, willing to bend to circumstance without a protest when the command arrives from the gentleman "higher up."

The "Lure" and the "Fight" have suddenly become a stench in the nostrils of a city famous for its fine upstanding goodness, and freedom from vice, according to the journalistic moralists.

And, notwithstanding journalistic assumption that good, old decent, old New York's best citizens were shocked, the houses were packed to the roof and then some, and those upon the outside like Alexander Pope's "Mad rabble and rout," were vociferous to get in. Dear decent society had suddenly become invisible, or squeezed itself down to pilulous smallness; for the antis (the uncles had little chance to do more than decorate the walls) and their flushed, Pankhurstian foes, the suffragists and the suffragettes had put themselves in evidence.

The sex hygienist—the eugenist—sees nothing salacious in these plays and regards them as powerful vehicles for the sending home of the moral. If there be sermons in stones what of the content of these transcriptions from the life of the underworld and borderland? What lessons to be remembered to the end of a lifetime.

Salacious, who knows? But full of the truth as those who realize see it. Education of faith in virtue and all that stands for the sweet and pure, by the reversal of the universal picture.

"To the pure all things are pure." To the children of men—those youthful entities past the age of swaddling clothes—these terrible pictures present a moral unknown to the pulpit. Powerful for their emphasis of conditions which the earnest minded may only hope to change—to overcome when society is purged of hypocrisy.

♮ ♮ ♮

Mme. Nordica and Frederic Shipman

The Australians are a critical people. They recognize a good thing when they hear or see it, and when they approve they emphasize their approval openly; frankly; almost brusquely. That comes of being a new people. A race with red blood in its veins and the ocean's sweet breath in its nostrils.

The Australians are an educated people, with a fine discrimination in knowing what they want and getting what they want. Yes, almost invariably they get what they desire.

And how does one sense this superiority of the people of the Antipodes?

In the first place one—(this time the editor of the New York section)—reads in her letters from the dazzling and enthusiastic prima donna, Lillian Nordica, an almost inspired praise of Australasia, its people, its customs, and its charm.

If Mme. Nordica has achieved a new series of triumphs she also admits her conquest by these gay, debonair, wildly enthusiastic Antipodeans.

True it is not difficult to adore the most astounding prima donna of her time; a creature so palpitatingly full of life, and so filled with interest in everything that makes

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for truth and beauty and uplift that at times it seems difficult to grasp and take home to one's mind the magic and the wonder of her.

This generation has surely been thrice blessed in the possession of this beloved prima donna. This soprano assoluta whose absoluteness extends to her personality and makes it one with her art.

At the writer's right hand is a group of pictures the prima donna has chosen for our own collection. Snap shots of the dainty singer in a hundred graceful, provocative poses. One more bewitching than the other. Imagine this beautiful creature made ready for the Honolulu concert, her retrousse bewitchingness upturned at just the most fetching angle.

What other woman can equal her in the point of knowing how to choose and better still—to wear a gown? All unconscious of her power, like Cupid she wings a dart at your very heart. Nolens volens you sur render yourself to her, and find yourself her vassal forever.

Here's a snapshot taken on the Hawaiian beach which the writer shows to a connoisseur of the male persuasion—a journalistic connoiseur, beside whom none others are quite so fastidious. Quoth he: And who is the beautiful maiden with the young elastic body, the dancing eyes and exquisite face? Ah, so it is Mme. Nordica. What right has she to be so delicious? Cleopatra, she is the eternal youthful feminine. A sixteen year old indeed. The Journalist after his kind insisted upon having the picture to show to his brethren in the profession.

There was a passage at arms, but the writer won her own. Some day perhaps the writer will let the readers of that favored journal Music News see this little gem: Lillian Nordica, a sea nymph—bewitching in her simple bathing suit.

Mr. Shipman is very proud of "Madame." In the Shipman menage there is only one "Madame." And really why should there be any other? And why should not the Australians learn to know "Madame."

A manager is not invariably hypnotized by his artist's talents, beauty and accomplishments; that would postulate a boundless faith in the artist. This confidence in his star's compelling influence, magnetism and drawing power Mr. Shipman possesses, and he is a clever man. A student of human nature, both upon the side of the star and on the side of the audience, anticipating its wishes.

Mr. Shipman is like a general—a wise general—who maps out his campaign, and matures his plans one and even more seasons ahead.

The Australian tour was planned long ago with the forethought this unique manager always displays. Perhaps he was not entirely uninfluenced by the numerous requests he received from Australasians to be permitted the privilege of hearing and seeing one of the world's famous sopranos, Mme. Nordica.

At all events he realized that the bringing of Mme. Nordica to Australia would be one of the greatest feats of his astoundingly successful career as an entrepeneur—sans peur et sans reproche where his business acumen was concerned—"And it was so."

Australia knows Mr. Shipman. Knows his indomitable spirit, and his talent for keeping his word and "delivering the goods."

The Triad, one of the most highly esteemed of the Australian magazines—a paper with a reputation for knowing what's what, says of Mr. Shipman: "Mr. Frederic Shipman, whom we knew as an entrepeneur some years ago, before and after he had won adulation . . . . . is arranging for a notable round of concert stars. The first of these, Mr. David Bispham, is not only a very famous operatic baritone; he is also a ripe amateur of literature; a singularly appealing raconteur and wit, a man of distinguished personality and high character, and one of the finest all around entertainers the modern world has known. His appeal is alike to the cultivated ear and to the average man or woman of intelligence no sensibility highly developed for music or literature.

"Other Shipman surprises for the immediate future will be Mme. Nordica, one of the world's few really great dramatic sopranos. Mischa Elman who, while still a boy, is one of the most notable violinists now living; and Mme. Schumann-Heink, almost undoubtedly the world's greatest contralto.

"One way and another, then, it seems that Mr. Shipman is likely to bear away the blue ribbon of his profession, so far as our recent Australasian experience is concerned. We were well aware that he knew his business; but these engagements prove that he knows it absolutely. The experiment of bringing four such stars as these to Australia shows a splendid courage that goes nigh to audacity. And yet Mr. Shipman is really on safe ground. As to these people there is no difference in the highest critical opinion anywhere. Tastes differ and opinions vary.

"Mr. Shipman is bringing all these eminent people to New Zealand, and New Zealand can be trusted to accord him fitting recognition. Indeed Mr. Shipman is a manager who has proven the exception to that ruling that "A prophet is not without honor excepting in his own country." Mr. Shipman has won his spurs in America: his reputation for honesty, reliability and

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genius in his profession—for he lifts the managerial end to the high plane of an art—are some time since established. He will be a conqueror wherever he goes.

From Sydney came a letter from Mme. Nordica some weeks ago from which we excerpt a paragraph or so.

"My Dear Mme. Fridenberg:

"Well, last night was our opening concert and we all scored tremendous successes—really wonderful. There was indeed an ovation."

Elsewhere the diva writes:

"I know you will be interested to learn that today I was given a splendid reception at the Town Hall by the Lady Mayoress. The decorations—a wilderness of wonderful flowers and growing plants—were gorgeous, and all the Sydney society ladies out in full force, etc."

There was also one line which the editor of the New York end of the Music News cannot resist inserting, and which reads:

"Your article in the Music News was wonderful" (referring to our last article about the soprano). This bit of flattering unction we share with the readers of Music News, so highly esteemed wherever it appears.

In our next issue we will have a few more words to say about the effect Mme. Nordica's singing and personality made upon the enthusiastic Australasians.

♮ ♮ ♮

A Visitor

Miss Frances Bowser, business representative of Music News, called on us this last week. She is a clever young woman and up-to-date. A really representative member of the wide awake Chicago publication she represents.

There can be no doubt that in her case success will only have to wait upon endeavor.

♮ ♮ ♮

Two popular contraltos are already booked for the coming season of oratorio. One is Miss Mildred Potter, the other Miss Christine Miller. They will sing with the New York Oratorio Society, and under the baton of that conscientious director, Mr. Louis Koemmenich.

♮ ♮ ♮

Philharmonic Program

The programs of the New York Philharmonic will, as usual, be enhanced by the appearance, as assisting artists, of the most distinguished of the great artists who will be heard in America the coming season. The names already announced by the management make up a well balanced list of vocal and instrumental artists and are as follows:

Vocalists—Margarete Matzenauer, contralto of the Metropolitan Opera House; Mme. Gerville-Reache, operatic contralto; Mme. Ottillie Metzger, leading contralto of the Hamburg Opera; Julia Culp, Dutch lieder singer; Jacques Urlus, tenor of the Metropolitan Opera.

Violinists—Mischa Elman, Carl Flesch, Jacques Thibaud, violinists; Leopold Kramer, new concertmeister of the Philharmonic.

Pianists—Teresa Carreno, Harold Bauer, and Max Pauer.

Violoncellists—Jean Gerardy, Leo Schulz, popular first 'cellist of the Philharmonic, and Beatrice Harrison.

Also to be heard are Mr. Henri Leon Leroy, first clarinet, and Xaver Reiter, first horn. Miss Kitty Cheatham will be the soloist at the Young People's concert.

The Philharmonic will also have the cooperation of the St. Cecilia Club, Mr. Victor Harris, conductor, in the performance of the Liszt "Dante" Symphony.

♮ ♮ ♮

New Concertmeister

Leopold Kramer, the new concertmeister of the Philharmonic Society, comes to New York with a fine artistic record, having filled many important positions. He was educated at the Prague Conservatory and before coming to America was associated as concertmeister with some of the largest European orchestras including Hamburg, Amsterdam, Cologne and Covent Garden, London. In 1897 he was brought to this country by the late Theodore Thomas as concertmeister of the Chicago Symphony orchestra, with which orchestra he remained for twelve years, giving up his work to accept a position in the same capacity with the Chicago Grand Opera. He has appeared as soloist at many important concerts, both in this country and abroad, and his appearance with the Philharmonic society is looked forward to with no small degree of interest.

THE SOUSA BAND

Following is the route of the Sousa band for the month of October:

Wednesday, 1, Bay City, Mich., matinee, Washington Theater; Saginaw, Mich., evening, Academy of Music.

Thursday, 2, Owosso, Mich., matinee, Owosso Opera House; Lansing, Mich., evening, Gladmer Theater.

Friday, 3, Adrian, Mich., matinee, Croswell Opera House; Ann Arbor, Mich., evening, Whitney Theater.

Saturday, 4, Toledo, Ohio, matinee and evening, Valentine Theater.

Sunday, 5, Cleveland, Ohio, matinee and evening, Hippodrome.

Monday, 6, Akron, Ohio, matinee and evening, Grand Opera House.

Tuesday, 7, Sharon, Pa., matinee, Morgan Grand; Youngstown, Ohio, evening, Grand Opera House.

Wednesday, 8, Corry, Pa., matinee, Library Theater; Jamestown, N. Y., evening, Samuels' Opera House.

Thursday, 9, Buffalo, N. Y., matinee and evening, Elmwood Music Hall.

Friday, 10, Lockport, N. Y., matinee, Temple Theater; Niagara Falls, N. Y., evening, International Theater.

Saturday, 11, Rochester, N. Y., matinee and evening, Shubert Theater.

Sunday, 12, Syracuse, N. Y., matinee and evening, Wieting Opera House.

Monday, 13, Oneida, N. Y., matinee, Madison Theater; Utica, N. Y., evening, Majestic Theater.

Tuesday, 14, Amsterdam, N. Y., matinee, Opera House; Schenectady, N. Y., evening, Van Curler Opera House.

Wednesday, 15, Albany, N. Y., matinee and evening, Harmanus Bleecker Hall.

Thursday, 16, Hudson, N. Y., matinee, The Playhouse; Poughkeepsie, N. Y., evening, Collingwood Opera House.

Friday, 17, Great Barrington, Mass., matinee, Mahaiwe Theater; Pittsfield, Mass., evening, Colonial Theater.

Saturday, 18, Worcester, Mass., matinee and evening, Mechanics Hall.

Sunday, 19, Malden, Mass., matinee, Auditorium; Boston, Mass., evening, Colonial Theater.

Monday, 20, Portland, Me., matinee and evening, Jefferson Theater.

Tuesday, 21, Augusta, Me., matinee, Opera House; Waterville, Me., evening, City Opera House.

Wednesday, 22, Bangor, Me., matinee and evening, Opera House.

Thursday, 23, Brunswick, Me., matinee, Cumberland Theater; Lewistown, Me., evening, Empire Theater.

Friday, 24, Portsmouth, N. H., matinee, Music Hall; Dover, N. H., evening, Opera House.

Saturday, 25, Manchester, N. H., matinee and evening, Franklin Street Church.

Sunday, 26, Malden, Mass., matinee, Auditorium; Boston Mass., evening, Colonial Theater.

Monday, 27, Fall River, Mass., matinee and evening, Savoy Theater.

Tuesday, 28, Milford, Mass., evening, Opera House.

Wednesday 29, Providence, R. I., matinee and evening, Infantry Hall.

Thursday, 30, Springfield, Mass., matinee and evening, Court Square Theater.

Friday, 31, Derby, Conn., matinee, Sterling Theater; South Norwalk, Conn., evening, Armory, or Music Hall.

♮ ♮ ♮

Rogers.—Miss Ruth Alta Rogers, will play the Rachmaninoff "Sonata" for piano and violin with Mr. Carlo Fischer of Minneapolis at Duluth, Minn., on October 6.

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Churches

SECOND CHRISTIAN SCIENTIST CHURCH

At the Second Church on last Sunday evening the organ was played by Walter Spry, in place of Mr. William E. Zeuch, who was away on concert engagement.

Mr. Spry is a solidly good organist, displaying all the musicianly traits of fine rhythm, clean technic and perfect control of the registration effects in the organ and also presenting his list of chosen numbers with much regard to interpretative values.

The Guilmant "Grand Chorus" was played with virility, a "Meditation" by Klein was thoroughly musical and the "War March" by Mendelssohn proved virtuosity as well as musicianship.

The soloist of this church, Mr. Edward Clarke, chose for his number a new song by Lily Wadhams Moline, entitled, "A Psalm of Praise" and very easily maintained the high regard in which his work is always held and at the same time proved Mrs. Moline a strong as well as a graceful writer.

For her text, she has chosen parts of the 107th Psalm and has most deftly built up a dramatic climax in the "O that men would praise the Lord," which is in very fine contrast to the semi-recitative style of the preliminary portion.

The movement is graceful, the melody flow attractive and the climax building thoroughly convincing; altogether a song full of beauty and effectiveness.

Mr. Clarke's voice found in this vehicle full sweep and came to the audience in a succession of broad phrases, each one aptly colored and all of them building up to a tonal climax which showed the voice to splendid advantage. C. E. W.

ST. JAMES FESTIVAL SERVICE

There was a singular freshness and vigor in the work of the men and boys in St. James choir on last Sunday afternoon, when Mr. Norton led them through their first festival service for the season. Evidently some one had been in charge during the vacation, who had held the forces well in hand, for there was but little of the unevenness that customarily obtains after the summer's let-down. Every thing went with a fine snap and enthusiasm. Occasional lapses from a decisive attack were noticeable, but excusable. The Lutkin canticles are always well done, and wear exceedingly well. Anything more cumulative in effect than the opulent "Gloria," is not often found. Stainer's "Grieve Not the Holy Spirit," came to its first hearing, for this writer, for some unknown reason. It is in the Englishman's best vein, varied and well wrought. The Randegger "Praise Ye the Lord," did not quite get its usual hold, although it was done brilliantly. The "Orison" was tenderly effective, the "Sevenfold" not so much so as usual.

Mr. Norton's post-recital was given splendidly. In it he paid heed to the season of the year. The big number was the Guilmant "Grand Chorus" in E flat, which tested the qualities of the organ and its player. Both came through in superb style. The Stebbins "In Summer" had a nice sense of Pan's little escapade, and the Brewer "Indian Summer" was notably good. The Bonnet "Chrysanthemum" somehow never grows less uninterestnig. Organists love to play it, but they cannot enliven it. The Mendelssohn "Athalia" march closed a really excellent service.

ALBERT COTSWORTH.

ST. PAUL'S EPISCOPAL CHURCH

On next Sunday afternoon at 4:30 a special musical service will be given at St. Paul's Episcopal Church, Fiftieth street and Madison avenue by the choir, under direction of John Allen Richardson, with the assistance of Dr. Carver Williams, basso and Mrs. Anna W. Lawrence, harpist.

The Magnificat and Nunc Dimittis in E flat by Lutkin, will be used as also the Anthems, "Ho, Every One That Thirsteth" (Martin), "Great Is the Lord" (Maunder), and Mosenthal's duet, "I Will Magnify." The choir soloists will be William Clifford and Robert Rea.

ST. JAMES M. E. CHURCH

At St. James next Sunday the anthem of the morning will be "Thy Will Be Done," by Hugo Wolf, with "The Silent Sea," by Neidlinger as offertory, and the "Te Deum in B," by Clough-Leighter.

A specialty of the evening will be the playing of Miss Tina Mae Haines' "Bagatelle" as a voluntary.

AMERICAN CONSERVATORY RECITALS

The season 1913-1914 of Saturday afternoon recitals given by the American Conservatory will open Saturday, October 4, with a song recital by Edward Clarke, baritone. These recitals begin at 3:30 and last about one hour. Being given by prominent members of the faculty or by advanced students, they have always been a feature of the Conservatory's musical activity and have been attended by large audiences.

The American Conservatory students' orchestra will be as usual under the direction of Herbert Butler.

Adolf Weidig writes that he has heard a number of the most important modern operas at Frankfurt, Berlin, Dresden, Hamburg, etc., besides much orchestral music. Some of his own orchestral works are scheduled for performance this winter at various German cities, under his personal direction. Mr. Weidig, however, made arrangements to have the performances take place under the regular conductors of the various orchestras, and will be at his post at the American Conservatory October 1.

Heniot Levy will appear in recital at St. Louis, Mo., October 2, for the National Guild of Violinists.

Music in America

BOSTON, MASS.

The American Bankers' Association holds its annual convention here the week of October 6, and music will be the most important feature in the program of entertainment provided for the event.

T. B. Beale, Jr., of the Second National Bank, has the general management for the committee on entertainment, and Arthur Adams of the New England Trust Company, is the director for the music committee.

The musical programs will call out the resources of the musical talent of Boston, and include instrumental and vocal soloists, popular quartets, and the Boston Symphony Orchestra.

The bankers of Boston will give a public entertainment on the Charles river esplanade, with music and fireworks, on the night of October 6.

A band furnished by the city will play near the West Boston bridge, from the municipal bandstand. Three other bands supplied by the bankers will be stationed one on the Cambridge side of the river and two on the Boston side. The guests of the convention will have a place reserved for them at the foot of Dartmouth street.

Konrich's Orchestra will play for the dancing in Symphony Hall, at the reception held in the evening of October 7, and players will give a musical program in the supper room in Horticultural Hall, across Massachusetts avenue.

Four historic meetings are to be held at Faneuil Hall, the Old South Church, the Old North Church and King's Chapel at the same hour, on the night of October 8. This will enable the bankers and their families, numbering, it is expected, nearly 4,500 men and women, to divide into four groups and better enjoy the meetings.

The orchestra of the first corps of cadets, John B. Fielding, leader, will play a program of American airs. The Weber quartet of men's voices will sing patriotic numbers, former Lieutenant Governor Robert Luce will speak at the meeting in Faneuil Hall, and the exercises will close with the singing of "The Star Spangled Banner," by the audience. Edwin D. Mead speaks at the Old South meeting house. The Harvard Male Quartet will sing, and Harry C. Daggett's Orchestra will play American airs.

The music at Old North Church will be given under the direction of Arthur W. Thayer, and will consist chiefly of singing.

The Guild of Bellringers of the parish will appear in a forty minute prelude, and throughout the program there will be lanterns hung and ringing of bells.

The historical talk will be given by the Rev. George Hodges of the Episcopal Theological School in Cambridge.

Ex-Governor John D. Long speaks at King's Chapel. Malcolm Long will play an organ concert, and the Pilgrim Men's Quartet will sing.

"Our Fathers," from old New England Psalmody, which the Rev. John Pierpont wrote, will be sung as a special feature of the program.

The Boston Symphony Orchestra, Dr. Karl Muck conducting, will give a concert in Symphony Hall, for the entertainment of the delegates and their friends, on the night of October 12.

The bankers go to Nantasket Beach October 10, by three boats, an orchestra of ten players on each. Song books will be provided on each boat and general singing, led by a professional quartet, will be the musical feature. A shore dinner will be partaken of at Paragon Park, and the orchestras from the three boats will combine and give a program of incidental, appropriate music.

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The Boston Symphony Season

Dr. Muck, conductor of the Boston Symphony Orchestra, sailed from Bremen on the steamer George Washington, Saturday, September 20, and is expected in Boston Monday, September 29.

He has engaged two first violinists, who take the place of Messrs. Mullaly and Strube, retired; two second violinists, a viola and two horns.

Alfred Holy of Vienna, will take the chair of the late Heinrich Schnecker, harpist of the orchestra for many years.

Quoting from the official announcement of 1913-1914:

"The character of the musical season is, to a certain extent, established by the invasion of foreign virtuosos. One year there will be a dearth of artists of the highest rank. Another year will be marked by the absence of pianists and an embarrassment of violinists, while the next year an American manager may hardly be able to care for all the pianists that come, and wonder where he can get good violinists.

"Two years ago there were comparatively few artists of the first rank in America. Last season was a year of violinists. The coming season will be rich in pianists.

"For the past several years it has been the rule of Mr. Ellis in engaging artists for the Symphony concerts in Boston to have only a few assisting soloists, those of the highest rank. There is no question about the wishes of the patrons of the concerts; they much prefer to hear the orchestra alone than to have the program disturbed by some mediocre person."

Mr. Ellis announces three singers, four pianists, two violinists, as the soloists, aside from orchestra artists, who may appear as soloists. There are Miss Geraldine Farrar, Mme. Elizabeth van Endert and Mme. Louise Homer, singers; Mme. Teresa Carreno, Harold Bauer, Josef Hofmann, Ignace Paderewski, pianists, Mme. Carreno, who will be sixty years old the 22d of next December, has been before the public as a pianoforte soloist since she was a little girl, yet her enthusiasm is not less, and her interpretations win her distinction. The violinists will be Fritz Kreisler and Carl Flesch. Mr. Kreisler is a favorite here.

The public rehearsal of the orchestra Friday afternoon, October 10, and the concert Saturday night, October 11, will begin the season, which will last until May 2.

A rehearsal and concert will be given weekly, with the exception of the time given to a six weeks' tour.

Auction sales of tickets begin Monday, September 29, at 10 o'clock, when the $18 seats for rehearsals will be sold; the $10 seats being sold the following day, the concerts seats being sold Thursday, October 2, and Friday, October 3; the $18 seats on the former day and the $10 ones on the latter.

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Notes

The list of chief singers under "direct contract" to Henry Russell, manager of the Boston Opera Company, for appearance next season, beginning Monday night, November 24, is:

Sopranos: Mmes. Bori, Cavalieri, Destinn, Edvina, Garden, Weingartner-Marcel, Melba, Nielsen, Tetrazzini. Sopranos of last season, headed by Miss Amsden, are retained, and there are newcomers, as Mme. Beriza, Mme. La Cilva, a coloratura soprano. "Mme. Heliane, born of Scottish parents in India, was engaged once before

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for Boston, but was prevented by sickness from fulfilling contract."

Contraltos: Mmes. Claessens, E. Gauthier, Gay, Leveroni, Mandell, Swartz are retained. The new members will be Mme. Matzenauer, who has already sung here as Brangaene and at a Symphony concert, and Mme. Lydia Archinard-Rienskaja, who will take roles associated with Mme. Gay, will not return until the end of the season, and Cara Sapin.

Tenors: Messrs. Clement, Ferrari, Fontana, Laffitte, Urlus, Zenatello, as leading tenors already known here, besides Messrs. Giaconne, Pini-Corsi, and Ramella. Among the newcomers are Messrs. Martinelli and Muratore.

Baritones: Mario Ancona, Mr. Marcoux returns and Messrs. Blanchart, Everett, Fornari and Pulcini are retained. There will be several newcomers, with Henry Danges among them.

Basses: Messr. Lankow, Ludikar, Mardones, Sampieri, Sillich, Tavecchia, White, Wronsky. Paolo Ludikar, described as a Russian bass, has been singing at Buenos Ayres.

Prominent members of the Metropolitan and Chicago companies are Mmes. Alda, Fremstad, Gadski, Hempel, Teyte, White, Zeppilli and Messrs. Amato, Bonci, Burke, Caruso, Dalmores, Goritz, Polese, Scotti. There is this note: "While it is almost certain that each one will be heard at least once in the course of the season, their appearances cannot be guaranteed to the subscribers at this date."

The conductors will be Messrs. Weingartner, Caplet and Moranzoni. Mr. Urban will be general stage director. "La Gioconda" and "Manon" will be restored to the repertory. The cast of "The Jewels of the Madonna" on the opening night will be: Maliella, Mme. Edvina, Carmela, Mme. Archinard-Rienskaja, Gennaro, Mr. Ferrari-Fontana, Rafaele, Mr. Marcoux. Mr. Moranzoni will conduct.

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Of Special Interest

The Faelten pianoforte school began its seventeenth season with a recital by Director Carl Faelten, in Huntington Chambers Hall, Saturday morning, September 13.

The composers, interpreted with the ripe, artistic ability expected of Mr. Faelten, were Beethoven, Schumann, Henselt, Chopin and Liszt. Many friends and pupils were present.

Seasons began Wednesday, the 17th, and already registration exceeds that of last season.

A new musical organization, the Schroeder Trio, Ethel Cave Cole, pianist; Sylvian Naack, violinist, and Alwin Schroeder, 'cellist, will give programs of piano chamber music in its various branches this season. Mrs. Cole, a graduate of the London Royal College, has been prominent in the musical life of New York for ten years; Mr. Naack is second concert master of the Boston Symphony Orchestra, and Mr. Schroeder is the first 'cellist of that organization.

The People's Choral Union begins work for beginners at Recital Hall, New England Conservatory of Music, Wednesday night, October 15, other classes meeting at the same hall for beginners and advanced singers, Sunday afternoon, October 19.

The Choral Union begins its rehearsal October 19, at 4 p. m., at Jordan Hall, in the Conservatory Building.

Two concerts will be given by the Union at Symphony Hall, and one by the classes at Jordan Hall this year.

LESTER S. BUTLER.

———♯♯♯———

WORCESTER, MASS.

The season of teaching is opening encouragingly to the private teacher and the music schools here.

The latter, of which there are several, are planning various forms of activity, promoting interest in music study, and frequent informal recitals, club features, and talks about music and musicians, are some of these.

The complimentary recital by pupils of Paul Hultman, pianist, and teacher of piano in the Hultman-McQuaid Music School, was the first of a series, to be given by pupils of the different members of the faculty of this school.

The program, which was given in Pythian Hall Wednesday night, September 17, presented works by world-famous composers, and suggested a standard well worthy of imitation. It was:

Beethoven ..... Sonata Pathetique Op. 13
Miss Elvira Swenson
Schubert-Liszt ..... Hark, Hark, the Lark
Miss Lillian Goodman
Chopin ..... Polonaise A Major
Mr. Benjamin Lan
Puccini ..... Un bel di vedremo, aria from "Madam Butterfly"
Miss Ruth Howe
Liebling ..... Florence Waltz
Miss Grace Jones
Grieg ..... Lyric Pieces Nos. 1-8
Master Raymond Helsing (12 yrs.)
Schumann ..... Papillons
Miss Agnes Cleary
Vieuxtemps ..... Reverie
Miss Hazel Dann
Schutt ..... A la bien Aimee
Mr. George Wickler
Chaminade ..... Intermede
Miss Norma Drury (7 yrs.)
Mr. Paul Hultman at second piano
Schumann ..... Faschingsswank Op. 26 (first movement)
Miss Phyllis Lations
Rimsky-Korsakow ..... Chanson indoue
Worrell ..... Song of the Chimes
Massenet ..... Il est doux, il est bon
Miss Ruth Howe
Chopin ..... Fantasy Impromptu
Miss Olive Johnson
Rubinstein ..... Staccato Etude
Mr. Rudolf Fagerstrom

♮ ♮ ♮

Miss Ruth Howe, soprano, pupil of Mr. Morosini, one of the faculty of the school, and Miss Hazel Dann, violinist, a pupil of Miss McQuaid, the teacher of violin, assisted with several numbers to the interested pleasure of an audience that filled the hall to overflowing.

Among the piano students, all of whom showed careful instruction, the playing of a little seven-year-old miss, Norma Drury, who, in Chaminade's "Intermede," with Mr Hultman at a second piano, gave so much pleasure as to win a decided recall; and that of Raymond Helsing, twelve years old, whose presentation of "Lyric" pieces Nos. 1-8, by Grieg, was worthy the encore given him, are yet remembered as unusually effective.

With one exception the program was given from memory.

Miss McQuaid's pupils are preparing a recital to be held early in October.

♮ ♮ ♮

Musical Festival Notes

Word has been received that the Manzoni Requium, by Verdi, a work chosen for the festival concert of Wednesday night, October 2, will be produced without the organ. This, to say the least, is unfortunate, as there is no substitute to many, for the great harmonies of this "king of instruments," especially where music of grandeur and dignity is required.

The omission, it is said, is due to the difficulty of putting the organ in tune with the orchestra's higher pitch.

♮ ♮ ♮

Personal Mention

Miss Cora F. Woodbury, soprano, a pupil of the winter, was a soloist at the meeting of the Northbridge Grange Saturday night, the 13th, and sang "An Evening Love

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Song," by Chapman, winning a recall to which she responded with Watson's "All In a Garden Fair."

Other members of the Millbury Grange who entertained were: Miss Maud Dixon, soprano, who sang "White and Gold;" Mrs. Minnie F. Stockwell, who gave several readings, and Waldo McCracken, who gave a piano solo, and was the accompanist of the evening.

♮ ♮ ♮

William J. Arkwell, basso-cantante, has been secured to assist in concerts, from October 13 to the 18th, in various cities and towns in Maine. He is a member of the Nevin mixed quartet of Fitchburg, which is securing bookings throughout the New England states.

W. Lawrence Cook, who is organist at the Concord, Mass., First Parish Church, succeeding Raymond C. Robinson, who is now at Central Church, Boston, will begin the study of the organ with Wallace Goodrich this year.

Mr. Cook is a pupil of Everett J. Harrington, formerly director and organist at the First Baptist Church, here, but now playing at the Disciple's Church, Boston.

Miss Lillias Chapdelanie of Boston, a student at the New England Conservatory of Music, with a contralto voice which she is cultivating for the operatic stage, will give a concert in Southbridge, Mass., September 25, and the night after, the 25th, in St. Joseph's Church, Leicester, Mass.

The last concert will be for the benefit of the convent to be built there.

William C. Steere, composer-pianist, will assist at the Southbridge concert.

LESTER S. BUTLER.

OPERA IN NEW YORK

Another attempt to successfully present to New Yorkers opera in English and at popular prices, is being made by the Century Opera Company, under the management of the Aborns.

Verdi's "Aida" has been presented nightly for eight consecutive performances following the initial appearance on September 15, at the Century Opera House (better known as the Century Theater).

A capacity house greeted the singers—a great part of the audience being comprised of invited guests—and "critics'" row remained filled through a greater part of the performance. The usual enthusiasm and good wishes were evinced as is usual on first nights, and many expressed agreeable surprise at the general excellence of the work of the company, the presentation, etc.

Among the principals presented on the first night, but few were known to New Yorkers, though they are said to be in foreign parts. However, as the New York times says: "It was certainly not a performance dominated by 'stars.' Miss Elizabeth Amsden as Aida was competent and showed greater musical taste that she did for costuming, her gown being far too modernly tight to be either appropriate or beautiful.

"Miss Kathleen Howard as Amneris received an ovation. Hers is a powerful and beautiful contralto voice, with a wide range, while her intonation was at all times true. Miss Howard has a certain mastery of enunciation which shone brilliantly on this occasion. As regards the majority of the principals' 'enunciation,' the opera might have been sung in Esperanto, so far as the understanding of the audience was concerned. Louis Kreidler was another exception to the lack of proper enunciation of practically every singer, and all members of the chorus. Mr. Kreidler as Amonasro scored heavily, he being a baritone of standing and one having had experience and possessing a knowledge of the stage that served him in good stead. It will be remembered by Chicagoans that it was he, with Jenny Dufau, who really upheld the artistic standing of Ravinia opera last summer.

Morgan Kingston came to America as Andreas Dippel's "find," the glorious tenor of Wales and one whose life had been spent in the coal mines, at that. In "Aida" he was cast for the part of Rhadames, the lover. As for his wooing ability and his histrionic talent we are not prepared to state—but that the wonderful vocal organ is there, there is not a shadow of a doubt. New York critics predict, that under certain circumstances, Morgan Kingston will one day rank not only among, but as the greatest of the world's tenors.

Although it is at once evident that Mr. Alfred Szendrei is a director of exceptional merit, still it must be admitted that the orchestra left great room for improvement as regarded the ensemble and quality. The chorus though amateurish, is not appalling. Sheer force seemed to be goal striven for on that occasion.

On the whole the production was a fairly good one. However, quite to the point is the following from the knowing pen of the famous critic, H. E. Krehbiel of the Tribune:

> Perhaps the management will learn that it is expecting a very great deal indeed to expect an opera to attract a remunerative audience for seven successive nights and one afternoon, even in New York. The attractive power which the Metropolitan Opera exerts over all the strangers within New York's gates will not be duplicated by the Century Opera, whose transient clientele will have to come from the sincere music, or, better, opera, lovers who visit the city. And they have much else to divert their attention. Will operagoers who know how great the artistic exactions of operas so widely diverse as "Rigoletto" and "Tristan and Isolde" are be content with the representations which they are likely to receive at the Century Theater? These and many other things are to be unfolded to us.

♮ ♮ ♮

Notes

David Bispham, but last week singing to capacity houses in Chicago, is singing to Broadway audiences with his usual success, despite the fact that the season is hardly well on.

Francis Macmillen arrived in New York with his $15,000 violin last week, and will speedily begin his tour under the management of the Redpath Lyceum Bureau.

FRANCES BOWSER.

DENVER

Musical life is taking on the usual evidence of activity and teachers and institutions are reporting a good enrollment of students. There promises much of interest this winter. Rival symphony orchestras rival impresarios and theaters with a good booking of musical attractions will tax the amusement loving public to the limit.

The first of the musical series was given on Thursday night when Paul Clarke Stauffer offered as his attraction Carl Fallberg and Gunhild Sjoedstedt-Fallberg, soprano, in an interesting program at the Christian Church auditorium.

A fair house was in evidence and the playing of Carl Fallberg was marked by a clean cut technic and broad interpretation.

Mme. Sjoedstedt-Fallberg sang a group of Grieg and Debussy songs showing much versatility in her selection. She also sang the "Shadow Song" from Dinorah, displaying much flexibility. Altogether the audience seemed thoroughly satisfied with the first of the Stauffer series.

The coming week brings Saslavsky in concert assisted by Edward Fleck and Barthen as piano and 'cello players respectively. The impression made by this concertmeister with the Cavallo Symphony Orchestra during the past summer, will doubtless help to bring out a large house. Added to this a strong list of patronesses has been announced and an appeal to the strictly society element seems to have its reward in an added box office report.

Robert Slack tells me that he has coming for our delectation this winter Melba, Kubelik, Paderewski, Hofmann, Schumann-Heink, Lady Constance and Company, with Polaire and Hofmann, Geraldine Farrar, Alwin Schroeder, fine old man, Fritz Kreisler, Julia Culp and Ludwig Hesse. Assuredly this is quite an array of delectable treats in store for the neglected West.

It will be a pleasure to tell of the Cadman evening to be given at the home of Mr. Janeski on Tuesday, when we shall hear his own works played by himself and, for the first time his new trio for 'cello, violin and piano. Charles Wakefield Cadman is a name Denver is proud to have on her directory and the greatest regret is that he is so thoroughly well booked throughout the country that we shall see nothing more of him until June next year.

R. Jefferson Hall has arranged a series of concerts to be given in the new Parish House of St. Mark's this winter, covering a portion of the field of opera and ballad music not generally sung by choirs. He is also going to give a series of papers on church music and its origin.

WATERLOO, IA.

The following program was given by Harriett Case, soprano, and Agnes Bodholdt, pianist, on September 17:

Prelude and Fugue ..... Bach
Agnes Bodholdt

"A Spirit Flower" ..... Campbell-Tipton
"When Daisies Pied" (Old English) ..... D. Aone
"A Birthday" ..... Woodman
Harriett Case

"Reflection on the Water" ..... Debussy
"Etude Op. 23, No. 3"
"Nocturne C sharp minor" ..... Chopin
"Etude Op. 23, No. 11"
Agnes Bodholdt

Arias from Tosca ..... Puccini
"Vissi D'Arte, Vissi D'Amore"
"Non la sospiri"
Harriett Case

"Butterflies" (12) ..... Schumann
Agnes Bodholdt

"Song of the Chimes" ..... Worrell
"Spring" ..... Henschel
"Gretchen am Spinnrade" ..... Schubert
Harriett Case

Tarentella, No. 3, from "Venezia e Napoli" ..... Liszt
Agnes Bodholdt

MILWAUKEE

Mrs. Clara Bowen Shepard, Milwaukee's well known impresario, takes pleasure in having an unusually fine array of artists to present this season.

Maud Powell, violinist, will open season October 5. Mrs. David Rose, soprano. Mmes. Johanna Gadski, Maggie Teyte Ysaye, Godowsky and Girardy, Kneisel Quartet and Paderewski follow at stated intervals.

The Milwaukee Musical Society has arranged for an extended series of Chicago Orchestra concerts and also some two or three oratorio concerts. To this society we owe all our privilege of hearing this wondertul organization each year.

PITTSBURGH

The Russian Symphony Orchestra played a Pittsburgh composers' program on Tuesday night with great success. The full list of works performed was as follows:

Heroic March ..... Foerster
(a) Rosary ..... Nevin
(b) Narcissus ..... Nevin
Piano Solo—First Movement of Concerto in B Flat Minor ..... Tschaikowsky
Dallmeyer Russell

(a) The Vanishing Race (for strings) ..... Cadman
(b) Minuett ..... Pratt
American Fantasie ..... Herbert

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People & Events

WILLIAM BARLOW ROSS

An artist whose fine tenor voice has been heard in many environments is William Barlow Ross, church singer, and one of exceptional value in oratorio and concert as well.

Mr. Ross has a voice which is both broad and beautiful and his musical intelligence is splendidly developed and made manifest, in his work, by many deft touches of artistry.

It is not necessary to give any list of the functions in which Mr. Ross has appeared, for every concert goer in Chicago of the past ten years has heard him frequently and he has also filled numerous engagements throughout the country, always with success and invariably creating the desire to be heard again.

One of the especial pleasures of Mr. Ross at present is the direction of the Woodlawn Musical Club, an organization of fifty mixed voices, which has frequently appeared the past few years in oratorio and miscellaneous concert programs.

Music News has found occasion in the past to endorse the work of this organization very fully and anticipates with pleasure the announcement of the plans for the coming season.

SOME WESTERN NOTICES FOR SIDNEY SILBER

Following are some comments of the Lincoln and Des Moines press on the work of Sidney Silber:

Daily Nebraskan, Lincoln, Neb. To say that Mr. Silber's playing was excellent would be like commending one of Mr. Turner's pictures as beautiful.

State Journal, Lincoln, Neb.—Mr. Silber's artistry is well recognized and there is little to add to what has been stated on his previous public appearances His performance always gives deep pleasure because of his fine musicianly qualities and his marked personality and authoritative tone make whatever he plays deeply impressive. It was in the encores that the full force of his poetic temperament was again felt and the beauty of tone, the caressing touch and the delicacy of interpretation made the audience seemingly of one mind in regretting that the performance must close.

State Journal, Lincoln, Neb.—Before Mr. Silber had finished his opening number—a Saint-Saens' arrangement of a Bach selection—the high rank which should be accorded him as a virile and authoritative pianist was instinctively recognized by almost every person in the large audience. Mr. Silber's artistic qualities become more and more apparent and the enthusiasm of the audience rose in a gradual crescendo. Mr. Silber was recalled repeatedly and added three encores to an already generous program. In presenting the same Mr. Silber exhibited technic of a high order and notable individuality of conception and style. Into well-known numbers, such as the Chopin "Berceuse," he infused a new charm. As an interpreter of Schumann he was most poetic and the beauty of his tone in the Schubert theme was all that could be desired. His runs were exquisitely even and pearly, and marked with delicate gradations of shading. Perhaps the greatest charm of the performance was its spontaneity and the sense that the player was not straining his powers to the limit but held much more in reserve.

Daily Star, Lincoln, Neb.—Mr. Silber is a true artist. With sufficient accuracy, thorough technic especially in the matter of running passages, he adds the qualities of musicianship, tone singing and individuality that is strong, yet artistically balanced. He is splendidly expressive in cantabile, recitative, declamation or dramatic episodes. He is also poetic and showed fine judgment in the making and rendering of the entire program. There is a nervous impulse in his work that delights constantly and seldom runs into undue haste.

Capital, Des Moines, Iowa. Des Moines did not seem to fully appreciate Mr. Silber when he was in this city. They made him realize that they do now. It was a generous ovation tendered him when he appeared at the instrument. (Advertisement.)

OSTROVSKY METHOD

Some further comment of the British press on the Ostrovsky method now being introduced into Chicago, is as follows:

. . . . Every now and then one comes across some paragon of virtue who professes that he or she enjoys practising finger exercises above everything else in the world. The average human being, however, is less happily constituted, and if Mr. Ostrovsky has perfected, as he claims, a mechanical instrument whereby the hands can be developed and the muscles rendered flexible and strong, not only more quickly but even more thoroughly than was ever possible under the old plan, he will have earned the heartfelt gratitude of violinists and pianists innumerable. . . . . —Daily Telegraph.

. . . . If the Ostrovsky appliance is as it promises to be, its introduction may lead to the discovery of many musical geniuses who possess the brain and the soul essential to high success, but whose hands and fingers have been unable to bend to the bow or to manipulate the keys of the piano with the requisite skill. . . . —Standard.

. . . . Many pianists and players of stringed instruments declare that their hands and fingers have been made most extraordinary supple by the aid of this apparatus. . . . —Pall Mall Gazette.

. . . . Smallness of the hand is no drawback. The naturally "impossible" hand that has no stretch and no strength may become as fluent and forcible as Busoni's and the puny fiddler whose ambition soared no higher than the first position can now listen to Kreisler or Mischa Elman with a new defiance in his heart. . . . —Daily Express.

. . . . Mr. Ostrovsky has devised an apparatus for correcting the faults of the normal hand. It is based on sound anatomical principles, and by its use the inventor claims that he can mold, develop, and perfect the hands of budding violinists and pianists. Thus his contrivance, which is perfectly painless in operation, promises to do away with much of the technical drudgery that cramps musical enthusiasm. . . . —The Globe.

. . . . Mr. Ostrovsky has made a very thorough scientific study of different types of hands and arms, his exercises are based on scientific principles and the ease which they give greatly reduces the strain of professional work. . . . —Musical Herald.

. . . . The lecturer gave a concise and interesting account concerning the new method of acquiring technic, and this was further demonstrated when he showed a few of the uses to which the Ostrovsky "hand machine" was put, for developing flexibility of the fingers, stretching the muscles, etc. To every subject there are, however many points of view, and though we may not have agreed with everything that was said, yet the lecturer stated some facts that students might consider with advantage.—The Strad.

. . . . The inventor is a musician and a scholar who has succeeded in producing a mechanical device by which the hand can be molded, modeled, and perfected until it is the most delicately sensitive and flexible member possible.—Continental Times (Berlin). (Advertisement.)

MR. FANNING'S BERLIN NOTICES

Following is some comment of the Berlin press on the singing of Cecil Fanning:

Der Reichsanzeiger, October 4, 1912.—On Monday the singer, Cecil Fanning, delighted us by his musical qualities. The carefully trained baritone voice of the artist showed suppleness and flexibility in a high degree, and melodious nuance, in addition to which came a tenderness and heartfelt warmth of expression that impressed the mind. The hearty appreciation of the numerous hearers could convince the singer of the deep effect of his singing.

Der Tag and Der Lokal-Anzeiger, Berlin, October 2, 1912.—The appearance of Cecil Fanning in Beethoven Hall, Monday ,was a very happy occasion.

Mr. Fanning possesses a very beautiful and well-trained voice, but, above all, expression is everything with him. He characterizes his text keenly, perhaps a little too keenly in "Edward," but he is always interesting. We would be glad if even a third of our singers sang as well. Mr. Fanning would make a fine opera singer.

Signale fur die musikalische Welt, Berlin, October 9, 1912.—Cecil Fanning pleased me very much. A baritone voice of such excellent timbre one does not hear every day. Mr. Fanning interpreted arias by Monteverde and Gretry with beautiful style, and among others a few songs from "Die schone Mullerin." His keenly accentuated art stood him in very good stead in the pitiless "Erlkonig" and the gruesome "Edward" by Carl Loewe.

Germania, Berlin, October 5, 1912.—In Beethoven Hall also appeared Cecil Fanning and H. B. Turpin, accompanist. Mr. Fanning displayed many talents combined with a magnificent, well-trained voice and a good stage presence.

Berliner Borsenzeitung, October 3, 1912.—Cecil Fanning made his appearance in an evening of song. In his delivery of a number of songs by Schubert and Loewe he showed thorough understanding and musical feeling.

Tagliche Rundschau, Berlin, October 4, 1912.—Cecil Fanning, the American baritone, proved himself to be an intelligent singer. (Advertisement.)

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AGNES PILLSBURY

The following press comment is copied from the handsome new circular being sent out by Agnes Pillsbury:

St. Louis Republic.—Agnes Hope Pillsbury, the pianist, proved a very charming soloist. Miss Pillsbury played Mendelssohn's "Concerto No. 1 in G Minor" very beautifully. Her technic was irreproachable and her sense of harmony and delicacy of expression admirable. In every way Miss Pillsbury was a most satisfying pianist.

Musical Courier.—Agnes Hope Pillsbury scored a decided success at Ravinia on August 15th as soloist, with the Damrosch Orchestra. Miss Pillsbury is one of the most successful piano teachers in Chicago. Her class numbers many professionals who are meeting with marked success in their own teaching and who are most loyal to Miss Pillsbury as instructor.

Davenport Times.—Miss Pillsbury's work demonstrates that she is an artist of the first degree.

Chicago Journal.—Three soloists were heard in a recital given in the new music hall at the South Shore Country Club yesterday afternoon. Agnes Hope Pillsbury, a young pianist of very unusual talent, played with fine feeling and a brilliant display of technic, a group of three numbers Chopin "Nocturne," Zerkowitz "Mazurka" and Schutt "Prelude."

Chicago Post.—In the Mendelssohn trio for piano, violin and 'cello, the parts were well balanced, Miss Pillsbury, pianist, and Mrs. Williams, violinist, playing in full spirit with Mr. Hess. In a group of piano numbers Miss Pillsbury was the star soloist of the occasion. The Adagio from Beethoven's "Pathetique Sonata" was given with a dignity and sense of its grandeur. (Advertisement.)

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SACRED SONG BY MRS. MOLINE

The sacred solo, "A Psalm of Praise," by Lily Wadhams Moline, organist at Wesley Methodist Episcopal Church, is proving a popular number among church soloists. A song that proves to be effective and which is at the same time simple in its arrangement, is difficult to find; and these virtues recommend this solo to singers who are on the qui vive for songs that are both musical and artistic. The above mentioned solo was sung on September 14 in Wesley Church by Grace Dickinson Patterson, soprano, with fine effect. On last Sunday Mr. Edward Clark, baritone, sang it both morning and evening in "Second Church, Scientist."

It is also in the hands of a large number of Chicago's most prominent vocal instructors who are using it to good advantage. Mrs. Moline's compositions are meeting with excellent favor both in Chicag and elsewhere.

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CECIL FANNING BEGINS HIS FALL SEASON

Cecil Fanning, accompanied by H. B. Turpin, gave his first recital of the fall season at Briarcliff Lodge, on Friday evening September 19, the occasion being one of the four concerts given at Briarcliff Lodge, under the management of Mrs. R. W. Hawksworth. Mr. Fanning's program was one of unusual interest, presenting several compositions new to American audiences. His singing was enthusiastically received. Mr. Fanning's voice has greatly broadened since he was last heard in America, and the convictions of his unusual interpretations are greatly strengthened by his many successes abroad. After hearing Mr. Fanning in one of his unique programs one can agree with the foreign critics who say that Mr. Fanning undoubtedly stands in the front rank of the world's great interpreters. The large number of engagements secured by Messrs. Fanning and Turpin for the present season, will give the music-lovers of America opportunities to hear this unusual artist.

CECIL FANNING AND H. B. TURPIN

COWEN MUSICAL BUREAU

Gertrude F. Cowen, musical manager, 1451 Broadway, New York, announces the following artists for the season of 1913-1914:

Jeanne Gerville-Reache, French contralto.

Marie Sundelius, lyric soprano.

Mabel Beddoe, mezzo-contralto.

Arthur Hackett, the young American tenor.

Bonarios Grimson, the young English violinist.

Mme. Gerville-Reache, who was recently a member of the Chicago, Philadelphia and Boston Opera Companies, is now engaged as leading contralto with the National Opera Company of Canada, with which she is to appear in "Samson and Delilah," "Herodiade," "Orpheus," "Fides," "Aida," and "La Navarraise."

She is also engaged for several special performances with the Boston and Chicago Opera Companies. Her concert activities open in New York City, November 16 when she will appear as soloist with the New York Philharmonic Orchestra at their opening concert, Carnegie Hall.

Owing to the great demand for concert appearances for Mme. Gerville-Reache, it has been arranged with the director of the National Opera Company of Canada, that Mme. Gerville-Reache may fill such concert dates as do not conflict with her operatic duties, which means that this celebrated French contralto will be one of the busiest artists of the coming season, before the American and Canadian public.

Marie Sundelius, the American trained singer, who has only recently appeared before the public, will be the soloist twice during the coming season with the Boston Symphony Orchestra, and will also appear twice at the Worcester Festival. Later in the season, she will make her New York debut under the auspices of Mrs. Anson Dudley Bramhall, who sponsors the Tuesday Salons' Musical series, which formerly held at the Ritz-Carlton, will be given this season at Sherry's. Appearances in Cleveland, at the morning musicales given by Mrs. Hughes, and in St. John, N. B., and Bridgeport, Conn., have also been arranged for this charming soprano.

Mabel Beddoe, mezzo-contralto, has been booked for an appearance with Josef Hofmann at the Woman's Club, Columbus,

Ohio, November 11, and a number of other dates in the adjoining territory are also being closed.

Bonarios Grimson, the English violinist, who made his American debut last season with the New York Philharmonic Orchestra, is slated for return date with that organization this season, and also as soloist with the Philadelphia Symphony Orchestra in Philadelphia. He will appear at a White House musicale, jointly with Marie Sundelius.

In New York City Mr. Grimson is a great favorite among the exclusive set who have lionized him since his first appearance in this country last season. His services are in constant demand for private musicales and recitals. He is also booked to appear at one of the Metropolitan Opera House Sunday evening concerts, while early in December, Mr. Grimson will give his own recital at the Little Theater prior to his Western tour.

Arthur Hackett, tenor, a young Bostonian, will make his debut in his home town, December 21st as a soloist with the Handel & Haydn Society. Later, he will make an extended festival tour which will take him throughout the large cities of the East.

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OSCAR SEAGLE

There are few artists of which the New York critics have written with more genuine enthusiasm than Oscar Seagle, the well-known baritone, whom Loudon Charlton has added to his list of attractions for the forthcoming season. Mr. Seagle is widely recognized as one of the best exponents of pure bel canto.

"Mr. Seagle's voice," said Richard Aldrich, in the New York Times, "is of unusual beauty in quality and exceptionally powerful sonority. It is, indeed, an exceptional gift of nature. But of equal importance are the fine training to which it has been submitted and the high and dignified artistic uses to which he puts it. There is a charm in Mr. Seagle's singing of the French songs; the old ones especially he delivers with finished phrasing and with a beautiful quality of tone.

The fact that Mr. Seagle's voice is unusually high for a baritone was commented upon by several critics last season, notably by W. J. Henderson of the Sun. "Mr. Seagle has a high voice," wrote Mr. Henderson. "The middle register is very powerful and sonorous. The singer can produce a big tone and a little one, and he produces them with musical results. His voice is admirable."

"The ease with which the singer produced his tones and propelled them to the remotest corners of the Auditorium was wonderful," was the tribute paid Mr. Seagle by H. E. Krehbiel, of the Tribune. "His voice is one of ample power and resonance. Especially gratifying is his English diction. If all singers could make themselves understood as did Mr. Seagle, there might be more chance for opera in English."

Mr. Seagle will arrive in America early in October and will devote his entire season to the concert field. (Advertisement.)

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Butler.—Mrs. Hanna Butler will open her studio at 512 Fine Arts Building on October 1. She spent her vacation on the coast and in the forests of Maine.

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MRS. HOSTLER'S MUSICALE

A very novel and most delightful evening was spent at the resident of Eleanore Capps-Hostler recently.

The Rev. Charles Crawford Gorst and Mrs. Gorst of the Boston University, Boston, Mass., cousins of Mrs. Hostler, were returning from a very busy season in chautauqua, and stopped in Chicago for a visit and to attend the I. L. A. convention at the Auditorium. On Friday evening September 19, Mr. and Mrs. Hostler entertained informally, their pretty apartment in Austin being crowded to its capacity.

Mrs. Emma Clark-Mottl, president of the International College of Music, played some piano numbers with a great deal of style and musical intelligence, and Miss Rhea Dorothy Lynch, who traveled under the same management with Mr. Gorst the past season, was enthusiastically encored for her brilliant and artistic rendering of some violin solos.

Mr. Gorst was then introduced. He first gave some whistling solos accompanied by Miss Lynch on the piano, imitating the flute, bell and fife. He then gave a lesson in whistling. Some of the ladies present wished to examine his tongue, to be very sure there was no instrument used in the production of tone, and then in a genial unassuming and thoroughly interesting and convincing manner, gave his lecture on "Common Birds and Their Songs." Mr. Gorst has made a study of birds ever since his childhood, knows their habits and imitates to the minutest degree. His lecture being illustrated with pastel pictures of the birds made it all the more interesting. The gentlemen present were particularly interested, many of them expressing a wish that they might take him with them on their hunting trips.

This is only one of many novel and interesting affairs which Mrs. Capps-Hostler will give during the season.

———♯♯♯———

MR. KIMBALL'S REPERTOIRE

Following is a continuation of the list of works in the repertoire of Roscoe Kimball, the first part having been printed in Music News last week:

AMERICAN SONGS

Sidney Homer—
- Song of the Shirt
- Pauper's Drive
- Fiddler of Dooney
- Dearest
- Six songs from "Underwood's" Bandanna Ballads

Cadman—
- Four Indian songs
- At Dawning

Downing—
- Only a Rose
- June
- Apparitions

Damrosch—
- Danny Deever

Gilbert—
- Pirate Song

Will Marion Cook—
- Exhortation

Bergen—
- Kissed in the Rain

Turvey—
- Irish Names

Harriet Ware—
- Boat Song

Woodforde-Finden—
- Flower of All the World

Campbell-Tipton—
- Hymn to the Night

Geehl—
- For You Alone

Victor Herbert—
- (1) In My Dreams
- (2) Serenade from "Natoma"

Dudley Buck—
- Sunset

German—
- Rolling Down to Rio

D'Hardelot—
- Because

Clay—
- Sands of Dee

Allitsen—
- Song of Thanksgiving

Huhn—
- Invictus

Old English—
- All Through the Night
- Oft in the Stilly Night
- Down Among the Dead Men
- Loch Lomond
- Stuttering Lovers
- Meet Me By Moonlight Alone

Del Riego—
- O Dry Those Tears
- Brown Eyes

Carrington—
- A Little Dreaming By the Way

ORATORIOS AND CANTATAS

Handel—
- Messiah
- Samson

Mendelssohn—
- Elijah
- St. Paul

Haydn—
- Creation
- Seasons

Paul—
- Holy City
- Joan d'Arc

Dubois—
- Seven last words of Christ

Elgar—
- Caractacus

Cowan—
- Rose Maiden

Goring Thomas—
- Swan and Skylark

Coleridge Taylor—
- Tales of Old Japan

SONG CYCLES

Liza Lehman—
- Persian Garden
- In Memoriam
- Nonsense Songs

Chas. W. Cadman—
- Morning of the Year

B. Huhn—
- The Divan

———♯♯♯———

NORDICA IN AUSTRALIA

"And you call this a winter's day?" demanded Madame Lillian Nordica, waving her hand towards the clear, beautiful sunshine, from a window of the Hotel Australia yesterday afternoon. Just then attention was drawn to the great bouquet of fresh violets handed to the eminent singer at the quay by Mrs. Shipman. She was astonished to learn that these lovely purple flowers had grown in the open air. "And this is winter! You have indeed a wonderful country."

Then, as she held out the bouquet that it might be admired, "Now, don't you think we are spoiled?"

"And don't you deserve it?" was the interviewer's answer.

"Well, perhaps we do," said Madame Nordica, archly, and with a merry laugh. "For singers really have to work hard. You must study continually. You must not only sing in different languages, but you must speak these languages as well. You must be thoroughly equipped for the task of going to any foreign country, and singing in the native tongue of the people of that country. Hard work is essential in the life of a singer; and that means solitude and unremitting application."

Madame Nordica thoroughly charmed the Sydney interviewers yesterday by her brilliancy as a talker. She is one of the most gracious and interesting of the great stars.

"I always sang as a little child," she said, when asked to review her career. "Yes, that is quite true that my first fee was given me to induce me not to sing. I had an elder sister who was a beautiful singer; she sang in 'The Creation' in Farmington, our birthplace, in Maine, at the age of 17, with a chorus and orchestra which came, with the director, from Boston. Well, my dear sister, who died later,

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could not have a song in her possession that I would not exploit. Indeed, they had to hide me when she sang, so as to keep me quiet. But when she died, my parents were only too glad to encourage the gift in me.

"My first teacher was an Irishman, John O'Neill, at the New England (Boston) Conservatory. I saw the old gentleman only the other day, before I came away on this tour, and he asked me to sing some of the old music for him again, as well as some of the modern music, including Debussy's. When I first went to him at the Conservatory, a girl, he heard me, took me up and up the scale, and then suddenly burst out laughing.

"I was dismayed; I felt that I had failed.

"His laugh, it turned out, was really one of delight. He took me at once as a pupil, and for the next four years made me sing all sorts of scales—Handel, and the rest; but only for studies. I remember well when they wanted me to sing at a concert, and I asked his permission.

"'Oh! you think you know something,' was his comment. 'Well, you were never so mistaken in your life. You will sing when I tell you, but not till then.'"

Then at last her opportunity came, when she was chosen as the soprano soloist in the oratorio, "The Messiah," at a performance in Boston by the Handel and Haydn Society. When Gilmore heard her not long afterwards he engaged her for a tour of England, where she sang with his orchestra in seventy-eight consecutive concerts. This was her first visit to London. In Italy, she studied at Milan, as a pupil of the renowned San Giovanni, the teacher of many stars.

"I sang the aria from 'Traviata' for him. 'Why don't you sing the opera?' he inquired. So I set out to study it under his direction, and in three months sang the role of Violetta in Milan. It was he who gave me my stage name. My own name, Norton, was all right in concert and oratorio work; but when I seriously thought of going into opera I knew there would be an outcry at home. Then he chose my new name 'Nordica,' which in Italian means 'from the North."

The famous soprano traces her ancestry back to Great Britain. Her great-great-grandfather, Major Norton, was an English officer, who threw up his commission in the army and settled in America, where he owned the Martha's Vineyard Isle, one of the Elizabethan Isles, near Cape Cod. Enlisting as a private in the American army, he fought in the War of Independence, and for his bravery was promoted to his old rank of major. After the war he was appointed High Sheriff of the district of Massachusetts. His son, Madame Nordica's great-grandfather, another very brave man, once quelled an Indian revolt single-handed by facing the hostile tribes, and demanding "Who is master here—you or I?" So commanding was his attitude of fearless defiance that the Indians were completely baffled. Three of the great singer's ancestors went over on the Mayflower. The commission in the British army, which her great-great-grandfather received from King George, is still in her possession. Indeed, she has a collection of historical documents more complete than that of any other American—some dating back to 1632. The Boston authorities have asked that these should be given to the State, and this will probably be done.

"A deputy-sheriff of New York? Well, I was appointed by the mayor; but it was discovered later that I could not hold the appointment. Only voters are eligible, and a woman is not a voter in New York."

Asked about her favorite roles, Madame Nordica replied that she was more interested in the Wagnerian operas than any other, for the reason that they introduced new problems and personages. "When I am singing 'Traviata' or Marguerite, for instance, I know that there are certain traditions one has to follow; and the people in those operas are more or less known to us. But when we come to Wagner's heroes and heroines the case is different."

One of her cherished achievements is that she was the first to sing the role of Elsa in the Bayreuth production of "Lohengrin." Frau Cosima Wagner, who had the world to choose from, selected her. "I studied the part with Frau Wagner for three months, learning every gesture even. The rehearsals were so frequent and so exacting that when the time came for the performance it seemed just like one more rehearsal, that was all."

As to her concerts in Australia, the star points out that while she is announced as a dramatic soprano, her programs will begin with lyric music, and proceed to that of the more dramatic works. "Just as in learning the English language, one begins with the simpler forms, and proceeds gradually to Shakespeare, so in music, one must know how to sing before beginning to interpret. And just as one, when he reads Shakespeare, does not forget the simpler things he had previously learned, it follows that in the field of opera one who has studied Wagnerian roles does not necessarily forget those that have preceded this elevated plane. I have sung 'Don Pasquale,' 'Lucia,' 'Faust'—I am taking them in their degrees as heavy roles—'Aida,' 'The Huguenots,' 'Lohengrin,' 'Tristan and Isolde,' 'The Ring and 'Parsifal.' Between 'Don Pasquale' and 'Gotterdammerung' there is the widest of gulfs; of course but that does not imply that we lose the daintier music."

Madame Nordica treasures, amongst other recollections of a famous singer, the memories of her meeting with Queen Victoria and King Edward VI When she was first invited to Osborne, Queen Victoria presented her with a decoration, comprising an imperial crown in diamonds on an enamele background. Later she sang in a performance of "Lohengrin" at Windsor with Madame Schumann-Heink, the two De Reszkes, and Mr. David Bispham (who recently visited Sydney), and received another decoration from Her Majesty.

Madame Nordica was married four years ago in London to Mr. G. W. Young. Her husband, a millionaire banker of New York, was unable to accompany her on the present tour. Mrs. Baldwin, her niece, arrived with her by the Ventura, and the artists of the company—Messrs. Paul Dufault, the Canadian tenor (who will be cordially welcomed back to Australia), Franklin Holding and Romayne Simmonds—were also passengers by the vessel. The party was met at the Quay by Mr. Frederic Shipman (manager of the tour) and Mrs. Shipman.

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AN INTERVIEW WITH CARL

William C. Carl, the American organist returned on the "Lusitania" from his visit with the Guilmant family in Paris, in the best of health, ready for the coming season.

While abroad Dr. Carl presented the French committee of the Guilmant monument fund with the subscription from America, through the American committee of which Dr. Carl is chairman. The work on the monument in honor of the great French composer, will be started this fall, and when completed, will be placed at the side of the Trocadero, where M. Guilmant appeared so frequently, and scored many of his greatest successes.

When met by a representative of this paper, Dr. Carl was most enthusiastic over his trip, and the receptions accorded him.

The famous Guilmant Library, one of the finest in the world, has been given to the Sorbonne, although Dr. Carl is the possessor of many valuable works presented to him by the family. The organ built by his father, and of which he was always so proud, is now at the Conservatoire, while the marble bust is in the Petit Salon. "I was royally entertained by the family," said Dr. Carl, "and the guest of Mr. Felix Guilmant, the artist.

"Did you meet any of the French organists?"

"Yes, I was entertained by Mr. Joseph Bonnet, who is one of the most active artists in Europe today. Every Sunday morning during the season he plays a program of organ music at 11 o'clock at St. Eustache, of which he is organist. The choir does not sing at this service, and the Cure has instituted the mass especially for Bonnet. The church is crowded with the wealth and fasion of Paris, and so much so that the priests of other dioceses complain that their parishioners should invariably go there.

"Mr. Bonnet is writing a set of variations for me, on the 'Star Spangled Banner,' for my American tournee, and has just published a set of twelve pieces, one of which is dedicated to the memory of the Titanic's victims. He will concertize this season in England, Belgium, Germany, Switzerland, and at St. Eustache, will play all the works of Bach, in addition to many important novelties and manuscripts.

"At Notre Dame, I met M. Louis Vierne, who succeeded M. Guilmant at the Schola Cantorum. His playing impressed me very much, and is both scholarly and brilliant. In his rendition of a Bach chorale, I have rarely heard anything more beautiful. M. Vierne is writing his fourth Organ Symphony for me, and as soon as finished it will be produced here. To my astonishment, the great organ is still blown by eight men. On questioning M. Vierne as to why an electric motor had not been substituted, he replied, 'You know things move slowly in France. In America the change I presume could be effected at once, while here it would be necessary to discuss it for ten years.' At St. Augustin, I spent a delightful afternoon with M. Eugene Gigout listening to his marvelous improvisations. It astounds me each year to see how such men as Saint-Saens, Widor and Gigout hold their own, and appear many years younger than they actually are. Gigout, who succeeded Guilmant at the Conservatoire, had exceptional success with his class this year, closing the season with three Premier prix, a Premier accessit, and a second accessit. Mr. Georges Jacob, a distinguished Guilmant pupil, played all the chorales of Bach, a distinguished Guilmant pupil, played all the chorales of Bach, with descriptive analysis of each, at the Schola Cantorum last winter, and will do so again this coming season. M. Jacob is a brilliant organist, and a most charming gentleman. I was quite astounded to see in the Sunday papers, that instead of announcing the usual high mass, a sacred concert is given instead in several of the largest churches,

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showing that something has to be done to attract the people even in Paris. In former years nothing of this kind was considered necessary. M. Charles Tournemire, the successor of Caesar Franck at St. Clotilde, presented me with his 'Triple Chorale,' a work of unusual ability for the organ, and showing the consummate musician that he is. Harold Bauer, I found hard at work in his beautiful studio, even on a fete day, with many Americans studying with him. Bauer soon leaves for his tour of the United States, to last the entire season, as does Charles W. Clark and probably Mlle. Alice Verlet of the opera.

"Did you spend the summer in Paris?"

"No. I remained several weeks in the Swiss mountains, near Montreux, and at one of the most attractive retreats possible for a musician in search of rest. There is already a most distinguished artist-colony in this locality. Paderewski, with his magnificent villa and grounds; Josef Hofman, with his bungalow now nearing completion; Sembrich at Ouchey; Rudolph Ganz at Clarens; Schelling, Dalmores, Weingartner, Pugno, Ysaye, Stavenhagen, Zeisler, Oberhoffer, Christine Miller, William J. Guard, Leo C. Miller, John Spencer Camp and Warren R. Hedden and family, who spent some time with me; all were there this summer. One of the important events was the birthday party given by Paderewski when eight of the guests played a selection for sixteen hands. These were Paderewski, Hofmann, Samaroff, Weingartner, Stavenhagen, Ganz, Schelling and Stokowski. During the evening Hofmann and Schelling dressed as piano movers, came in carrying a piano—on setting down the instrument they opened a door and out walked Mme. Samaroff, to the delight of the guests.

"Did you visit any of the noted schools of music?"

"Yes, I had the opportunity of visiting several. In Brussels, I went through the Conservatoire Royale, where Fetis, Gevaert, and Tinel have been directors, and now M. Leon Dubois holds the coveted position. In London, I made a study of the methods used by the Royal College of Organists, Royal College of Music, Royal Academy of Music, Trinity School of Music, and the London Organ School. The new building of the Royal Academy is one of the finest in the world, and the equipment of this, as well in fact as in all the others, offers every up-to-date advantage to the student. I was delighted to see that several firms, notably, Weeks & Co., have built rooms for practicing purposes, where students can go and practice from an hour to the entire day by paying a nominal fee. This is sadly needed in New York, and I hope that something of the same sort can soon be instituted.

"In London I was most cordially received by Mr. J. Spencer Curwen, the well-known publisher and editor of the Musical Herald who tendered me a reception to meet the London organists. Most unfortunately my engagements in America would not permit of remaining, and I was therefore forced to decline. I, however, heard one of the promenade concerts, directed by Sir Henry Wood, and Mme. Sarah Bernhardt in 'La Samarataine,' the famous artist appearing younger and more vigorous than ever. I went down to the "————" to see the exhibition of the piano firms, which is one of the largest and most comprehensive of its kind yet held.

"The collection of old instruments included those used by Chopin at his London concerts, the one used by the Prince Consort, and until recently retained in his room at the Buckingham Palace; the one of Sir George Smart, played from the conductor's desk, etc. In addition to this, an opportunity was given whereby one could see a piano built from start to finish, the workmen were there with their tools, and everything in active operation. It was a notable exhibit. I had, however, an amusing experience. Anxious to ascertain if any of the church organ builders were exhibiting, I asked a gentleman in charge of one of the leading piano booths, if he could tell me. He replied: 'Do you wish to buy an organ? For, if so, I want to sell you one.' 'No,' I said, 'but if you wish to engage an organist, here I am quite ready to play.' 'All the more,' said he, 'if you play, you should buy this organ, which I can honestly recommend.' 'No, I have all the organs necessary at my disposal and therefore don't want to purchase.' 'But this one,' he persisted, 'is exceptional, and I particularly want you to buy it.' Whereupon I interrupted and said, 'You have not yet replied to my question.' 'As to that,' he said, 'I don't know, go ask the secretary.' As this gentleman said there were none, I did not ask for any more information.

"I went to the Gloucester Musical Festival to hear the new Saint-Saens oratorio, 'The Promised Land,' conducted in person by the composer. I wish it were possible to speak with enthusiasm regarding the new work which unfortunately is only new in that it was but recently written. There is nothing to remind one of the composer of 'Samson and Delilah,' or any of the works which have made him world famous. I also heard the re-written Te Deum by Dr. Perry, 'a new motet,' 'Ye Holy Angels Bright,' by Stanford, the Second Symphony by Elgar (all conducted by the composers), then a choral service where a motet by Bach was sung, and a capital performance of the Toccata and Fugue in D minor, by Bach, played by Dr. Sinclair on the Cathedral organ. In the evening Verdi's Manzoni Requiem, the Vorspiel to 'Parsifal,' and a large portion of Handel's 'Israel in Egypt,' were rendered under the able direction of Dr. A. Herbert Brewer, and all this in one day. It was the greatest musical dissipation I have ever indulged in, and although I had Louis Kommenech, conductor of our Oratorio Society, as a near neighbor, I felt that a return to Switzerland for additional rest would not go amiss.

"Did you enlarge your repertoire?"

"Yes, I am returning with many novelties, both from the Continent as well as England. These I shall utilize at the Old First Church, at the Guilmant Organ School, and during my tour of organ concerts. I signed a contract to edit the Lithurgical and several other of the lesser known organ works of Alexander Guilmant, with Schott & Co. in London, before sailing, these to appear in three volumes.

"What are your plans?"

"These are many. I am engaged as soloist with the People's Symphony Orchestra at the December concert and

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will play the Marche-Fantaisie, for organ and orchestra by Guilmant, based on two chorals, 'Iste Confessor,' and 'Ecce Sacerdos Magnus'). I will exhibit a large number of new organs, give a series of recitals at the old First Church, where I will also produce several important novelties this in addition to my work at the Guilmant Organ School, which re-opens October 7 with the largest enrollment yet recorded.

"Before leaving Paris I was successful in placing my pupil, Rowland William Claffey, as assistant to M. Behrens at Holy Trinity Church in the Avenue de l'Alma.

"What do you think of the advantages for organists in America today?" To this Dr. Carl replied with enthusiasm. "There is no question but that we offer greater advantages than are to be had in any other country at the present time. To begin with there is a greater incentive for work, inasmuch as recitals are more numerous, and these are better attended with scarcely an exception. Musical services in our churches are becoming each season more general, and with the advent of organs in our municipal halls, theaters, hotels, private residences and department stores, as well as those in the churches, it is bound to popularize the instrument and create a larger demand for organ music. One can, without doubt, hear more organ music here now than in any other country. Each year I notice the change, and it is most gratifying to see it."

THE VON ENDE SCHOOL OF MUSIC

The finest announcement received by Music News from any New York School is that of the Von Ende School of Music, and this excellence is not alone in the work of the designer and the printer, but the content also is such as to prove that this thriving new institution is one certainly built upon the firmest kind of musical foundation, and that its success will be a substantial one throughout its future, even as it has already proven to be very remarkable in the first few seasons of the school.

ELSE HARTHAN-ARENDT

Mme. Else Harthan-Arendt, who has lately located in Chicago, has appeared several times here with the greatest of success.

The following biographical sketch is taken from the catalog of a school with which she was associated last year:

Mme. Else Harthan-Arendt was born in Odessa, Russia, where her father, a well-known composer and pianist, Dr. Hans Harthan, was at that time director of the Imperial Conservatory of Music. Her childhood was spent in Dresden and Wiesbaden, while her earnest musical studies began in Santiago DeChile. In 1896 her father was engaged by the Chilean government as director of the National Conservatory. The position of her father offered her many opportunities to appear in public and to distinguish herself in the great symphony concerts in Valparaiso.

On her return to Europe in 1901 she sang before many noted critics. Mme. Bianca-Bianchi, the world-famous singer, was so enthusiastic after hearing Mme. Arendt, then Else Harthan, in her first public appearance in Munich, that she immediately offered her kindly advice. Mme. Arendt became a pupil of Mme. Bianchi and was introduced by her to the musical world of Germany. She also studied under Professor Anton Dressler and Conductor Peter Raabe and received her last training from the famous oratorio and concert singer ,Mme. Rueckbeil-Hiller, of Stuttgart.

Mme. Harthan-Arendt filled engagements as soloist in a large number of concerts in Germany and came to America in order to tour United States and Canada with her father, and later to return to Germany and join the Berlin Opera.

MR. EDDY IN VANCOUVER

Mr. Clarence Eddy, of Chicago, the well known organist, who gave an organ recital last evening at St. John's Church, and who will give another performance this evening, is making his seventeenth Pacific Coast tour. Mr. Eddy visited Victoria about ten years ago to give a recital at the old St. John's Church, and, as Rev. Stanley Ard remarked in the course of last evening's recital, it was never expected at that date that Victoria would ever possess such an organ as was opened last evening. Mr. Eddy is at present negotiating for an engagement at the Panama-Pacific Exposition.—Daily Colonist, Victoria.

A large audience attended the organ recital which was given last night in the Mount Pleasant Methodist Church by Mr. Clarence Eddy, of New York. When the name of Mr. Eddy appears at the head of a program one does not attend in a spirit of criticism, but with a sense of assurance that even familiar compositions will take on an added charm, for this man's utter mastery of his instrument banishes all sense of that obvious artistry so dear to the technician and so hateful to the real lovers of music.

In the course of a generous program Mr. Eddy introduced his audience to a newcomer in the ranks of composers in the person of Mr. Edward F. Johnson. Mr. Johnson has lately arrived from England to take the position of organist at Cornell University, Ithaca, N. Y. He showed Mr. Eddy a composition of his own entitled "Evensong," which so appealed to him that he had it rendered regularly on tour. It is a tender and tuneful thing, and its meaning is well rendered in the following lines, which Mr. Eddy recited in introducing the number:

"And far away through the arches dim
A sad sweet melody,
Like the wind as it wails its evening hymn
O'er the rustling sea,
Rises now like a bird on the wing,
Now sinks to an amorous murmuring."

—Vancouver Sun. (Advertisement.)

LOUISE MATHEWS STRIBLEN

Following is some press comment copied from the neat little circular being sent out by Mrs. Striblen:

Mrs. Striblen displayed a well cultivated high soprano remarkable for its purity of tone, feeling and correct interpretation.—Booklyn (N. Y.). Daily Eagle.

One of the treats of the evening was the singing of Louise Striblen. Her charming presence and delightful singing will long be remembered by those fortunate enough to have heard her.—Yonkers (N. Y.) Statesman.

Mrs. Louise Striblen made a decidedly favorable impression in her rendition of "Hear Ye, Israel." She sang with intelligence and interpretative talent. Her voice is of pleasing quality, full of expression.—Newark (N. J.) Evening News.

She sings with sentiment and musical expression, with tones that are rich and warm—possessing rare sweetness.—Kansas City (Mo.) Times.

Turner.—Mr. George Edward Turner gave a lecture-recital on many of the best known names in the pianoforte literature at the First Methodist Episcopal Church in Virden, Ill., in August.

A FINE COMPANY

One of the interesting features of the season, which has met with great success in booking engagements, is the series of programs to be given by Barbara Wait, contralto; Florence Hodge, organist and accompanist; Amy Keith Jones, violinist; Helena Stone Torgerson, harpist.

Among the dates arranged for October and November are the Catholic Women's League at the Blackstone Hotel, Chicago; Athletic Club, Illinois Atletic Club, North End Club, Edgewater Country Club, St. Cecilia Club of Grand Rapids, and a private musicale at the home of Mr. John Duffy of Grand Rapids.

Arrangements are now being made for engagements in the south and in California for January and February.

RECITAL BY MISS SMITH

Miss Nell Smith, a pupil of Emil Liebling and at present in charge of the music department at Stanton College, Natchez, Miss., played the following piano program at that institution of September 15:

Variations Serieuses.....Mendelssohn
Sonata in G minor, Op. 22.....Schumann
Allegro; Andantino; Scherzo
Romance .....Sibelius
Intermission
Mazurka de Concert.....Liebling
Hark, Hark the Lark!.....Schubert-Liszt
Spinning Song.....Wagner-Liszt
(From "The Flying Dutchman")
Ballade, Op. 23.....Chopin

MAUD POWELL TO PLAY WORK BY GAYLORD YOST

Maude Powell, the popular American violinist, has written Mr. Gaylord Yost, the composer-violinist, of Indianapolis, that she intends to use the "Danse Characteristique," which Mr. Yost wrote especially for Madame Powell. Madame Powell has been instrumental in the bringing out of many new and worthy works for violin, especially by American composers.

SARAH E. PAINE

Miss Sarah E. Paine is starting September 25 on a concert tour as soloist on the piano and on the Boehm flute, under the direction of C. W. Best. Associated with Miss Paine will be Miss Vesta Lister, soprano, and Miss Florence Smith, dramatic reader. Some of the first places visited will be Sparta, Manitowoc, Oconomowoc, Madison and Green Bay, Wis.

HENIOT LEVY

Mr. Heniot Levy has returned from his summer vacation and has begun work with one of the largest classes he has ever cared for at the American Conservatory of Music. In addition to his heavy teaching schedule he will play a great many concert and recital engagements during the winter.

Music News
522 Kimball Hall
Chicago

IT has become quite the habit in Chicago, when any musical address is wanted, to say "Look in the classified Directory Card columns of the Music News, and you will surely find it."

The habit is growing in other localities too.

This is not without its good and sufficient reason either, for while the cost of this service is only twelve dollars a year (including subscription) the advantages gained are very material. Not only do prospective managers and pupils use this list continually to find the addresses of artists and teachers, but also, church people often find it of service in locating desired organists, directors and singers, and further—the complete list is used habitually by all sorts of advertisers who want to send announcements of new and novel productions to a representative list of musicians.

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MUSIC IN THE PUBLIC SCHOOL

WILLIAM APMADOC

The readers of Music News undoubtedly will rejoice that its publisher and editor wishes to devote a portion of the Journal with its immensely large circulation, to what should be of interest to musicians in general, and, also, to the lovers of music throughout the land, namely, the music-education and singing of the children in all grades of the public school from the primary up to the fourth year of the high school. The field is somewhat broader, for it begins in the home, and in the kindergarten.

The music organizations of all kinds—the effective village singing class, the church choir and quartet, the small choral societies that are so significantly on the increase, the large choral societies that present the great masses and oratorios, the small orchestra and the symphonic orchestras—all of them should in spirit, word and deed, give sympathetic support to the thousands of faithful instructors who devote their lives to "teach the young idea how to shoot," musically. Probably these organizations recognize the fact that most or many of their members have been, and will be recruited out of the ranks of public school children. To merely recognize this is not sufficient—that would be but a poor expression of interest in the work that is done in all grades.

It would be the best kind of support if some of the leading vocalists of different communities—those who have at heart the advancement of the music art—should seek permission once in a while to visit classes in the higher grades in order to listen to the young voices in the matters of tone, enunciation and expression; also in order to sing to them and to speak a few words of encouragement. Parents, especially the mothers, by visiting the schools occasionally, would impress the classes with the best kind of influence. But these mother-visits, very much as the traditional visits of angels, are "few and far between."

It would astonish our choral societies and orchestras to learn how many thousands of the pupils, because of class lessons in music biography, in being told of the master creations of Bach, Handel, Gluck, Haydn, Mozart and others of the great composers, and by illustrating that all of them use the same grouping of intervals called chords, and that the building of other wonderful works have the same foundation chords as are taught in their classes and copied into their books—how many thousands of these pupils, we repeat, have taken up the study of harmony, of reading, of mastering some instrument or other, or have taken up vocal solo work and choir directing.

Should vocalists, here or elsewhere, find time to visit some of the advanced classes, they would have the pleasure of hearing a number of lovely soprano and alto voices—that have been "coached" not "trained," because they are too young for that—but voices of charming tone-quality that should be cared for immediately after leaving the high schools by those who are really voice teachers. Previous to the time of leaving school it is the province and privilege of the music teachers not only to discover and coach exceptional voices, but also, to impress all pupils with what music means to them in their daily lives, in their homes, in social circles, and in concerts. It is the time when such a question as "Do you think in music?" which was asked in good faith by a boy—can be discussed with good results. About two years ago this question was asked by the eminent French musician, Claude Debussy, in a Paris interview given to an interviewer for the New York Times—his reported words were, "How many persons really understand music? Of course, most people are fond of some form of it. I mean, they like to hear it, but how many think in music?" Significant words are these that may be of great assistance in pondering over, not only concerted selections, but also a simple melody that carries a sweet message to some one or other.

All along the line inside and outside of the public schools, there is need of showing to children what music as music in itself, apart from words, can do for them. A good melody in itself by its form and spirit, tells a story, and a very effective story sometimes. Words often will slip out of memory, but a melody remains to haunt us with its beauty and power. Horace Zimmerman relates an amusing anecdote of a little girl, which shows what teachers have to deal with once in a while; the story may be termed "I'm so full of words!"

"Elizabeth, just six, had been going to a kindergarten and enjoyed very much the motion songs taught there. She was enthusiastic at learning all the words, but one day she realized that try as she might, she could not make her voice harmonize with those of the other children. Thoroughly disheartened she ran home to her mother and with a sigh, said, 'Oh, mamma, I don't know what I shall do. I'm so full of words, but so empty of tune!"

In this column, once a month, it would be interesting and perhaps edifying, and by following the spirit of the old adage, "Charity begins at home," to note what school recitals, or short programs, and what the orchestras are doing, besides comments concerning the music rooms used, of the blackboards, or the need of them, a word about the pianos in use right here in Chicago, as well as in other places—all this and more provided the music teachers will kindly send to us brief accounts of their activities now and then.

———♯♯♯———

Christian College.—Christian College at Columbia, Mo., has sent out a catalog of rare beauty, and the showing made for the music department is a splendid one. The director of this department is Henry Stearns, well known in Chicago, and a new teacher in the vocal department is Frank Parker, who last year taught at the American Conservatory in Chicago.

HARRY R. MURRISON

Mr. and Mrs. Harry R. Murrison, the baritone and accompanist, have returned to their work in Alliance, Ohio, where they are members of the faculty of Mount Union College Conservatory, after a delightful vacation of five weeks spent at their former home, Des Moines, Ia. where they visited their parents. The summer was divided between motoring over the excellent Iowa roads, preparing new programs and works for the coming season, and seeing and visiting "home" friends.

The season will be a busy one for Mr. and Mrs. Murrison, as a number of important engagements are already booked, with many others pending.

The following is from the Columbus, Ohio, "Sunday Dispatch:"

"In recital, Thursday afternoon, Harry R. Murrison, bass-baritone, and his wife, Mrs. Mabel F. Murrison, pianist, gave a very artistic joint recital. Mr. Murrison is the possessor of a big, dramatic voice with which he gets most gratifying results. Many of his interpretations show a strongly original turn of mind. His songs were well fortified and supported by the admirable accompaniments played by Mrs. Murrison." —(Advertisement.)

WEDNESDAY SALONS

The C. and F. concert course will be held at Hotel Kimball, New York, November 19, 1913; December 17, 1913; January 21, 1914, and February 18, 1914, presenting the following artists, whose fame and reputation in this country as well as Europe, are too well known to need special mention.

Mme. Gerville-Reache, contralto, of the Chicago-Philadelphia, Boston and National Opera Company of Canada, in a program of songs and operatic arias, assisted by Arthur Hackett, the young American tenor.

Alice Nielsen, soprano of the Metropolitan and Boston Opera Companies in an all-English program of songs, assisted by Charles Wakefield Cadman, the well-known American composer-pianist.

Edmond Clement, renowned French tenor of the Metropolitan, Chicago-Philadelphia and Boston Opera Companies, assisted by Marie Sundelius, lyric soprano, in a program of French chansons varied by Scandinavian folk songs

Yolando Mero, eminent Hungarian pianist, aided by Bonarios Grimson, English violinist in a program including a Sonata for violin and piano and a group of solos, assisted by Mabel Beddoe, the young Canadian mezzo-contralto.

The concerts will be given in the ballroom on the afternoon of the third Wednesday in each month, from three to five p. m. As a new and decidedly original feature, tea will be served at the close of each concert in the main dining room of the hotel. This latter, distinct from the concert itself, and purely social in its scope, offers a charming and unique combination of a social and musical afternoon in which the artist and his public have come into closer, more intimate touch than is otherwise possible.

Patronesses—Mrs. George Dwight Pratt Mrs. A. B. Wallace, Mrs. A. A. Packard Mrs. George M. Holbrook. Mrs. F. H. Wesson, Mrs. L. W. Besse, Mrs. Joseph Metcalf, Holyoke; Mrs. C. W. Johnson, Holyoke; Mrs. G. B. Holbrook, Mrs. Douglas Wesson, Mrs. Robert W. Day, Mrs. Frederick Harris, Mrs. W. G. Wheat, Mrs. George Savoy, Holyoke; Mrs. Henry Dike Sleeper, Northampton.

HARRY DETWEILER

Mr. Harry Detweiler, director of the Aurora Conservatory of Music and a member of the faculty of the Drake School of Music in Chicago has returned from a month spent at Winthrop Highlands, Mass., and reports an excellent vacation. Mr. Detweiler was so pleased with the possibilities of relaxation and study in Boston that he has already completed arrangements to spend next summer there also.

NEW YORK ORATORIO SOCIETY

The Oratorio Society of New York, Louis Koemmenich, conductor, announces this schedule for its forty-first season:

"Ruth," Georg Schumann (Op. 50), December 5.
"The Messiah," Handel (84th and 85th times), December 26 and 27.
"Mass in D," Beethoven (third time by the society), March 28.

A concert devoted to a cappella works is being planned for April 25. These will be the society's 227th to the 231st "regular" concerts.

Dahlstrom.—Miss Margaret Dahlstrom has returned from her trip to Europe during which she studied with Herr Linke in Copenhagen, visiting also Stockholm, Christiana and London. Returning to America and Chicago with Miss Dahlstrom was her sister, Miss Mildred Frohman, a lyric soprano, who has been studying for five years with Herr Linke in Copenhagen.

Downing.—Frederica Gerhardt Downing has returned to Chicago after an all-summer tour with the Chicago operatic quartet during which a large section of the west and south was covered. Mrs. Downing has resumed her position as contralto soloist at the First Methodist Church in Evanston.

North Shore.—The North Shore School of Music will present Miss Mary Ann Kaufman, soprano, with Alice Emmons-McBride at the piano, on next Monday evening at St. Simons Hall, Racine and Leland avenues.

EDITORIAL

(Continued from page 2.)

words which were sung were intelligible. This seems to indicate that the discussion concerning opera in English which has been carried on with a great deal of energy for several years has borne good fruit. It has left untouched the question whether the understanding of operatic English is always conducive to enjoyment.'

"The Tribune reviewer believes, however, that the season which has opened at the Century Theater will do more than prove that English is or is not the language in which operas in America should be sung. 'It will also demonstrate,' wrote Mr. Kreibiel, 'whether or not there is a large enough demand for opera at lower prices than those exacted at the Metropolitan Opera House to justify the existence of two operatic in-

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stitutions, one aristocratic on the basis of cost as well as artistic offering, one democratic in prices and performance.'

"The writer, asks, too, 'Is serious opera a really popular form of entertainment? Can it live without the help of fad and fashion?' 'We shall see,' said Mr. Krehbiel.

"The experiment of giving opera in English, which has been tried and retried many times in New York, Boston, Chicago and in other cities, will be tried again in Chicago this season at the popular performances of dramatic music which Mr. Campanini and his forces will give on Saturday evenings at the Auditorium. It is certain that a great many people who do not care particularly for the finer points of artistic enterprise, but who do care to know why this operatic puppet is about to spill the blood of an apparently harmless prima donna, or why the other has resolved to retire from existence on his own account, will rejoice exceedingly when the beautiful and ancient tongue consecrated by William Shakespeare is wafted to their ears.

"Whether it is in the highest degree advisable to banish French, German and Italian from the boards and to give opera only in English is a matter which can profitably be discussed by this department when the Chicago Opera Company brings about its performances in the vernacular next November. It is sufficient just now to affirm that the New York venture has begun well—so well that the upholders of its cause carry hope high within their hearts."

. . . . . .

Extremely interesting also, and illuminative as well, is the following comment of Mr. C. Gordon Wedertz in "Musical America:"

"In my experience with boy choir work and also with girl choirs I have met children of twelve and thirteen years who had never been taught the alphabet, did not know what vowels are and had never heard of consonants. They were of American parentage, too. Perhaps the worst enemy of English is careless pronunciation. This not only renders it impossible for the listener to understand but it seriously affects vocal resonance. Those who distinctly articulate their works reinforce their voices, which consequently carry further than they would otherwise. It is to vowel sounds and initial and terminal consonants that we should devote our chief attention. I have found that children learn more readily by imitation rather than by rule, and best results are obtained by those teachers who pronounce clearly themselves.

"Too little time is given to studying English in our public schools, and until the system is radically changed and a fuller comprehension gained of the importance of carefully studying the language, opera in the vernacular will not make much headway.

"Another serious fault found with average American singers is a lack of always understanding in their hearts what they sing with their lips, and they naturally fall into a habit of never connecting musical with verbal sense.

"We await with interest the efforts of the Aborns in their performances in the Century Opera House, New York, this coming season, and also the English performances of the Metropolitan and Chicago companies. They all serve as a stimulus for better English."

———♯♯♯———

A SMILE OR TWO—,

In one of the schools in the Ghetto district of Chicago a little girl changed her name during vacation from Irene to Ruth. When questioned by her teachers as to the reason, she said, "My mother got a set of false teeth in July and they don't fit, I guess—anyway, whenever she said 'Irene,' they fell out, so she made me change my name to Ruth."

♮ ♮ ♮

This is contributed by Arthur Frazer: "At mother's last Friday evening at home, I asked the crowd what they would like to hear me play, and one Mrs. Somebody, in a high, piercing voice, asked me if I played Beethoven's "Moonlight on the Sonata." I replied that I did not, but had often wanted to see it, whereupon she at once asked if I played Sinling's "To the Spring." When I told her that I did not play that either, but used to play "The Old Oaken Bucket," she screamed, "O, do!"

♮ ♮ ♮

As a rapid fire talker, a machine gun of wit and cannonade of denunciation Colonel Theodore Roosevelt is hard to beat. But there was one time when he met his match, and it was in the state of Indiana, where every man, woman and child becomes expert in politics before learning how to walk, and dies expressing regret at not being able to live until the next election.

The colonel was rushing along in the last presidential campaign with a fine demonstration that Woodrow Wilson was totally unfit for the white house.

"I don't like you!" a man on the outskirts of the crowd interrupted, rising to his feet and shaking his fist.

"You're a democrat, I suppose," said the colonel.

The man agreed that he was a democrat, and the speaker asked him why.

"Because," replied the disturbing element, "my great-grandfather, my grandfather and my father were democrats."

"My dear friend," said the colonel, with excellent sarcasm, "if your great-grandfather and your grandfather and your father had each been a fool, what would you be?"

"Sir," said the interrupter, "a bull mooser."—Popular Magazine.

♮ ♮ ♮

"Chicago is only a jay town after all," observed a New York visitor as he stopped at the corner of Dearborn and Monroe streets yesterday afternoon. He pointed to a crowd collected around a bit of equipment that had been put up to handle a large vault being moved into the First Trust and Savings bank. A blase Chicagoan lighted a cigaret and squinted casually at the workers.

"That's a clumsy way of handling that thing," continued the New Yorker after he had watched the labor a few minutes, "in New York we'd use a—"

"Oh, you don't understand," rejoined the Chicagoan, "we find this device very successful for attracting the jays who come here from other parts of the country."—The Tribune.

Books and Music

TWO NEW SONGS BY BINGHAM

Two little gems from the pen of Helena Bingham are "How I Love Thee" (words adapted from the German) and "A Ladder of Clover Bloom," a little fairy story, with words and music both by Miss Bingham.

The first of these is scored for low voice and is written in slow waltz movement. The accompaniment joins with a lovely melody line in completely expressing the sentiment of very beautiful text.

The second song is written both for high and for low voice and its title page is embellished by a very pretty picture of Miss Ferol Onnolee Leggette, a young soprano to whom the song is dedicated. In six-eight metre and with an infectiously alluring swing this little song is certain to make friends for Miss Bingham wherever it is heard.

♮ ♮ ♮

A March by Mrs. White

Mrs. Lida Browning White of Gary, Ind., has written an attractive piano piece which she has dedicated to Governor Woodbridge N. Ferris and which is entitled "The Wolverine State March." It is published by the Crescent Publishing Company of Gary.

♮ ♮ ♮

Compositions by Fallberg

The list of works by Carl Fallberg now published by the Clayton F. Summy Company includes eight, the titles being: "Album Leaf," "Intermezzo," "Etude," "Prelude and Fugue," "Serenade Trieste," "Spring," "Serenade Orientale" and "Autumn."

All of these pieces show a fine knowledge of pianistic possibilities and the harmonic treatment of each theme is of a character to prove that Fallberg is modern while at the same time he follows those rules which make for ready pleasure to the listener.

His melody lines are attractive always and the teaching value of his pieces is very great, having back of it the fine experience gained by many years in the teacher's studio.

♮ ♮ ♮

Songs from Ditson

A new edition of many old opera songs includes "Casta Diva" (Norma), "Vi ravviso" (La Sonnambula) and the "Ariosa" from Bemberg's "La Mort de Jeanne D'Arc."

The Mary Turner Salter songs in the Ditson list comprise "Blossom Time," "Contentment," "Good Night," "In Some Sad Hour," "Little Boy, Good Night," "Love of an Hour," "Memories," "My Lady," "A Rain Song," "Serenity," "She Is a Winsome Wee Thing," "Sleep, Little Lady," "A Water Lily" and "The Willow."

"Wilt Thou Not Revive Us Again," a fine new sacred song by Alfred Robyn and "Spinning Song," a most attractive arrangement of a German folk song by Heinrich Reimann.

♮ ♮ ♮

Brahms' Piano Works

The "Ballades," "Hungarian Dances," "Rhapsodies," "Waltzes" and various other shorter works of Brahms have been carefully edited by Rafael Joseffy and John Orth and put out in a very handsome edition by Oliver Ditson & Co. of Boston.

♮ ♮ ♮

Violin Works by Pilzer

Carl Fischer, New York, has just issued two violin pieces of very great worth and unusual charm from the pen of Maximilian Pilzer. One of these is a "Love Song" of simple form but deeply impassioned mood and the other is a "Caprice Waltz" which bristles with brilliance and is technically quite difficult while at the same time the form and content are of perfectly understandable charm. The piano accompaniments are well written and wholly in keeping with the melody lines.

Songs by J. Henry Francis

The Kanawha Music Co. of Charleston has published two short songs by J. Henry Francis which are well worth a place in the repertoire of every singer—both of them being written in keys suitable to either high voice or low voice.

The verses, as well as the music are by Francis and while the former are thoroughly expressive and fine when read alone, the composer has succeeded in amplifying and reinforcing their charm a hundred fold in the fine melodies with which he has clothed them.

♮ ♮ ♮

Wilbur Hascall

The C. W. Thompson Co., of Boston have added to their list of sacred solos three new works by Wilbur Hascall these being "At Eve It Shall Be Light" for low voice, "The Flight of the Arrow" for high or medium voice and "He that Dwelleth" for high or medium voice.

Mr. Hascall's fine feeling for religious

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text, so often in evidence in the past, has not forsaken him in the case of these three songs, each of which is imbued with sincerity and fine religious thought.

"Sae we'll Bide a Wee" is an addition to the list of Scotch songs by Mr. Hascall, and it is also a charming piece of work, while the organ solo, "Idylle" (also published by Thompson) is well worth a place on any church program, either as offertory or short prelude.

♮ ♮ ♮

Some New Hymns

Twenty-two hymns have been set to music by Franklin Hopkins and brought to the attention of the public in pamphlet form by the H. W. Gray Company of New York. These are very musicianly and thoroughly interesting and ought to find a place in those Sunday schools and church classes where the too tenuous gospel hymn has become a drag—if there are any such instances.

♮ ♮ ♮

Our Country for All

This is the title of a short Thanksgiving cantata by Bruno Huhn which is not of great difficulty and quite within the reach of any ordinary chorus choir. It is endorsed by the Missionary Education Movement and its use is recommended by them as helpful in the upbuilding of the missionary spirit in churches.

———♯♯♯———

INDIANAPOLIS ORCHESTRA

The Indianapolis Orchestra, which for several seasons has been giving Sunday afternoon concerts at the Murat Theater, is to be strengthened in personnel the coming season and well known concert singers from outside the city will be added to the programs of the eight concerts to be given. Among the singers already engaged are Margaret Berry Miller, soprano; Alma Beck, contralto; Marion Green, baritone, and Kirk Towns, baritone.

The policy of very low prices will be continued and the fee for season tickets for the eight concerts will be two dollars as heretofore. The accruing deficits are being covered by a group of public-spirited men and women, who are glad to make up these deficits if the public will do its share in supporting the concerts.

♮ ♮ ♮

Views of Wallace Goodrich

Persons who have been active in maintaining the Indianapolis Orchestra have taken much interest in a recent magazine article by Wallace Goodrich, dean of the New England Conservatory of Music, one of the best known conductors and pedagogues in the country. They feel that Mr. Goodrich gives expression to many of their own thoughts when he makes a plea for more orchestras, more opera companies and more and better band concerts for the people of this country. Let the people pay for their concerts wherever practicable, Mr. Goodrich says, even though it be at a small fee, for this places the public and music on better terms with themselves and with each other and still does not commercialize the art.

The influence of a permanent local organization, Mr. Goodrich holds, is far more telling than that of a metropolitan organization which pays an annual visit. The fact that it belongs to its community with the natural pride in its ownership makes for a mutual exchange of benefits. Mr. Goodrich says that the great fortunes of America and the elaborate scale upon which art has been served by means of this wealth have had a dazzling and blinding effect on a part of the public and even affects its artistic judgment. In their just admiration of individuals and organizations of artistic preeminence many often fail to take into account the process of education and evolution which has been hidden from the eyes.

♮ ♮ ♮

Strengthening the Foundations

Our country, Mr. Goodrich says, is now strengthening the foundations upon which its great orchestras and opera companies must invariably rest if their permanence in public support is to be assured; that is, the accessibility of good music to the public at large. He rejoices at the number of orchestras being started in various parts of the country, and especially at those organizing to give good programs at popular prices.

Friends of the Indianapolis Orchestra point out that it is a co-operative effort with these objects in view. The attendance was good throughout last season, and it is expected to be even better with the added attractions the coming season.—Indianapolis News.

———♯♯♯———

MUSIC IN THE HOME

Musical students are made up to a large extent of the fair sex, and as I listened to the numerous recitals and concerts at the close of the last season, I could not help wondering what became of the endless succession of budding and graduate performers. How is it that one rarely hears them sing or play when their student days are over? Of course, a large number marry, and then one hears the oft repeated remark, "Oh I never have time to attend to my music; household cares take up all my time," and so on. Yes, but do they? You find time to read the latest novel, to go for a run in your motorcar, or to attend the theaters. One hears so much of the breaking up of the home life nowadays, and of the feverish rush after amusement, while the simpler home pleasures that were good enough for the older generation are overlooked. Do you know—I address the ladies here—that there is nothing the average man likes better than to listen to music after a hard day's work, and, if you can give him something better, he won't demand ragtime and the latest popular airs to the exclusion of all else. Why not try it?

Now for the young student. Will you not try to cultivate a taste for the best music—the music of the old and present day masters—this season? Don't condemn it offhand as "dry-as-dust;" find out first of all (your teacher will be only too glad to show you) why it is that it lives on from year to year, ever growing greener and fresher in the hearts of those who have learned to discern the gold from the tinsel, and then ask yourself why the music that you perhaps think so pretty sinks into oblivion after a few years' popularity. There must be some reason for it.—Victor in Joliet (Ill.) Herald.

The Elderly Person

The summer books on the porch table have been numerous, and for the most part well worth while. The spring was fruitful in its issuance of things of value. The Elderly Person felt quite satisfied with his gleanings among them. We are really in the midst of much fine creative power. There is no really great one among the many writers. Perhaps he or she is there in the midst of the host, but as yet without control of the divine spark possessed.

May Sinclair's "Combined Maze" easily reaches the high plane she obtained in her first book, "The Divine Fire." She found herself unequal to the heights of the latter for some time after it had won a wide hearing, by reason of its intense grasp, and deft handling of a delicate subject. After that book the sombre tones of her palette were called on too continuously, and an atmosphere of helplessness crowded into her pages. This is entirely missing in "The Combined Maze." It is aboundingly sanguine amid all the seriousness in which her characters are engulfed. She can devise the deepest sort of difficulties in which to ambush the unfortunates, but this time she succeeds in keeping a cheerful air circulating. One can thus surrender to her unquestioned ability to tell a capital story capitally. The Elderly Person confesses to still enjoying the idea which formerly dominated all English fiction: that if one did wrong he or she must suffer a punishment. Justice and honesty demanded that this stand out as a moral not to be trifled with. In the Sinclair book it obtains without question, even though it work hardship upon those most worthy.

"The Happy Warrior," by the much initialed Mr. Hutchinson was a surprise of the first water. It is such a fine story that one should not hesitate to recommend it. Yet this is always unsafe. Tastes will differ and there is so much of the "common" in this tale about a hero who had to gain some of his laurels as a boxer in a traveling circus, that it might offend delicate nostrils and ears. But it is engagingly alive, and there is a friendship between two men which should touch the sympathetic chord in every manly make-up. It is English to its finger tips, but fairly tingles with fine spirit and alertness. Once more the inevitability of wrong doing bears its penalty. And once more the sorrows appear to bear most seriously upon those not to blame for the sins of the fathers. The interest is sustained engrossingly to the last page. One lays down the book gratefully, because there is no glossing, useless, endeavor to create a "happy ending." Any other outcome would have been confessed weakness. As it is, the gates do not seem closed upon the "Happy Warrior," but he is the rather admitted to the higher fellowship of those who knew how to suffer and be strong. The style is virile, and the movement rapid enough for the most advanced twentieth century reader. One wants to keep tab on Mr. Hutchinson's future offerings.

And Jeffrey Farnol's "Amateur Gentleman" is quite a worthy comrade to the nobleman who was leading man in "The Broad Highway." There is the same light touch and geniality of thought and expression, and much of the quaintness of the first book. It would not be quite possible, however, to find just now, any two characters who would compare with the blacksmith "Garge," and the "Ancient," who made the "Broad Highway" so memorable. The testy Admiral and his faithful man Friday give us a little glimpse of the same sort. And "Barty" and "Natty Bell," the ex-prize fighters, the former with his enevitable "An' there y' are," are drawn to the life and their long talks bristle with clever speeches. The villains are very black, the heroine very fair, very haughty and very lovable, as befits one called the Lady Cleone. It is a luxurious book, in that one reads it lingeringly, without any desire to reach the end or to know "how it comes out." Because one knows it will have a "happy ending," and present enjoyment need not anticipate the greater one.

"The Winning of Barbara Worth" lay about conveniently, and so the Elderly Person went through the famous "best seller" of a million editions, more or less. The ex-minister, Mr. Wright, quite knows how to gather incidents, and to select unusual characters. And the book has the decided merit of being very American in a healthy way. For diversion it may be regarded as "not half bad." It has a real value as a stepping stone to something better. We shall see what sort of a play it makes.

The marvelous moving picture story of "Jean Valjean," so delighted the Elderly Person that he saw them on four occasions. Between times he took many enjoyable dips into the Hugo masterpiece. And as he reread it he wondered, as we all do at such times, why we read new things when the old are so much better. Presumably we cannot remain in rare atmosphere too long without danger to our physical selves. That's why we read "Barbara Worth" and "V. V.'s Eyes," the last a most atrocious name for a very good narrative, by the author of "Queed." It is more than a little over wrought. Still the tone is excellent. Self-surrender and self-sacrifice are beautified, and take their place again in fiction as worthy emulation.

The Brieux "Plays"—they are terrible. One questions whether the man was honest with himself when he wrote them. They are published as great human documents of warning. But they read, and it goes without saying, that they will be acted, so as to accent the sensuality and the moral lesson will not be taught. Everyone is perplexed at the present wave of immorality saturating all the avenues of living. Of course, the deplorable thing is that these lessons have to be learned. They have not been taught in homes and schools, and so have been badly learned. Now the penalty has come. The Elderly Person feels sure

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of a safe solution, but in the meantime is glad he has no children to "bring up," as Mrs. Ruggles would say.

Gilbert Parker is just as uneven as he was when "The Trespasser" sent a thrill of bigness abroad twenty or more years ago. That book indicated such a strength of promise, that it bade one hope for great things when the wings had acquired ability to go farther. But the flight never came, and the Elderly Person abandoned him after the "Right-of-Way." The new book, "The Judgment House," has a new field—South Africa, and some of the touches and moments are full of splendor. But the man seems to have no sense of proportion—to have no defined course. Pages of endless effort to knit things together weary the reader looking eagerly for something promised by the surroundings, and never found. The best thing preserved from the reading is the bit where one character says he can tell from the sound of leaves blowing what tree is near by. The size and shape give each tree its own tone when its leaves rustle. That's fine.

"Pity the Poor Blind" by H. H. Bashford, is as delicious in its design in the earlier chapters, as are those irresistible books of Arnold Bennett "Great Name" and "Denby." The pen pictures are vivid, and the style so easy and inviting that the mind runs along with delighted anticipation. But the people! Are they the English folk of past generations, or a barnacled growth hanging on to the noble country from which great things have come? Immorality, untruthfulness, irreligion, hypocrisy, self-seeking, recklessness, greed, sordidness—these are all laid out in bare hideousness as the normal conditions. The prudish young ladies of June Austen and Charlotte Bronte—what would they say to their English sisters of today, if this book's portrayal be true? And yet out of all the ugliness blooms a tiny flower of hope. For the sturdy avenging of wrong doing follows fast on the heels of the wrongs themselves, and the truth of punishment for offence is enforced. The people are just ready to begin living when the book closes.

A wonderful volume is that nature study by the Italian, Favre, "The Life of a Spider." It is a real comrade for Maeterlinck's "Life of the Bee." Unfortunately many of his spiders are those tropical tarantulas and their brothers. But while one knows he is not likely to see them, he submits to the book's unusual spell. The Elderly Person doesn't dare to say more of it. If he once began quotation, there would be room for nothing else.

John Forster is remembered so largely because of his monumental "Life of Dickens," that it is well to be reminded that he was not a man of one book. And, too, that he was not a Boswell, following up his chief to the exclusion of all other friendships. Forster, Browning and Dickens were all born the same years—1812—and as a centenary offering R. Renton issued a book of excellent reminiscence, "John Forster and his Friendships." He had plenty of material to work with, for Forster linked such lives as Charles Lamb and people who are yet living. But Mr. Renton was surely a poor relation of Forster's, and Forster was a patrician of the patricians. Therefore there is a subserviency, a deference in the writing that makes it stiff. Reminiscence requires garrulousness. The best things are the pictures, and they are so many that one can almost read the book by them. The fascinating Maclise portrait of Dickens is adorable—such a poetic conception even though it has an effeminacy that the fashions of the period accentuate. And Browning in his youth, with an esthetic beard, and Barry Cornwall, and Miss Landon ("L. E. L.") and youthful pictures of Jane and Thomas Carlyle and Tennyson, add abiding charm. The best thing preserved is Renton's comment on Carlyle, wherein he says that many people judge a book by its cover. It is only when the leaves are read that we obtain knowledge of the book itself.

Naturally this book suggested the great "Life" itself, and the Elderly Person has revelled in the three bulky volumes, each one more engrossing than the other. It was a species of bliss to read them for the first time when maturity was on the throne. Naturally there is nothing new to be said in comment. But, reading now of the last visit to America, and the excitement following the famous "Readings," the thrill which belonged to the young chap of 1867 is felt anew. Every Dickens lover was happy, when two years later "Edwin Drood" was announced. It was being followed enthusiastically when that 9th of June, 1870, clouded the sky. The Elderly Person has never forgotten the personal sadness and distress. It was a sunshiny day when the news came, but somehow that seemed of no value. The little groups who loved Dickens talked with moistened eyes. People who did not live in those days cannot understand how the man was revered. There was something so personal in his outgiving that he made the whole world his friend. At least he tried to, and blessed were those who responded. To them he was unique. Unvoiced, perhaps, but nevertheless sure, was the feeling, that we never should know his like again. And we haven't. THE ELDERLY PERSON.

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Phoenix.—The Arizona School of Music opened its tenth year at Phoenix, Ariz., on September 15, under the direction of Mrs. Shirley Christy and with an exceptionally strong faculty.

HOW TO BECOME A CONDUCTOR

By ALFRED SZENDREI

There are in every country schools for teaching every conceivable trade or profession, from bricklaying to oil painting, from mining to operatic singing, but, curiously enough, conducting is not taught anywhere in the world. Where then do conductors come from? Nikisch used to play the violin at the Vienna Opera House; Richter played first horn and was considered a virtuoso on that instrument; Toscanini was a 'cellist and so was Lohse, who is now conducting the Leipsig Opera; Frederick Stock and Oscar Nedbal played the viola. This is the answer: The orchestra is the school from which conductors graduate and it is the best one at that.

The young musician who with only a theoretical knowledge of scores takes the baton and attempts to conduct is a sorry sight. However, perfect his musical education may be he will ever remain an outsider. He will never "feel" a score, symphony or opera, as does the man who sat in the orchestra night after night and was an actual part of the performance.

Personally I acquired my training under very fortunate circumstances. At the age of thirteen I was engaged by the conservatory orchestra of Buda Pest as a cymbal player. A cymbal player has very little to do; while the strings and winds were working almost continuously I could listen to every note, survey the whole orchestra and watch carefully every gesture of our conductor. After five years of that training I knew "from the inside" every piece of orchestral music that had ever been written.

While I learned a great deal of conducting at the Cologne Opera House, my first position as a conductor, it was in the orchestra pit cymbals in hand that I acquired the practical knowledge which was to prove to me most useful. When I stood for the first time holding the conductor's baton I felt as though I had merely changed places with one of the players. I was not self conscious; I had no fear of losing control of the orchestral masses I was called upon to lead. The mysterious pantomime which establishes a strong bond between all the members of the orchestra came as naturally to me as a series of reflexes.

I would not advise the young musician who is planning to take up the career of a conductor to try his hand first at conducting a small band. He should secure a position with a good orchestra or with several good orchestras so as to familiarize himself with a multitude of scores, operatic and symphonic. Then only would he acquire that feeling of absolute "oneness" which alone enables leader and orchestra to render every musical composition as a beautiful unit not as patch work.

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BURTON HOLMES LECTURES

The Burton Holmes "Travelogues" will begin at Orchestra Hall on October 15, and continue for one month, the subjects treated this year by the popular lecturer being Manila, Luzon, the Philippines, China and Japan.

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Cowan.—Mr. Phelps Cowan was accompanist at a musicale given at the residence of Mrs. Arthur Aldis last week, the singer of the occasion being Mrs. Holstman.

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JOHN R. RANKL

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Music News

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Editorial

PROBLEM

The working of the British mind and the characteristic expression of the same in writing are shown in the following item clipped from "The Music Student" published in London.

Readers who like riddles may amuse themselves with the following, which appeared as one of the competition problems that regularly find a place in The British Weekly:

Mr. and Mrs. Walter Owen have one child, Lettice, aged twelve. James Oswald, a musical friend, is invited to stay with the Owens. The first evening Mr. and Mrs. Owen who are both utterly unmusical, call on Lettice to play to James. The child quite evidently has no ear for music, and plays atrociously. Mrs. Owens says proudly, "Miss Smith, who teaches Lettice, tells us that she is getting on well and will make quite a good performer, and has persuaded me to afford extra lessons for her in the holidays." James knows that this money will be absolutely thrown away. What should James say?

Here is the winning solution:

James should simply say, "I trust Lettice will make still greater progress when the holidays come." His advice not having been asked should not be offered. It would probably be resented, as it would certainly be unflattering to Lettice, and probably taken as a reflection on either the judgment or the good faith of Miss Smith, her teacher.

A large number of Readers appear to have agreed that this line of action would be the best, and the Editor remarks:—

It is a good plan, we think, to go through life without offering advice unasked, and without upsetting innocent delusions. We print the following to show that many readers disagree with us:—

(1) It is James Oswald's duty as a friend to say, "Lettice plays rather badly, I am afraid. I cannot see any trace of talent, and really think I should not afford her the holiday lessons."

(2) James Oswald should say, "Don't you think holiday lessons rather a mistake? I consider it will be throwing away money if you give Lettice an extra course. Why not find something that the child is really fond of and clever at if you are determined that she should work in the holiday?"

(3) James Oswald should say, "I am afraid Lettice's teacher is not a very truthful person."

It is a question whether the bald and bold statement of No. 3 might not lead to legal difficulties in a country where the law of libel is so very much at the disposition of every litigious-minded person. But then, of course, few music teachers have enough money to go to law, so perhaps James Oswald would be in no danger after all!

In America, unless James Oswald happened to be a partisan of Miss Smith his advice (given almost before asked) would be "Why don't you have her take lessons of Mr. A or Miss B?"

THE ATTITUDE OF THE ORGANIST

At the N. A. O. convention at Ocean Grove last summer there was constant reiteration, in the speeches, of the fact that the church organist ought to be fully in accord with the services in which he assisted.

That some English organists feel strongly on the same subject is indicated by the accompanying letter, which was written to the Musical News (London) in answer to a rather flippant comment on the subject by a Mr. Jeboult, in a former issue of the same paper:

Sir:—I do not think any organist who lives up to the responsibilities of his office can either "salve" his religious duty or his "conscience" by treating an early celebration of the holy communion in as offhanded a manner as one would an early morning bath, and by doing as Mr. Jeboult suggests.

Within a radius of eight miles of my town we have all amateur organists, and I am the only professional. Not one of the instruments is worthy of the designation of belonging to the "king of instruments"—most of them resemble "dismal Jimmies." When I attend Sunday services I could doubtless pick out dozens of mistakes if I looked for them. If anyone has a license to talk "shop," I should think I have.

To my mind, however, an organist should not go to church to play the organ, or the parson to preach. We should all go to worship. Moreover, we are commanded to keep the Sabbath day holy, and after an early morning celebration of the holy communion on Sunday the day is not free to anyone to do as he pleases, with all due respect to Mr. Jeboult. The Sabbath was made for man, and not man for the Sabbath.

CHURCH OF ENGLAND A. R. C. O.
(Unemployed).

C. W. BEST CONCERT COURSE

The above series of musical entertainments is given by three companies—the Colonial Company, including Mrs. Vera Jane Edwards, reader; Miss Mabel Helen Rogers, harpist, and Master Stuart McCombs, soprano.

The Japanese Company—Miss Marguerite Austin, violinist; Mrs. M. M. Lawing, soprano, and Miss Nellie Woolman, violoncellist.

The Dutch Company—Miss Sara E. Paine, flutist and pianist; Miss Vesta Lister, soprano, and Miss Florence Smith, reader.

This course has been booked in the following towns before Christmas:

Wheaton, West Chicago, Batavia, Geneva, St. Charles, Harvard, Woodstock, De Kalb, Sycamore, Genoa, Marengo, Rockford, Ill.; Delavan, Beloit, Janesville, Whitewater, Edgerton, Lake Mills, Watertown, Columbus, Oconomowoc, Madison, Portage, Beaver Dam, Mayville, Horicon, Juneau, Ripon, Randolph, Fond du Lac, Sheboygan, Plymouth, Two Rivers, Manitowoc, Appleton, Green Bay, Shawano, New London, Antigo, Rhinelander, Tomahawk, Merrill, Wausau, Nekoosa, Stevens Point, Grand Rapids, Omro, Oshkosh, Mauston, Sparta, Reedsburg, Baraboo, Mineral Point, Shullsburg, Platteville, Wis.; Galena, Lena, Freeport, Lanark, Savanna, Ill.; Delmar, Maquoketa, Lyons, Ia.; Fulton, Morrison, Dixon, Sterling, Milledgeville, Oregon, Mt. Morris, Rochelle, Lombard, Ill.

MR. AND MRS. EDDY

Mrs. Clarence Eddy returned to Chicago on Sunday to take up her work at the Walter Spry School of Music, Mr. Eddy remaining in the east for the purpose of making a short visit in Boston, after which he will open a fine new three-manual organ at Rock Hill, S. C. (Winthrop College). On October 6 he plays at Harrisburg, Ill.

MILON R. HARRIS

Mr. Harris is engaged to conduct a choral society of sixty voices in Monon, Ind., Thursday nights. This society is the outcome of his summer institute at Monticello last summer. His choir at California Avenue Congregational Church will sing Dudley Buck's music Sunday, October 12.

Music News

Music in Chicago

BERGEY'S OPERA SCHOOL RECITAL

At the Bergey Opera School Rooms in Fine Arts Building on last Saturday evening a very entertaining pupils' recital was given; thoroughly satisfactory work being shown by voice pupils of Mr. Bergey and

MRS. BERGEY

piano pupils of Mrs Bergey, who besides being a teacher who is able to get the very best results from her pupils is also an accompanist with few equals and no superiors.

Not only does she know how to play piano effectively and artistically, but she also is a genuine accompanist in that she feels each song with the pupil who may be singing it and not only gives the proper background to the picture but also is of splendid assistance in every detail where a pupil may need it.

The pupils of Mr. Bergey, even this early in the season, showed fine preparation and absolute certainty in their voice manipulation. The program being largely operatic was a certain indication that pupils of this school not only are taught excellent vocal method but also they as surely acquire correct operatic style and interpretation. The English text heard on this occasion was very good and the Italian was likewise admirably managed.

The very handsome studios were thronged with people and enthusiasm was at a high pitch.

The program in full was as follows:

Fantaisie Impromptu ..... Chopin
Florence Benson

Vissi d' Arte, from Opera La Tosca .. Puccini
Ida Fritz

Waltz ..... Friml
Ruth Hibbs

L'insana parora, from Opera Aida ..... Verdi
Midsummer Day Dream ..... Bingham
Nella Bosen

Shadow Dance ..... MacDowell
Martha Meier

Che Gelida Manina, from Opera La Boheme .... Puccini
Leslie Voigtmann

Waltz ..... Moszkowski
Florence Benson

Mad Scene from Opera Lucia ..... Donizetti
Theresa Dunlavey

Sonata ..... Beethoven
Irving Engel

She Alone Charmeth My Sadness, from Queen of Sheba ..... Gounod
Frank Sparrow

Duett, from Opera Hansel and Gretel ... Humperdinck
Misses Benson and Bosen

A NOTABLE CONCERT

The grand concert in this city will have a dignified inaugural at the Auditorium on Sunday, October 19, when a number of concerts will be given, among them a program of rare merit and diversity, presented for the benefit of the German Hospital and the German Aid and Relief Society, under distinguished social auspices. The program will be presented by Geraldine Farrar, soprano, and Clarence Whitehill, the eminent basso.

SEASON SEAT SALE FOR CHICAGO GRAND OPERA

In time past the season ticket seat reservations have opened for the Chicago Grand Opera on or about the first of November. This year, as the public are pretty well aware, the subscribers began to get their tickets last Monday. This sort of progression is a part of Manager Ulrich's organization, akin with the splendid precedent already established by the general director, Cleofonte Campanini, in the issuance of the prospectus the first Sunday in August—months before such a document is usually released, and far ahead of all other organizations in the country. Since last Monday the seat reservations have been taken up at the rate of $12,000.00 a day—a remarkable record. From the reservations already contracted for by mail, or assigned by phone, it would appear that the offices of the Auditorium, this state of affairs would continue during the coming week. This does not include season reservations that have already been made for the English opera, on Saturday nights, as these tickets have not yet been printed, but the demand for them has been very good and it is expected the house will be well reserved by the time the tickets are ready, on the 15th of October. The boxes have been well taken, but the list will not be ready, nor the tickets given out until the first of November.

HINSHAW CONSERVATORY

Mr. Ambrose J. Wyrick, who has been studying the past two years under Mr. Marvin Hinshaw, will spend two years abroad singing under the noted evangelist, Mr. Alexander. Mr. Wyrick will have an opportunity for travel and study abroad, that surely will mean much to him.

Possessed of a very fine natural vocal organ and also ability musically, Mr. Wyrick made very rapid development under Mr. Hinshaw's direction, and filled a great many good engagements during the period of his study, earning his entire expenses through his course of music.

Also another pupil, Mr. Reid Strahan, secures an engagement as a member of the Collegian Quartet under the direction of the Redpath Lyceum Bureau, which will make a tour of forty weeks. Mr. Strahan is also a pupil of Mr. Marvin Hinshaw.

Such engagements for pupils is surely evidence that the Hinshaw Conservatory is accomplishing not only excellent results through teaching, but also that they can place their pupils in good engagements when they are prepared.

MR. LIEBLING'S PROGRAM

Mr. Emil Liebling will give a Complimentary Chamber Concert at Kimball Hall on Sunday afternoon, October 5, at 3, assisted by David Rosensweet, violinist, and Day Williams, 'cellist, the program being as follows:

Trio in D minor, opus 63 ..... Schumann
Energico con Passione, Allegro ma non troppo, Adagio, Con Fuoco

Trio in F major opus 6 ..... Bargiel
Adagio, Allegro Energico, Andante, Scherzo, Allegro con Fuoco

Trio in B Flat major opus 52 ..... Rubinstein
Allegro, Adagio, Presto, Allegro Appassionato

A GREAT TENOR FOR CHICAGO

Lucien Muratore, the distinguished French tenor, who for seven seasons past, has been the idol of the patrons of the Paris Grand Opera, will appear with the Chicago Grand Opera Company during its engagement in this city, in some of the most famous roles he has created. Muratore is not only a remarkable dramatic singer, but is credited with great histrionic power.

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A CHURCH CONCERT

Every seat was filled at the Waveland Avenue Congregational Church on last Thursday evening and very great enthusiasm was shown for a concert given by Foss L. Fellers, pianist; Mrs. Fellers, reader, Warner R. Nelson, violinist and Charles M. Dennis, baritone.

That the audience was an easily pleased one was proven in the aforementioned enthusiasm and also by the fact that an encore was demanded after every number (at least through the first part), in spite of the fact that every musical number was spoiled by a piano which was so frightfully out of tune that the wonder was created how the pianist could know at all whether he was striking the right keys or not, and the violinist may well be excused for trying to "tune" his instrument at every tutti, it being impossible for him to guess whether he was really in tune or not.

In view of this handicap the music can only be spoken of in generalities—it would be foolish to state that any of it was enjoyable.

Mr. Fellers displayed taste, poise and agile technic. His numbers had been well thought out and thoroughly practiced, and he was able to show so much ability that the wish was engendered that he might be heard again.

Mr. Nelson played the Vieuxtemps "Ballade and Polonaise" with surety and some degree of expressiveness. He showed to very much better advantage, however, in his encore which was a Bach "Air," played without accompaniment.

Mr. Dennis sang a Schubert group in a queerly uneven way. "Hedge Roses" was good, and "The Erl King" was excellent, but the "Hark, Hark the Lark" was given without a vestige of poetical thought, reminding one of a dance movement of some sort rather than of the charmingly sentimental "Serenade," Schubert meant it to be. Mr. Dennis has a nice voice and a very pleasant appearance and style—his humorous encore was particularly well presented

Mrs. Fellers reads with sincerity and with a great play of expressiveness—her "Messiah" story was thoroughly interesting.

C. E. W.

SHERWOOD MUSIC SCHOOL

The Sherwood School presents Mr. Paul Van Katwijk in piano recital, Sunday, October 5, 1913, at 3:30 o'clock, in Florentine Room, Congress Hotel, the program as follows:

Symphonic Etudes ..... Schumann
Fantasy, F. minor
Preludes Nos. 8, 17, 19, 23, 24
Ballade ..... Chopin
Tambourin ..... Rameau-Godowsky
Pastorale ..... Corelli-Godowsky
Gigue ..... Loeilly-Godowsky
Impromptu ..... Faure
Ballade
Minstrels
Arabesque ..... Debussy
Kermesse ..... Van Katwijk
Wasserfahrt ..... Van Katwijk
Rhapsodie Auvergue ..... Saint-Saens

NORTH SHORE SCHOOL OF MUSIC

The first faculty concert of the North Shore School of Music was given at St. Simon's Hall on Monday evening before a very large audience and took the delightful form of a song recital by Miss Mary Ann Kaufman, a new member of the faculty, and a singer whose work during last season was enthusiastically accepted by Chicagoans as very much above the average in musical beauty and intelligence of interpretation.

Miss Kaufman has a very full and very musical voice. Her very best work is in the coloratura line, and she sings the great "Traviata" aria as few singers can do it, for instance, but she is also versatile to a fine degree and on Monday night proved her aptness for a more sustained solo in the well known "Tosca" aria, showed linguistic abilities not only in her English text songs but also in her manipulation of German and Italian text, and proved great variety of interpretative ability in that she was excellent in the oratorio selection, and thoroughly charming in the small songs she so graciously offered—especially so in "Mavourneen," which she did exquisitely.

Loud's "Flower Rain" is interesting—by way of change; Saar's "Little Gray Dove" is very beautiful, the Schumann "Folk Song" proved novel and the "Queen Mab" selection was fascinating, but one could wish for the "Tosca" aria to be sung in its original text, or at least in a more adequate translation—that used on Monday was absurd.

Excellent accompaniments were provided by Alice Emmons-McBride, and the enthusiasm of the audience was such as to prove conclusively that the clientele of the North Shore School of Music is very much pleased with Miss Kaufman and will support her work royally. The very interesting program is given here in full:

Aria, "With Verdure Clad" ..... Haydn
Songs—
Flower Rain ..... Loud
Mr. Dream Maker ..... Woodman
The Little Gray Dove ..... Saar
Aria, "Ah, fors e lui" (La Traviata) ..... Verdi
Songs—
"Wohin" ..... Schubert
Die Lotus Blume ..... Schumann
Volksliedchen (Little Folk Song) ..... Schumann
"Er Ist's" ..... Hugo Wolf
Aria, "Vissi D'arte, Vissi D'amore" (Tosca) .. Puccini
Songs—
"The Lark Now Leaves His Wat'ry Nest" .... Parker
"Till I Wake" ..... Huhn
Queen Ma') (from song cycle "In Fairyland") ....
..... Morgan

FINE ARTS THEATER

Ben Iden Payne, director of the repertory company which will play at the Fine Arts Theater this season, is in Chicago and has announced the names of four of the members of his company. They are Whitford Kane of last season's "Hindle Wakes" cast; Miss Louise Randolph, formerly of the Marlowe Theater; Miss Maude Leslie, an English actress, and Miss Mona Limerick.

Mr. Payne is an actor and producer highly regarded in England. He made his first stage appearance at the age of eighteen, playing in F. R. Benson's presentation of "She Stoops to Conquer." Two years later his London debut was made in "Henry V" at the Lyceum Theater. He was associated with Miss Horniman's ventures, with the Abbey Theater, and again at the Gaiety Theater in Manchester. Many of the first performances of plays by Shaw, Galsworthy, Masefield and other distinguished dramatists were supervised by him.

He remained with Miss Horniman until 1911, when, with Miss Limerick, he mounted a group of plays by Shaw on his own

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initiative. He then added to his activities the artistic direction of Miss Horniman's Manchester company in 1912, and leaves that association for this, his first American visit.

APOLLO CLUB

Florence Hinkle, soprano, and Herbert Witherspoon, bass, have been engaged as soloists for the performance of "Creation" and "Elijah" by the Apollo Musical Club early in November, in the Auditorium Theater. Outside of the club's regular chorus of 300 singers to take the choral parts of both works, the club will have the assistance of a professional choir of sixteen voices and a professional ladies' trio in the "Elijah" concert.

NEWS OF THE OPERA

Cleofonte Campanini sends interesting pictures of two lovely dancing sisters, Teresa and Placida Battagi, Prima Ballerina, who, despite their youth, have won marked success as dancers, in the best opera houses in Italy, and in Russia, where the exactions of the dance call for the greatest skill. Last season these sisters appeared in the city of Mexico, with signal success, and have been engaged this year for the Chicago Grand Opera Company.

Chevalier N. B. Emanuel, who has charge of the Choral School, organized under the auspices of the Chicago Grand Opera Company, reports that he has room for a few more good voices in this organization, which meets at the Auditorium every morning, to learn the standard operas of the repertoire, as well as the novelties, for the coming season. He will receive applicants for the Choral Class, which gives instruction free, every morning from 10:30 to 12:30 during the coming week.

The fact that Mabel Riegelman has been announced to appear in concert with David Bispham has led to the circulation of the report that she was not associated this season with the Chicago Grand Opera Company. The suggestion that the California cantatrice, who is little—but mighty!—was not to appear with her former artistic associates, has aroused considerable comment and correspondence. Mabel Riegelman was the first artist to be re-engaged by Maestro Campanini, and will appear with the Chicago organization at home in the Auditorium and on tour. Miss Riegelman, it may be remarked, is one of the few young Americans with this organization who has continued from season to season and grown artistically stronger right along.

LESTER COMPOSITIONS

The White-Smith Music Publishing Company of Boston, who are just issuing four songs by William Lester—"As a Perfume Doth Remain," "Echo," "Compensation," and "To Phillis"—have accepted three more songs—"Apple Blossoms," "Remembrance," and "My Rose"—and two choruses for mixed voices. All the songs are published in two keys. The Clayton F. Summy Company are also issuing two sacred songs by the same composer—"My Prayer" and "Evening Hymn." That the work of this writer has received the notice it deserves is evident from the fact that within the past two months fifteen songs and eleven choral numbers have been accepted by such firms as G. Schirmer, the White-Smith Company and Clayton F. Summy Company. Several of the most prominent choral organizations in the country are preparing to include the above compositions on their programs during the coming season.

D. A. CLIPPINGER

Recent appointments for students of D. A. Clippinger.

Mr. J. W. Phillips, head of vocal department, Fremont Normal College, Fremont, Neb.

Mr. Theodore McCreery, head of vocal department, University, Lincoln, Neb.

Mr. Paul R. Utt, dean of college of music, Wesleyan University, Salina, Kan.

Miss Carey, head of vocal department, College, Brownwood, Texas.

Mr. Wallace R. Clark, head of music department, College, Portland, Texas.

MARY HIGHSMITH

Miss Highsmith has been substituting for Mrs. Zendt at Zion Temple through the month of September.

On October 6 she will be the soloist at the organ recital given by Dr. Francis Hemington at Epiphany Church, and on the 7th will sing at a banquet of the Baptist Young People's Union at the LaSalle Hotel.

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FESTIVAL SERVICE AT ST. PAUL'S

The service presented at St. Paul's Episcopal Church on last Sunday afternoon was very largely attended and extremely enjoyable. The choir of men and boys, under the care of Mr. John Allen Richardson, was supplemented by Mrs. Anna Lawrence, harpist, and Dr. Carver Williams, bass.

St. Paul's rather comes under the head of a Low Church, although it does not accent the standard. But the rector reads the prayers and lessons slowly, the Psalter is not sung, and there is no intoning, nor any amen in responses by the choir. Quite pleasant, too, it was to an old-timer. The canticles were sung to settings by Aitken. Somewhat involved the "Magnificat" seemed, and with elaborate organ treatment. They were very well done, as were all the concerted efforts of the choir. There is a tricky place in the "Gloria" that was not well thought out by the writer, and so not well brought out by the singers. Mr. Richardson played royally and his efforts were many and beautiful. His forces responded, as a rule, with a fine restraint and sincerity. The balance of parts is very good and the alto section should have a special word of praise. There was some nice unaccompanied work and some sonority which pulsed with vigor. I think they will like it, if I say that at times they lacked enthusiasm, and there were some phases where certain voices trailed behind time. They did Maunder's "Great Is the Lord" and Martin's "Ho Everyone" for anthems. The Maunder was new to me, and quite effective, and the soprano lads were particularly good. Martin's anthem is an uncommon thing. Mr. Richardson must have put a lot of work on it to make it go as well as it did. The last phrases are the best, and they are really splendid, with the bass solo voice pouring out the initial strophe against the choral mass. Dr. Williams did this, and he did it superbly and gave me unlimited pleasure. And his singing, of Vanderwater's "Publican" was a presentation that was virtually ideal. His interpretative sense was masterly. The text came out with authority and a sense of fitness that is not to be accepted as ordinary. His voice seemed equal to all the demands which he made upon it. The number was something to be grateful for. Master Robert Rea and Mr. William Clifford did very neatly the Mosenthal "I Will Magnify Thee." Thirty years ago Mosenthal was a live figure in choir galleries, and his duet, originally prepared for two sopranos and written in canon form, was in continual evidence. It sounded first-rate for the soprano and tenor. Mr. Clifford's voice is mellow and smooth, his enunciation clean cut, and his musical sense alert and sincere. Master Rea has an unusually clear and sweet tone and good volume. The answering phrases were beautifully done. Mrs. Lawrence's "Aeolian Harps" was attractive and well attuned. The Kohler "Gondolier" seemed a bit commonplace for so good a player.

The hymns were taken at a lively pace, the processional and recessional spirited and the orison very simple and tender. The few words from Dr. Page were capital.

ALBERT COTSWORTH.

SECOND BAPTIST CHURCH

The monthly musical service at the Second Baptist Church under the direction of Edward Clissold, was held last Sunday evening, the choir gave Sullivan's "Hymn of the Homeland," and Horatio Parker's "The Lord Is My Light." Solos were sung by Mrs. E. N. Bonney, Mrs. S. S. Cooley and Henry Bachemeyer, the organist being Byrl A. Ballard.

EFFA ELLIS

Effa Ellis Perfield of Omaha, Neb., originator of the Effa Ellis Teaching System and Keyboard Harmony, has been conducting a harmony class for teachers for the last two weeks in Chicago, gave a practical demonstration of her work Tuesday at the studio of Miss Anna Tomlinson, one of her representative teachers, she gave a lesson to a class of ten small children 7 to 11 years old who had never studied music before. Teachers and parents were surprised to hear the children respond so quickly to the feeling and reasoning of music as developed by the Effa Ellis System. Notation, chords, note values and melody dictation were made so interesting and clear that the children at once made them their own and used them with ease.

This lesson proved beyond a doubt that the blending of feeling and reasoning is the only sure way to develop a pupil, and the progress of this class of little folks will be watched with interest.

Effa Ellis Perfield will return to Chicago in November, after holding training classes in Detroit, Toronto, Buffalo, Cleveland and Columbus.

SCHOLARSHIPS AT THE VON ENDE SCHOOL

Final examinations for scholarships at the von Ende School of Music, New York, in the piano, voice and violin departments will be held on Thursday, Friday and Saturday, October 2, 3 and 4, from 9 to 11 a. m. and 3 to 6 o'clock. Applications should be made without delay by return mail or telephone. (Advertisement.)

THE WITEKS RETURN

Anton Witek, the famous violin soloist and concertmaster of the Boston Symphony Orchestra, and his wife, Vita Witek, the eminent pianist, arrived in New York Wednesday, October 1, from abroad to resume their teaching at the von Ende School of Music.

Wilford.—Mr. J. E. Wilford, pianist, will play several groups of piano solos at a musicale given by the Woman's Auxiliary of the Oak Park Hospital at the residence of Mrs. Ray in that suburb, on October 8.

The Elderly Person

When the Elderly Person looked out there was nothing stirring, apparently. He knew it must be Sunday morning by that unusual silence. Even the sun seemed to be a little later than usual in rising, but that is to be expected in August. All he has to do then is to shine very hot when he does get up, in order to bring growing things forward rapidly. He knows that there is a lot to do before Jack Frost comes along, and the katydids have been saying for several nights that its only six weeks till frost.

Of course it is not the sun's fault if there has not been enough rain to give the grains the moisture they need before they start out on that homeward stretch towards maturity. The sun can be sorry, but he can't be responsible. He's been saving up his strength for this time when he has a clear mission to perform, and if other planets and elements have missed fire he can't help it. This is the time when sweating men endure, by repeating the timeworn truth that it is good corn weather. . . . The windowsill was low, so that even sitting on the low chair beside it did not give the right perspective. The best way was to get the knees down on the floor and rest the arms on the windowsill: not a half-bad position after all for a man in the country on a Sunday morning. The window gave on the river, but not the same river where the sun rises east of it. This river is just the other way and it confused the accustomed senses at first. A smooth-limbed linden, just coming to the dignity of a shade tree, was close at hand. A stillness that could almost be inhaled was over all, save a few clusters of young branches of the linden, which had an expectant rustle in them. The Elderly Person knew they would bear watching and was not surprised to find them a little later enthusiastically greeting the very advance guard of sun rays. These just touched with a faint color the stem of the tree near them. This tinge grew warmer and richer each second, until the tree was bathed in the soft glow. Then long shadows stole across the lawn, thin and vague of outline at first, then well defined although elongated. Far away on the bottom lands were the same stretches of light and shade, the sun gradually touching, with some sort of affectionate salutation, every tree and spire and tower and bluff and water course. Only the growth directly east of the bluff was slighted. That must wait for the afternoon. One knew it was August by the cobweb laces on the lawn, with just a little dew upon them to sparkle in welcome to the day's light. The mullein, which never tires of sending up its soft flannel ears to hear the news, was sparkling with little gems of moisture, which the sun kissed in passing.

A noise in the linden diverted the attention from what the sun was doing to the shadows. A regular racket indicated trouble, which proved to belong to a young jay trying to fly longer distances than it was then able to. It was in among the thick leaves and couldn't get out. It hadn't yet learned how to hop and skip to a favoring outlet, and then spread its wings. So it bumped itself as it tried to fly through the branches and leaves and sent appeals for help to the parents who, after the manner of jays, did not concern themselves with its youthful troubles. They had worn themselves out feeding it worms and insects, and then explained all the rules for flying, and given ample illustrations of how to do it. Like some other parents, however, it hadn't shown its infant how not to do things, and the young bird had a hard time until it finally flopped to the ground and got away from the window's ken. Then the eye discovered that the lawn had some early visitors, who came in with that quasi assurance which always gives its exponent away. A lady hen was aristocratically putting one foot after the other, and making her neck arch with the assertion that she was just as good as anybody else, and for the life of her couldn't understand all this palaver about first families like birds, being entitled to privileges which did not go to other creatures who wore fine feathers and could fly on a pinch. It certainly was very nice there, that she would admit, as she took a drink of water from the clay basin, where the catbird was wont to take her bath. While she was doing this, Mr. Jack Rabbit came stealthily in. Three or four little scampers, and then a settling back on the haunches to spy out the land. Then another advance, and another pause for reconnoitre. Feeling safe, he must have sent some sort of a signal to Mrs. Jack, or shall we call her Jill? for they were both coming up the hill in those queer little leaps, and finally disappeared in the direction of the pump and water trough. The robins skipped about in their proprietary way, and didn't seem to have any envy at the intrusion. They were so accepted as a part of the landscape, that they only moved out of the way when any other form of life came on the scene.

Suddenly there was a sound that made Jack and Jill prick up their ears, and the hen lady look a bit embarrassed. Unquestionably it was coming nearer. This was no place for rabbits, that was evident, for, as John of Svenska came out to start the hose on the grass, Jack and Jill made a break for the downward slope of the hill. John is a very fair-haired son of the Vikings, and wears glasses, and although stout of limb does not look alarming. But the rabbits took no chances. Away they bounded in spreadeagle leaps. There was no resting on haunches or reconnoitering. A safe cover was the thing, and they sought it so hard and fast that, like the Mother Goose creations, Jack lost his balance and rolled down, and Jill went tumbling after. There was a scurry, and the thicket received them. Presumably they then paused for breath, and to see if crowns were broken or no. A loud squawk from the lady hen expressed her protest at the shooing treatment offered to a creature of her rank. Preserving as much of her pride as possible, she spread her wings and slid over the ground in advance of the clod sent to hurry her footsteps.

With so much of life beckoning out of doors, it was only a sluggard who would go back to bed. Soon the Elderly Person was slipping through the halls, and down the staircase which had been trained to squeak as a burglar alarm. No amount of swaying from side to side could subdue the cracks of sound which shot into the silence in spite of the softest sort of a tread from the unshod feet. On the porch the shoes were put on, and a moment spent in saluting anew the wild beauty all around. . . . Then a rattle as of utensils came around from the corner of the house. That intimated that perhaps a cracker could be cajoled from the pantry. With his most insouciant niftiness the early bird sought for his worm, and got it, too. For the cook lady liked men, and said so. Although she was early at her preparations for that most delightful of functions, the Sunday dinner, she put ice in the water given to drink. She pressed newly-made ginger cookies and sponge cakes, and offered cheese, and insisted that coffee could be made ready in a few moments. The only way to resist such hospitality was to remind her that you didn't want to spoil your appetite for one of her fine breakfasts.

Then, quite at peace with the beautiful world in which he found himself, and doubly grateful for the capacity to enjoy its endless forms of inspiration and uplift, the Elderly Person lifted his hat to the sun just coming over the treetops. Then he let himself into the cool path through the thick wood, all fresh and dewy and alluring with the shadows which, like encircling arms, ran ever before the winding course.

Where did he go? Perhaps some day he will tell.

THE ELDERLY PERSON.

ROBERT LOUIS BARRON

Mr. Robert L. Barron, young Chicago violinist, will play in the following Colorado cities on the dates named: Holly, September 29; Las Animas, 30; Ordway, October 1; La Junta, 2; Salida, 3; Florence, 4; Del Norte, 6; Monte Vista, 8; Alamosa, 9; La Jara, 11.

MASON SLADE

Mr. Slade has returned from his all-summer vacation in Colorado and has resumed his work at Christ Church. He has also accepted the position as director of the organ department at the Leonard-Wilson School.

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People & Events

JOHN R. RANKL

The subject of our front page picture this week is John R. Rankl, a young bass-baritone who has steadily advanced the past few years until today his voice is acknowledged on all sides as one of the most reliable and attractive in the younger generation of men singers in Chicago, and he has also gained much prestige for his fine repertoire and the excellence of his interpretative abilities. He is also a member of the American Artists Opera Company Quartet.

During the past years he has taught at the Columbia School of Music, the Willett School of Singing, the Bush Temple Conservatory, the Sherwood School of Music and the Park Ridge School of Music, meeting with great success in each instance.

During the coming season he will continue working, as during the past year, as an assistant teacher in the MacBurney studios.

Mr. Rankl filled many engagements last season and his bookings for the current year are large. Those to be fulfilled during the next few weeks are as follows:

September 16, River Forest Women's Club, in folk songs.

October 7, Seventh District Federation of Woman's Clubs.

October 11, recital at Oshkosh, Wis.

October 14, Chicago Lawn Woman's Club.

November 12, Norwood Park Woman's Club.

November 20, Klio Association.

November 23, recital at Park Ridge, Ill. festival service at St. James' Episcopal Church.

JAMES T. QUARLES

Mr. James T. Quarles, for fourteen years organist of Lindell Avenue M. E. Church, St. Louis, Mo., has accepted the position of organist at Cornell University, Ithaca, N. Y. St. Louis will lose one of her most prominent musicians. Mr. Quarles' organ recitals were features of her musical life and were the only opportunity the people that city had to hear the greatest master pieces of organ literature performed. Mr. Quarles was also organist of the Scottish Rite Cathedral, director of Miolah Chanters, A. A. O. N. M. S., and resident of the Missouri Music Teachers' Association. In his new position he will have two four manual organs, one by Skinner in Sage Chapel, the other now being built by Steere Company, for the new Auditorium of Department of Agriculture.

EDITH LUCILE ROBBINS

Miss Edith Lucile Robbins, recently added to the faculty of the University School of Music, Lincoln, Neb., has just returned from study in Europe. The following notices are typical of many which Miss Robbins has received.

Edith Lucile Robbins of Lincoln, Neb., who has been studying here for the past three years with George Fergusson, is the possessor of a sweet, pure soprano voice and a technical proficiency that bespeaks her admirable training. I recently heard the artist sing "Summer," by Chaminade, "The Norwegian Echo Song," by Thrane, and the aria, "Hear Ye, Israel," from "Elijah." A noteworthy feature of Miss Robbins' singing is her trill, which is remarkably quick and brilliant. She reveals intelligence and feeling in her interpretations and seems fitted particularly for oratorio work. She is also well equipped for concert singing and her repertory includes a large number of arias and songs.—Berlin Correspondent Musical Courier.

Miss Robbins is unusually well prepared for work on the concert and oratorio stage. She has a clear, high soprano voice of great purity and flexibility. To her practical experience acquired in pedagogical work in America she had added the broader outlook gained by an intelligent assimilation of the vocal principles characterizing the Fergusson "school," and goes back admirably equipped to do effective work in the parallel lines of teaching and concertizing, between which she means to divide her time.—Berlin Correspondent Musical Leader.—(Advertisement).

PROMINENT ARTISTS AT THE VON ENDE SCHOOL OF MUSIC

Herr Anton Witek and his charming wife, Mme. Vita Witek, will arrive soon for their duties at the von Ende School of Music of New York. Mr. Witek will resume his work as the concert master of the Boston Symphony Orchestra, and will also supervise the first appearances of some of his latest artist pupils of the violin. Mme. Witek will also engage her time as soloist and pianoforte instructor at the school, and in addition will conduct a class at the school in ensemble playing. Hers is the unique distinction of being one of the few really capable orchestra leaders, having conducted at various times some of the well known orchestras of Europe, including a single performance of the Berlin Philharmonic.

ANOTHER VON ENDE PUPIL TO THE FORE

Samuel Ollstein, a gifted violinist, pupil of Herwegh von Ende, director of the von Ende School of Music, New York, opened last Wednesday at Montreal on tour with Xavier Mercier, the eminent Canadian tenor, for four weeks. Montreal criticisms have been most flattering. This is one of many instances where concert managers secured their artist from the von Ende School of Music.

The Fifth Anniversary Number of MUSIC NEWS will be something of Very Unusual Significance and Very Great Importance to Advertisers.

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MADAME CAROLA LOOS-TOOKER

Unobtrusively, but with the confidence born of thoroughly genuine success in her teaching elsewhere through many previous years, Madame Carola Loos-Tooker came to Chicago three years ago and established herself as a teacher in this metropolis.

Chicago is cordial in its reception of a newcomer and there is room here for every really fine exponent of the music art, but there are so many long established teachers and there have been so many mediocre ones come here from time to time that the latest addition to the ranks must always prove his or her merit very conclusively before acceptance is gained from the general public.

MADAME CAROLA LOOS-TOOKER

That Madame Loos-Tooker has overcome this natural apathy and has thoroughly established herself in the short space of three years as one of the most successful of local teachers speaks volumes for her abilities and proves her beyond question to be a teacher of the finest attainments.

At several of her home studio recitals last season, as well as in the public work of a number of her pupils, this writer can faithfully testify that the work heard was of the very finest sort and the advancement of the Loos-Tooker students from month to month was extremely gratifying.

The things for which this splendid teacher stands in her work are correct placement and development of the child and adult singing and speaking voice; absolute breath control; repairing of damaged voices and cure of chronic hoarseness; scientific treatment of vocal defects; the art of bel canto; distinct enunciation of English, German, French, Latin and Italian; coaching of repertoire; diction; style and finish, and that she knows how to treat each item has been proven many times in the work of her pupils.

From an old scrap book many interesting items have been gleaned as to the work of this teacher, one of which details the extraordinary success attained by her when in 1910 she lectured before the New York State Teachers' Association in place of Dr. Griggs of Vassar College, and scored a complete success.

Madame Loos-Tooker has a large number of testimonial letters also and a few extracts from these are interesting reading—as for instance, after her daughter had studied with Madame Loos-Tooker, Mrs. S. L. Eisendrath wrote, "I never cease to feel grateful for having heard of Madame Loos-Tooker." Mrs. Turner, wife of Ex-Governor Turner, and Mrs. Charles S. Deneen write enthusiastically; Carl A. Sundberg of Ottumwa, Ia., speaks in glowing terms of her work, and Bishop Samuel Fallows of Chicago writes, "It gives me very great pleasure to bear testimony to the high character of the musical renderings which Madame Loos-Tooker gave in St. Paul's Reformed Episcopal Church. The audiences have been wonderfully pleased, and her patrons have been full of praise for her ability as an artist and successful teacher of music."

CLARA LOOS-STRAUCH

The Misses Ewing of Decatur, after long study with Madame Loos-Tooker and the giving of a very successful song recital in Chicago went abroad for a long visit during which time they sang for many European critics and teachers, in every case receiving absolute endorsement on the methods and style of their work—results of Madame Loos-Tooker's teaching. In one of the many letters written to Madame Loos-Tooker, Miss Ewing says, "You need not fear that we will forget you or prefer another method. We have only deepened our confidence in yours by hearing many others."

Madame Loos-Tooker is most fortunate in having two daughters who have proven faithful exponents of her work, and who on

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their own account are progressing to artistic eminence.

Mrs. Clara Loos-Strauch, since her recent marriage to Dr. August Strauch, has continued her lessons with her mother and will make many professional appearances during the season under the management of Harriet Martin Snow. Mrs. Strauch possesses beauty, personal charm and a good stage appearance besides having a fine voice and an extensive repertoire.

Miss Angela Loos-Tooker, second daughter of Mme. Loos-Tooker, is in charge of the voice culture department of the Decatur (Ill.) Studios. She has often been heard in Chicago with much pleasure and of her work in Decatur the Studio Catalog says:

"Miss Tooker possesses a pleasing voice and personality, inherent musical talent and pedagogic fitness. Withal, she thoroughly understands one of the most simple, effective and scientific methods of voice production—a method that has been eminently successful in developing beauty in the most unpromising voice."

Mme. Loos-Tooker's studio is at present at her residence, 3314 Ellis avenue, but she is now negotiating for a downtown studio also.

ANGELA LOOS-TOOKER

HORATIO CONNELL

Following is some comment on the work of Horation Connell in oratorio:

New York Evening Sun, March 1.—The bass solo "Quia fecit" by Horatio Connell revealed a depth of impressive influence and power.

New York Mail, March 1.—Horatio Connell's baritone was healthily resonant and full of body and color.

Boston Post, January 27, 1913. Mr. Connell is a baritone of exceptional intelligence, and he made the most of all his opportunities. He handles his voice in a finished manner: he gives interest to whatever passage he sings.

Boston Globe, January 27, 1913.—Horatio Connell is a singer of unusual intelligence, both in the mechanical and interpretative elements of vocal art. He made much of music which, with a less able singer, would have been dull.

Chicago Examiner, May 26.—Mr. Connell is an artist who sings with particular skill and with a remarkably clear diction. All his text is emitted with particular distinctness, and his aria "Arm, Arm, Ye Brave" was a fine vocal performance. The aria "Pious Orgies" transposed for him from the original key to E flat, was sung with a smooth tone and most expressively. (Advertisement.)

VERDICT OF TWO CONTINENTS

Following is some selected comment on the work of Miss Myrtle Elvyn, pianist, extending all the way from Berlin to San Francisco:

Berlin.—Miss Myrtle Elvyn, the American pianist, was heard in Beethoven Hall with the Philharmonic Orchestra. I was much pleased at the wonderfully developed technic, strong elastic touch and poetical interpretation of the young pianist, to whom Nature has been most generous, bestowing upon her, in addition to her great talent, a very attractive and charming personality.—Professor E. E. Taubert, Die Post, December 21, 1904.

Chicago.—In the "Childhood Scenes" of Schumann, —which charming work she gave in its entirety, and merits sincere thanks for reviving it—she showed fantasy, imagination, tenderness, and an appreciation of the lyrical which promise well for the emotional and poetic quality of her work in the future.—Daily Tribune, March 19, 1909.

Chicago. The interpretation of the composer (Chopin) she produced with the greatest feeling, from the dark and melancholy to the most vulcan-like expression, full of fire and passion.—Illinois Staats Zeitung, March 19, 1909.

Denver, Colo.—She is an artist of most compelling magnetism. It really was a treat to listen to her. —Post, May 15, 1909.

Myrtle Elvyn is nothing short of great.—Republican, May 15, 1909.

Spokane, Wash.—Her playing possesses a distinction of its own—a distinction that rare musical intelligence, adequate technic and the gift of expression convey.—Spokesman-Review, February 18, 1910.

Austin, Texas.—Because she was born in Sherman, all Texas cities delight to honor her, but she deserves honors and has won them, both in this country and in Europe. Her technic is a wonderful combination of masculine virility and feminine charm, while her tone qualities captivate her hearers.—Tribune, January 19, 1910.

San Francisco, Cal.—Earned a place among the world-famous pianists who have appeared at the same theater.—Examiner, April 29, 1909.

Fulfilled all expectations.—Chronicle, March 7, 1910.

Miss Elvyn's gifts as a pianist are notable.—Call, March 7, 1910.

She is a real musician.—Evening Post, March 7, 1910.

Buffalo, N. Y.—A musician who compares with the best in the world today.—Evening Times, December 6, 1907.

The listeners were simply carried off their feet by her tremendous performance of the closing piece.—Express, December 6, 1907.

She may well be ranked as one of the greatest woman pianists of the age.—Enquirer, December 6, 1907.

Chicago.—Then came another return to beautifully serious things of music in the Tschaikowsky concerto in B flat minor. In this strong, even beautiful and impressive composition, with trying tasks in both octave and finger technic, she was equal to the emergencies at all times and the fiery temperament and finished equipment swept over the dazzling difficulties in amazing fashion. The Theodore Thomas Orchestra was in fine fettle and the players joined the audience in applauding the soloist—which was praise indeed.—Charles E. Nixon, in Daily News, October 30, 1907. (Advertisement.)

MELBA MAE FRENCH

Following is some additional press comment on the work of Melba Mae French:

Rev. John C. Jackson, pastor M. E. Church, London, Ohio: The entertainment given in my church last night by the Melba Mae French Concert Company was entirely satisfactory to everyone in the large audience.

Rev. M. J. Cameron, pastor First Congregational Church, Hammond, Ind.: We all enjoyed the French Concert Company's entertainment immensely. It was one of the finest we have ever had. I voice the sentiment of others when I say we hope they can be with us next year.

Mrs. W. H. Turner, president W. C. A., Mt. Vernon, Ohio: The Melba French Concert Company's entertainment was fine and gave excellent satisfaction to all.

J. B. Snyder, public schools, Grovesport, Ohio: The French Concert Company, who appeared here last night under the auspices of the school, gave us a splendid entertainment. We were especially pleased with the solo work.

Professor W. W. Weaver, Antioch College, Yellow Springs, Ohio: The Melba Mae French Concert Company rendered a delightful program as the third number of the lecture course. Miss French is certainly an artist, her vocal work has a range that is remarkable, and a rich, rare quality. She sang her high notes with perfect clearness. Her violin work was as remarkable as her work with the voice. The music under her manipulation seemed to have new charms. I have never heard anyone who could excel her for pure tones, effective rendition and general satisfaction. This was the best number of the course and it was the opinion of many that it was worth the price of the entire course. They can certainly please the most critical audience with their delightful entertainment.

Masonic Sentinel, Chicago, Ill.: Miss Melba French gave several readings which were good, as they always are, and were applauded to the echo by the audience of hundreds of people.

Wheaton Illinoian: So diverse are Miss French's talents that all things point to a phenomenally brilliant future for this remarkable young lady, possessed of a voice of unusual sweetness, natural beauty and charm and has acquired a violin and piano technic which will attain brilliance and virility, and has all the requisites which make a successful reader. The Frenches gave an evening of music and verse long to be remembered in the hearts of their hearers.
(Advertisement.)

EFFA ELLIS

The following clipping is taken from the Oklahoma City Evening Times.

A most interesting exposition of one of the newest developments in music was given Saturday afternoon in the studio of Miss Hyla Florence Long when Miss Effa Ellis of Omaha gave a talk on the new system of musical instruction originated by her, which has brought her such world wide prominence in the musical field. Miss Ellis has lectured repeatedly before the National Association of Music Teachers and different state association and has lately received calls from Munich and London, on her system of keyboard harmony which is one of the most remarkable advancements in that line that has been brought out in years. Its basic teaching principle combines musical psychology and pedagogy and in this way really develops pupils in place of teaching them. The machine work of dry memorizing is done away with and a very simple method substituted. Miss Ellis demonstrated the principles by a class of children who had never had any musical instructioin and in one hour's time had taught them all the note values, notation, chord building, the keyboard, and some studies in rhythm. The two most interesting points made were that the teacher has no right to measure the dose for the child, some of whom absorb much more rapidly than can be imagined, and that when a mistake is made the child should not be told of it, and thus destroy its confidence in self but it should be brought about in another manner. Miss Ellis conducts classes of teachers by correspondence, and is now enroute to visit her classes in Dallas, Fort Worth, El Paso, Phoenix, Ariz., and Los Angeles. The teachers who were invited to hear the address were Mmes. Mina Herz Hightower, Lane, Regina, Professor and Mrs. Charles M. Bliss, Misses Zoe Klein, Caldwell, Olivia Caylor, Clare, Reed, Amanda O'Connor, Belzora Phillips, Clara Waldron, Ruth McCornack, Ruth McCredie, Elma Haubach, and a large number of pupils and their mothers were also present. (Advertisement)

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EVA EMMET WYCOFF

The following are press notices of Miss Wycoff's singing at Chautauqua, N. Y., July, 1913:

Miss Wycoff's thorough capability as a musician, and the splendid quality of her voice won sincere appreciation on the several occasions in which she appeared.

In Sullivan's "Golden Legend" Miss Wycoff's voice was heard to great advantage in her excellent rendition of the attractive parts assigned to "Elsie" in this beautiful cantata.—Chicago Music News, July, 1913.

Miss Wycoff is so capable and such a thorough musician, that there is little to be desired after she sings except a repetition.—Chautauquan Daily, Chautauqua, N. Y.

Rendition of Sullivan's "Golden Legend"

Miss Wycoff sang the soprano role of Elsie and appeared to particularly good advantage in the solo "The Night Is Calm" with the chorus. Chautauqua Daily, Chautauqua, N. Y.

Miss Wycoff's singing was full of musicianly qualities.—Musical America, July 26, 1913.

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My Dear Miss Wycoff: I want to thank you heartily for the many pleasant occasions upon which I heard you sing, and I hope soon to hear you again. The day that I arrived at Chautauqua I heard you sing the delightful little "Cuckoo" song, and was always glad to hear you. Please accept this small token of my appreciation.

Sincerely yours,

AN UNKNOWN FRIEND.

(Advertisement.)

STEIN CONSERVATORY

The Stein studios, long eminently successful in Chicago, have grown to such importance, and the list of pupils has multiplied so many times, that now a full-fledged school has been evolved and the success of the Stein Musical-Dramatic Conservatory, proven emphatically last year, will be still more emphasized in the enlarged equipment and the splendid enrollment of pupils for the current season.

Very attractive studios are maintained at 55 and 75 the Auditorium, and the faculty list has been increased to the following: Karl Buren Stein, Victor Liska, Glendora Barnes, Ruth Hellene Dahley and Mabel Griggs, voice; Mrs. Karl Buren Stein, Bess Marion Anderson, Marguerite Sheffield and Mrs. Margaret Lurena Nelson, dramatic art; George Hrusa, violin; Stephen A. Erst, Anna Tomlinson, Anna Weske, Hazel Palmer and Florence Le Claire, piano; Josephine Hatlanck, ballet dancing; William Irving Andruss, organ.

Some items from the very handsome new catalog being sent out are here appended:

The Musical-Dramatic Club was organized for the purpose of giving the pupils experience in appearing in light opera.

The Ensemble Voice Club, composed of advanced students, rehearses duets, trios, quartets and sextets from the heavier operas and oratorios for public performances. Choral work in part songs, opera and oratorio is given for all students.

The Glee Club was organized from the young men students to train them for male quartet and part singing.

The Dramatic Club, composed chiefly of Mrs. Stein's pupils, study different dramas, comediettas and scenes, and present them at their recitals.

The orchestra rehearses regularly for the benefit of the students of stringed instruments. They practice standard music for use on chorus, opera and oratorio, to be played with the vocal students, as well as concertos and chamber music to be played with the piano pupils.

The Ensemble Piano Club gives concerted practice for the piano students. It develops ability in sight reading, accuracy in time and general musical training.

The North Shore School

Mr. and Mrs. Stein have found it expedient to form a branch school for North Shore students at Waukegan. Mr. William Irving Andruss will have entire charge of the piano department and Miss Griggs and Mrs. Nelson will assist in the voice and elocution, while Miss Barnes and Miss Anderson will devote their attention to the work in Kenosha, Wis.

RIHELDAFFER OPENS LIBRARY

Grace Hall Riheldaffer, the popular Pittsburgh soprano, is already heavily booked for the coming season. Two series of recitals are to be given in conjunction with Mary Dennison Gailey, the violinist. She is also taking a limited number of engagements in January for a lecture recital on Oriental music, with Nelle Richmond Eberhart, the collaborator of Charles Wakefield Cadman. Recently, during a visit of Miss Gailey to Mrs. Riheldaffer, they shared honors at a luncheon given by Mrs. George M. Jones for Fraulein Dorothy Richter of Hanover, Germany. The occasion marked the opening of the wonderful library of the new Jones residence on Squirrel Hill, a handsome edifice of modified Tudor architecture with pure Georgian interior, surrounded by an English garden and containing magnificent souvenirs gathered in world-wide travel. An informal concert in the library followed the luncheon, in which the group of Cadman and Woodforde-Finden songs aroused the especial enthusiasm of the German guest.

MARTHA S. STEELE

Some recent press comment on the work of this Pittsburgh dramatic contralto:

The second number of the artist's subscription course given last evening at Masonic Hall offered a program of interest interpreted by an artist of excellent, and as her work proved, well merited reputation. Mrs. Steele's rendition of her first song group was an exacting test for any vocalist, numbering Massenet's "Elegy," Schumann's "Widening," Dvorak's "Songs My Mother Taught Me," and Schubert's "Who Is Sylvia." Her voice proved to be one of remarkable compass without that throaty quality of the middle range almost invariably marking the powerful contralto, with rare and luscious sweetness in the lower tones. In the "big numbers" calling for the entire range and power of her voice the audience admired Mrs. Steele, but it was in those little songs of her second group, Nevin's "Nightingale Song," "The Wishes of Sans-Souci," and Cadman's "At Dawning" that they were delighted with her. Her works in "The Danza" was effective and worth learning, but the smaller vocal gems representing sentiment with a touch of passion revealed the singer at her best both as to tone, quality and interpretation. So unusual are the endowments of this singer and so sincere and meritorious her work that the event was one of real artistic interest and of distinct cultural value.—Erie Dispatch, Erie, Pa.

Martha S. Steele has a splendid contralto voice, and is well known in Pittsburgh musical circles.—Pittsburgh Chronicle Telegraph.

Martha S. Steele has a fine contralto voice and her singing was a rare musical treat.—Inquirer and Mirror, Nantucket, Mass.

Mrs. Steele scores at Schenley Concert. Popular contralto's singing with Festival Orchestra wins approval of large audience.

Mrs. Steele was heard first in the great aria "My Heart at Thy Sweet Voice," from Saint-Saens, "Samson and Delilah," given with orchestral accompaniment.

The number was well chosen, affording as it did full play to the excellent vocal powers of the singer. Mrs. Steele has a voice of great beauty, rich, resonant, and marked by the pathetic quality which constitutes the true contralto timbre. Moreover, she has temperament and interpretative ability of a high order. The orchestra gave her notably good support. Mrs. Steele received an enthusiastic recall and responded by repeating the last half of the number. After the intermission she sang three songs with piano, Nevin's "Nightingale Song," Chadwick's "Danza," and MacFadyen's "Love Is the Wind," and as an encore gave the exquisite "Elegy" of Massenet with 'cello obligato.—Arthur G. Burgoyne, Pittsburgh Chronicle Telegraph.

Martha S. Steele, soloist, with the Pittsburgh Festival Orchestra, acquitted herself with power and effect in the several roles which she essayed.—Weekly Herald, Sewickley, Pa.

Martha S. Steele has a rich contralto voice, and her singing gave great pleasure.—Pittsburgh Gazette-Times.

Martha S. Steele has a contralto voice of exceptionally good quality and range.—Pittsburgh Chronicle Telegraph.

It has been my pleasure to accompany Mrs. Steele and I am glad to speak of her beautiful voice. It is rich and powerful and when singing Mrs. Steele throws beauty into the music with delightful abandon.—Virgil Piano School, N. Y., Robert C. Young.

Martha S. Steele has given eminent satisfaction in her interpretation of my composition. Her rendition of "Saynonara" has given her hearers great pleasure. Mrs. Steele has a voice of rich quality and handles it in a musicianly way.—Charles Wakefield Cadman.

Allow me to express my sincerest admiration for your singing at the recent Festival Orchestra Concert, especally the "Samson and Delilah" aria was beautifully done. With best wishes for your continued success.—Earl Bernthaler, Conductor, Pittsburgh Festival Orchestra. (Advertisement.)

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COMMENT BY MAUD POWELL

The following article by Maud Powell shows her to be a clear thinker and forcible writer as well as (in the opinion of many) the world's greatest woman violinist.

"Why these cavillers confine their criticisms to fiddlers is more than I can understand. Is Mme. Carreno a Rubinstein or Mme. Bloomfield-Zeisler a Paderewski? Methinks not. Furthermore, Mme. Carreno doesn't try to be virile—she obeys the inner impulse. Mme. Zeisler doesn't try to be electric—she just is. Mme. Urso was the sincerest of artists—and never tried to ape 'mere man.' No one would have admitted sooner than she that she was not a Joachim; but she could play a downward scale without his flop in changing positions and she could draw a steadier bow than he. Moreover, her ear remained true to the last. Lady Halle was a cross old patch, but it is safe to say that any woman playing as well as she did must have been sincere and have had convictions. She was not a Vieuxtemps, but she played better than any local man in London, when I lived there. Teresina Tua was the most delightful and fascinating woman violinist I ever heard; but she was not a Sarasate, and Tua was much too pretty and fascinating to keep up the grind. It is doubtful whether her talent could ever have developed much beyond the Bruch G Minor Concerto, Mendelssohn E Minor Concerto and Vieuxtemps Polonaise stage.

"What we woman lack in art is that infinite and wonderful tenderness that speaks through the tone of Ysaye and Kreisler. We mother the whole race, our children, fathers, brothers and husbands—and with quick intuition the stranger at our door—but the quality does not as yet express itself in art. The lack, however, is not in the fiddling tribe alone, so why should we bear the brunt of that everlasting and overworked criticism? It would be a lark if the men could occasonally read our innermost thouhts when they are chanticleering around. I certainly think we are more clearly aware of our shortcomings than they are. And Oh! our sorriest wail! the question of health and physical endurance! They little know how much more it costs us in will power to achieve than it does them. And then the discomfort of our clothes, the time and trouble it takes to keep oneself looking respectable, etc., etc., etc."

MAUD POWELL

RENE S. LUND

Rene S. Lund, baritone, who has sucessfully appeared in two song recitals in Chicago, is also making a success acting as his own manager, answering all inquiries personally.

RENE S. LUND

On Thursday evening, November 9, 1911, Mr. Lund made his initial appearance at Music Hall, Fine Arts Building, at which time the comments of the Chicago critics were very favorable, as may be judged from the following short extracts:

Mr. Lund appreciates the value of a soft conclusion of a lyric phrase and has learned to control an exquisitely proportioned diminuendo.
—Chicago Daily Tribune

He has the ability to color his tones with the feeling and emotions suggested by the text.
—Chicago Record-Herald

He displayed a splendid voice and refined musical feeling. —Chicago Evening Post

Mr. Lund has a baritone voice of very agreeable quality, which he uses with appreciable artistry.
—Chicago Inter Ocean

He revealed a voice of sympathetic quality and pleasant timbre. —Chicago Examiner

His numbers were given in a musicianly manner.
—Musical Courier

He sang with refinement and much musical feeling.
—Musical America

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Mr. Lund also knows extremely well how to "tell the story" and therefore the "Three Comrades" of Hermann was thoroughly effective from the dramatic standpoint. —Music News

(Advertisement)

♯♯♯

FREDERICK PRESTON SEARCH IN COLORADO

The rapidly growing popularity of Frederick Preston Search, the American 'cellist, is most remarkable. The papers of every city wherein he appears are filled with most laudatory comments on his marvelous success. Grand Junction, Colo., catches all the big artists, for it is so located between Denver and Salt Lake that a booking there is necessary in order to save loss of one evening en route. Frederick Preston Search's train arrived at Grand Junction late, but he captured his audience anyway. One critic reports: "The name of Frederick Preston Search has been added to the list of illustrious artists and musicians who have won their way to the hearts of Grand Junction people. The great 'cellist gave a remarkable concert at the Majestic Theater last night; and, so great was the appreciation of his talent, that he can bear away with him a warm memory of Grand Junction. Search is undoubtedly the greatest master of the violoncello ever heard in this part of the country and is well on his way to claim the title of 'greatest in the world.' He is a musician through and through and he loves his instrument most dearly, as was illustrated last night when he announced near the end of his program that by request he would render a selection from Wagner, and that his 'wife' would sing it for him. Only a few caught the clever illusion as he smilingly settled into his chair and sent his hearers to dreaming again with the beautiful tones of his wonderful instrument."

Another critic writes concerning the same appearance: "His concert was an inspiration from the opening number until the last note of music had been uttered by the lutelike strings of his instrument. Perhaps the finest rendition of the evening was Klengel's 'Concerto in D Minor,' if mastery of instrument and technic be considered, although the 'Preislied' may have been preferred by many. 'Traumerei' was never more delicately interpreted or rendered with more depth or emotional power. Two of his own compositions, 'Romanze in C Major' and 'Romanze in F Major,' closing with 'An Evening in Tangiers' (also his own), brought the talented young master a storm of applause which he could not weather without blushingly calling in his accompanist, Walter Chapman, to share it with him. He replied to the encore with 'A Cradle Song,' which crooned its sweet melody to many a mother's ear. Pleased with the salvos of appreciative applause, Mr. Search gave the favorite 'Tarantella,' a rippling, high-spirited selection, and, as encore to this encore, Carrie Jacobs-Bond's 'A Perfect Day.' The latter also won instant sympathy with the audience, and the beautiful Beethoven 'Minuet' crested the wave. This was a number of indescribable charm. . . The concert was one of the greatest that has ever come to the city and will live as a favored memory."

HAMILTON HOPKINS

The accompanying picture is that of Mr. Hamilton Hopkins, a singer who has spared no pains or expense to acquire the best vocal method to be obtainable in the world, and who has returned to America and Chicago after seven years in Europe, four years of which were spent with Casini, finally last season with the Chicago Grand Opera Company, with which his engagement has been renewed for the present season.

Mr. Hopkins after study in this country went to Milan, where he was accepted as a pupil by Casini, later acting as his assistant for a long time. Through this double opportunity he is well equipped to teach according to the Casini method. He received the same instruction and studied under the same roof as Ruffo.

HAMILTON HOPKINS

Though his studio in the Fine Arts Building has been open but two weeks, Mr. Hopkins has already booked his teaching time almost to the limit—this being because every applicant for lessons, whether man or woman, recognizes at once in Mr. Hopkins' own singing that certain tonal quality which proclaims a method they have been searching for; in other words, a perfect method.

Lelio Casini was the teacher of Titta Ruffo. After study with Casini, Ruffo was engaged for his first appearance in the Costanzi Theater in Rome, as a baritone, though previously he had been singing as a bass. Success at his debut led to engagements in Russia, Italy, South America and

"The average pupil," says Mr. Hopkins, "does not seem to realize how important it is to get, first, the proper method of singing. If a pupil wants to do big things let him study with a teacher who can demonstrate the first principle of singing—proper tone production—which is absolutely necessary in order to sing operatic roles as they should be sung." He places stress on a forward ringing tone, and indeed his first thought is tone, concerning which he remarks, "How many singers strive for it, and never get it, yet how easy it is when

once a pupil gets the right placement."

Mr. Hopkins will hear voices, without any fee for the examination, in his studio on Monday and Thursday afternoons.

GERTRUDE V. O'HANLON

Gertrude V. O'Hanlon is just back from a trip to the Pacific Coast. Miss O'Hanlon made arrangements for concerts for her artists as follows:

The Beethoven Trio is now on a western tour, and will give concerts in the following cities: Litchfield, Minn.; St. Cloud, Minn.; Dickinson, N. D.; Sheridan, Wyo.; Billings, Missoula, Bozeman, Mont.; Bismarck, Jamestown and Fargo, N. D.; Crookston, Fergus Falls, Brainard, Faribault and Minneapolis, Minn.

Albert Lindquest, tenor, will appear in the following cities: St. Paul and Minneapolis, Minn.; Peru, Neb.; Atchison, Hutchinson, Newton, Topeka, Kas.; Wayne, Neb.; Sioux Falls, Watertown, Huron, Rapid City, Deadwood, S. D.; Sheridan, Wyo.; Billings, Livingston, Bozeman, Helena, Missoula, Great Falls and Lewistown, Mont.; Bismarck, Jamestown and Devil's Lake, N. D.; Moorhead, Crookston, Fergus Falls, Little Falls, Litchfield, Minn.; Oshkosh and Fond du Lac, Wis.

Hanna Butler, soprano, will sing in the following cities: Peru, Neb.; Atchison, Newton, Hutchinson and Topeka, Kas.; Des Moines, Ia.; Wayne, Neb.; Sioux Falls, Watertown, Huron, Rapid City and Deadwood, S. D.; Laramie and Sheridan, Wyo.; Baker City, Ore.; Missoula, Helena, Great Falls, Bozeman, Livingston, Billings, Mont.; Bismarck, Jamestown, Devils Lake, N. D.; Moorhead, Crookston, Fergus Falls, Little Falls and Litchfield, Minn.; Dubuque, Ia.; Oshkosh and Fond du Lac, Wis.

Rose Lutiger Gannon, contralto, in St. Paul, Minn.; New Rockford, N. D.; Owatonna, Minn.; Wayne, Neb.; Baraboo, Wis.; Peru, Neb.; Atchison, Newton, Hutchinson and Topeka, Kas.; Chicago, Ill.; Sioux Falls, Watertown, Huron, Rapid City, Deadwood, S. D.; Sheridan, Wyo.; Baker City, Ore.; Missoula, Helena, Great Falls, Bozeman, Livingston and Billings, Mont.; Bismarck, Jamestown, Devils Lake, N. D.; Moorhead, Crookston, Fergus Falls, Little Falls, Litchfield, Oshkosh and Fond du Lac, Wis.

Edna Gunnar Peterson, pianist: Fergus Falls, Minn.; Sioux Falls, Huron and Deadwood, S. D., with Alice Nielsen; Oshkosh, Wis., with Alice Nielsen; Fond du Lac, Wis.; Sheridan, Wyo., with Alice Nielsen; Billings, Livingston, Bozeman and Great Falls, Mont., with Alice Nielsen; Helena, Mont.; Bismarck, N. D., with Alice Nielsen; Mandan, N. D.; Crookston, Brainard and Minneapolis, Minn.; Laramie, Wyo.; Baker City, Ore..; in joint recital with Cornelius Van Vliet in Helena, Great Falls, Livingston, Bozeman and Billings, Mont.; Northfield, Minn.

Albert Borroff, basso: St. Paul, Owatonna, Little Falls, and Crookston, Minn.; Wayne, Neb.; Kearney, Neb.; Sheridan, Wyo.; Huron, S. D.; Billings, Livingston, Helena, Great Falls and Missoula, Mont.; Baker City, Ore.; Pocatello, Ida.; Dillon, Butte, Laramie, Mont.; York, Neb.

Through the courtesies of Charles L. Wagner Miss O'Hanlon booked ten dates for Alice Nielsen in the west.

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ECHOES OF DAVID BISPHAM'S AUSTRALIAN SUCCESS

Mr. Bispham's stay in the Antipodes was curtailed by four weeks, owing to the outbreak of an epidemic of smallpox in Sydney, which, as all steamer sailings were canceled, preventing him from visiting New Zealand, as had been planned to do. His vessel homeward bound was quarantined in Samoa, as it was, and narrowly escaped being held up at Honolulu and San Francisco. Owing to the shorter period of his activities he made but about forty appearances, instead of the fifty anticipated.

From the volumes of praise, appreciation and eulogy written about the American baritone, the following sentences are culled from the press of Sydney, Melbourne and Adelaide:

A Brilliant Debut

A rare singer, humorist, tragedian and born entertainer; the most versatile artist who ever visited Australia. . . The concert was one of the most largely attended that any artist has drawn with a classical song recital in Australia. About 2,000 people were present and their applause was electrically spontaneous.—Sydney Herald.

The evening was one of sheer delight. Mr. Bispham captured his house.—Sydney Telegraph.

Mr. Bispham is a triumph as a vocalist, but his gift as a reciter and monologist lift him far above the ordinary concert singer.—Sydney Punch.

A Superb Artist

Truly one of the finest dramatic baritones Australians ever heard. Sydney Splashes.

Emphatically a singer of the very highest order; his voice is rich with the richness that appeals and stirs.—Sydney World's Work.

This delightful entertainer has so captured the hearts of Sydney's music lovers that an additional series of recitals has been arranged. . . Magnificent voice, perfect artistry.—Sydney Mail.

A Master Singer

David Bispham has the best of goods to offer. He is undoubtedly one of the finest of present-day artists. There was a delightful bloom and freshness in his mellow basso cantante voice. From start to finish he made good. He should be proud of his reception.—Sydney Sun.

A Great Interpretative Artist

A mellow voice, perfect technic, fluency of phrasing, a distinctness of enunciation positively delightful,—all this and more he has.—Sydney Town and Country.

A Great Singer

Bispham's singing comes as a revelation. He is more than a singer merely; he is a finished elocutionist and actor. Immense enthusiasm has greeted him.—Sydney Catholic Press.

Bispham's farewell operatic concert was a triumph. David the singer even surpassed his previous efforts.—Sydney Bulletin.

So remarkable was the performance set up by Mr. Bispham at his last concert, that all others given by him—though fine enough truly—faded into insignificance.—Sydney Australasian.

Hats off, gentlemen, a singer! No artist ever deserved more at our hands than David Bispham. As humorist, as tragedian, as lecturer, as a superb singer, he is equally successful.—Melbourne Age.

A Great Song Poet

To hear Mr. Bispham through a program is to have revealed to one what singing as an interpretative art can be made at its highest—Melbourne Table Talk.

The famous American baritone is an entertainment in himself. He combined all the qualifications necessary to achieve success.—Melbourne Leader.

It is to be doubted if such a person as Mr. Bispham ever came here before.—a new and pleasant experience. Music made homely, familiar and intimate. He steps off the pedestal of the artist and gets right amongst his hearers. He has the gift of being able to conjure up pictures in song so vividly that they take on the character of little dramas.—Melbourne Argus.

An Artistic Triumph

Through the whole gamut of human feeling he takes the listener, touching now a note of sadness, now reverting to strains of lilting happiness.—Adelaide Herald.

A Supreme Artist

The most magnetic man ever seen here upon the concert stage, the possessor of gorgeous deep notes and rich head tones. Altogether unique. Rare and unconventional art. He is one who paints his scenes and characters; he sketches them with expressive feature and eloquent gesture, and colors them with marvelous gradations of tone. Students should sit at his feet and learn. He is unique beyond compare.—Adelaide Register.

The Master

Victoria Hall has been the scene of one of the greatest artistic triumphs Adelaide has ever known. David Bispham is a force in the world's music, and one of its brightest ornaments. He is a man with transcendent abilities of tragedy, pathos and humor, pouring forth his gifts as none has ever done before in Australia.—Adelaide Mail.

Upon reaching New York an offer from Martin Beck for some weeks in vaudeville at a salary not to be refused, was awaiting Mr. Bispham, who accepted it, and immediately appeared in Milwaukee, Chicago and New York, with other cities to follow. Mr. Bispham is singing selections from his operatic and concert repertoire, and holding the standard high—with his usual triumphant success. He will shortly begin rehearsals for "The Jolly Peasant," the beautiful light opera by Leo Fall, in which he is star this autumn under the management of Werba and Luescher.

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MR. VON ENDE'S IDEALS

The following article was printed in Musical America some weeks ago, but it is so full of fine thought that Music News is glad to reproduce it here:

About three years ago a young musician who had won high recognition as a violinist and teacher confided to a number of friends that it was his ambition to establish a large conservatory of music in New York City. Anyone who knows musical conditions in the metropolis can easily imagine that the musician received but little encouragement.

"I'll give you just six months!" predicted one. "I'll give you a year," supplemented another.

But Herwegh von Ende, the man referred to, had his own ideas on the subject, and discouragement knows no place in his make-up. He went on with his plans and today, after two years of remarkable success, he has the satisfaction of heading one of the most prominent schools of music in America.

To accomplish what Herweigh von Ende has done in practically two years requires a natural equipment of a remarkable nature. But chief among the characteristics that have made for his success is the courage of his own convictions.

"The one ideal that I have set before me," he told a representative of Musial America this week, "is to combine art and business on an ethical basis. The day of art for art's sake has passed, and we must look to some means of accommodating art to a practical business basis. By this I do not mean that it is necessary to lower artistic standards. What is needed today by our students is a musical education that is accompanied by the ability to meet present day conditions—a training that fits a man or woman to become independent, that does not leave him or her a hopeless, helpless drag on the musical community!

"This has been my conviction and it was this idea that prompted me to establish a school which would stand for something more than simply to dump upon the community each year a number of talented but unpractical and helpless musicians unable to guide themselves in the struggle they faced.

"One of the striking evils in the system of musical training that prevails in America today is the manner in which students flit about from teacher to teacher, from school to school, obtaining a smattering of ideas here and there and, in the end, a confused regard for their life-work. I make this charge against many of our musical institutions: while they are undoubtedly anxious to turn out as many full-fledged musicians as possible, they are absolutely unconcerned about the future of the men and women that have left their portals.

"This seems just as wrong as if a parent should send his child out into the world before it is able to fight the battle of life. Yet this is universally done in music. For, while students in any other branch of knowledge readily fit in with the practical needs and wants of the world, art students, especially musicians, when completing their studies, are suddenly thrown into a world for the material

demands of which they have not been prepared. They plunge into the maelstrom of musical life without being able to swim.

"To overcome this unfortunate condition I have tried with gratifying results to establish a feeling of personal interest between my faculty and my students. Our numerous public recitals, the informal talks given to our students by men and women prominent in the practical affairs of life, our own concert bureau and the wholesome 'atmosphere' that pervades the whole institution have combined to establish a helpful influence the beneficial effect of which is apparent in many ways.

"So you see, it is our aim to cultivate the social side of the professional musician in the making. Here is another problem of vital interest today. I believe that the social recognition of the musician is close at hand, and, I may say, in spite of the musician himself, for it is nothing new to refer to the musician as his own worst enemy.

"At thirteen I began to earn my livelihood, at sixteen I had many pupils, and at the same period of my life I held various orchestral positions besides concertizing extensively. In Berlin I was first violin with the Philharmonic Orchestra during the season of 1898-99. This activity has more and more centered itself upon teaching, so that today my entire attention is riveted upon the development of our young generation. I have already many musical great-grandchildren and am looking forward to a more far-reaching relationship. During these years of varied experiences, coming in contact here and abroad with literary people, sculptors, painters, scientists and educators. I have long ceased to seek my intimate friends among musicians, save a very few, and this attitude toward the musician seems universal. As long as we ourselves shun our colleagues, because they are either mentally inferior to people in other walks of life, or so self-centered and vain that their company soon grows tiresome, we cannot expect social recognition from others. Whether the social recognition of the musician will be pigeon-holed and remain close at hand for a long time to come depends upon the musician. These remarks are not resigned to belittle the musician, but to reiterate what has been said so often with the hope of doing my little share in bringing the younger generation upon whom the future of our profession rests, to the realization that a thorough general education must be the foundation of every musician's career as that of a physician or lawyer.

"And what is of greater importance—I am interested in beginning a movement that will evolve a plan to enable our young people preparing for musical careers to secure a general education without being forced to neglect one or the other, as has been the case up to the present time. I am not referring to the exception, but to the average."

Mr. von Ende expresses the belief that America's future musical development lies largely in the influence of the women's musical clubs. "If the object of these clubs is to develop and improve the musical condition and taste in their respective communities, it is their duty to assist the local artist to occupy the proper position among them," he declares. "These clubs should take pride in becoming known for their generous treatment of artists and to pay them as much as possible instead of taking pride in securing them for as little as possible.

"Instead of the few great artists gathering up all the available funds in sight, every club in every city, large or small, should make it a rule to give first consideration to its local artists and not to outsiders, for its the local artist's ability that counts above all. The worship of stars is overdone."

———♯♯♯———

JOHN W. NICHOLS

Two new songs have just been dedicated to John W. Nichols, the tenor, "Morning," by Lynn B. Dana, director of Dana's Conservatory, Warren, Ohio, and a sacred song, "I Was a Wandering Sheep," by James Bird of Marietta, Ohio. Of the former song the Chautauqua Daily of July 17 says:

Mr. Nichols, as a second number, sang a beautiful new composition, "Morning" (dedicated to Mr. Nichols), by Mr. Lynn B. Dana. The number is sparkling and rich in melodic worth and well worked out. Both the singer and the song were received with favor.

———♯♯♯———

Nielsen.—Miss Alice Nielsen, one of the distinguished trio under Charles G. Wagner's management, is expected to return to America early in October.

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LILIAN MARY STOUT

Miss Lilian Mary Stout, one of the well known teachers in the Fine Arts Building, has just returned from Berlin, where she has been for the past two years studying with the eminent pianist and Busoni exponent, Mr. Egan Petri.

While in Berlin Miss Stout had several pupils, including the small daughter of Mr. Petri, giving her the opportunity of applying the technical principles of Busoni to her teaching, both in elementary and advanced work.

LILIAN MARY STOUT

Miss Stout has opened a studio at 429 Fine Arts Building. Her class is already well started and throughout the year informal, as well as formal programs, will be given.

♯♯♯

KURT WANIECK

Mr. Wanieck has returned from his vacation in the west and has already a very full booking of piano pupils at the American Conservatory. Last spring Wanieck pupils took the first and third gold medals in the teachers' certificate classes in this institution, as well as the first medals in the collegiate and graduating classes.

On October 6 Mr. Wanieck will appear in a program at the Culture Club, jointly with Mme. Linne and Robert Ambrosius.

♯♯♯

WALTER DIEDERICH

At a reception given to Dr. and Mrs. Herbert L. Willett, at tthe Memorial Church of Christ on last Friday evening.

Mr. Walter Diedrich sang the following songs:

The Song That My Heart Is Singing.....MacDermid
If I Knew You and You Knew Me.....MacDermid
To Music .....Lester
To You.....Karl Buren Stein
Destiny.....Jane Ogden Hunter
In the Quiet of the Night.....Frank Walter

Sidney Silber

RECENT PRESS COMMENTS

Mr. Silber's playing of the Henselt F Minor Concerto elicited such spontaneous outbursts of applause that the artist was obliged to respond to **nine recalls.**—Berlin (Germany) Lokal-Anzeiger. Translation.

Of an interest quite extraordinary was the playing of Sidney Silber, whose interpretation of Chopin's B Flat Minor Sonata was marked by mature understanding, **plastic touch,** and **beautiful tone.**—Berlin (Germany) Boersen-Courier. Translation.

Sidney Silber is a pianist of the great order. He has power and the finest of dreamy delicacy. He has a **marvelous technic,** whirling in its velocity and clean as perfection. The audience gave itself over to real loving admiration and demanded a repetition of the work.—Des Moines Capital.

Sidney Silber belongs to the iron-fingered intellectual type of pianists. He is an artist given to massive effects, to great striking rhythms, and to definite ordering of the dynamic forces of the keyboard. **Bach could hardly be in safer hands.**—St. Paul Dispatch.

Mr. Silber's **Schumann playing** was of an unusually high order which bespeaks best of all musical intelligence and feeling.—New York Musical Courier.

As a Chopin player Mr. Silber was fully as satisfying as he had been in the bigger and heavier numbers which preceded the group. The brilliancy and clearness of his technic in the six difficult studies were an example of the almost unattainable. All in all, the concert has seldom been excelled in its effectiveness by even the performances of the great international celebrities who have visited this city.—Lincoln, Nebraska State Journal.

Mr. Silber's technic is remarkably facile and clean and is made artistically submissive to its true purposes—those of interpretation. The Saint-Saens Concerto was magnificently played, the pearly lustre of the second movement being charming beyond criticism.—Minneapolis Morning Tribune.

Mr. Silber scored a great success by a virtuosic performance of the Mendelssohn Concerto. His **great technical dexterity and musicianship** showed themselves to best advantage in this charming work.—Milwaukee Herald. Translation.

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BISPHAM RIVALS CENTURY

To hear opera in English—at least, excerpts of operas sung with an enunciation absolutely admirable—music-lovers flocked to the Palace to hear the inimitable David Bispham last week.

On Wednesday afternoon the distinguished baritone chose to interpret parts of "Midsummer Night's Dream" (Mendelssohn) and the favorite prologue from "I Pagliacci."

Nothing more stirring can be divined than Mr. Bispham's "Danny Deever," which is often his chosen encore.

In an interview, when the gracious singer consented to see a Music News reporter, Mr. Bispham talked on "Opera in English," a theme which is just now being much discussed in New York.

"There is nothing bad about singing in English," said he, "except bad English. At all events it is better to lose part of the inner meaning than to lose the interpretation entirely, as is the case when the usual American audience is subjected to opera in a foreign language. The trouble with the translations of most operas, in fact," said Mr. Bispham in part, "is that mere clerks are often permitted to translate operas for publication. Naturally these are not good.

"I have sung more than forty roles," Mr. Bispham admitted, upon being asked which were his favorite ones, "but I think I was at my best with the Wagner and Verdi operas." T. B.

———♯♯♯———

SOME ENDORSEMENT OF THE OSTROVSKY METHOD

From Beatrice Langley:

I have derived enormous benefit from my work with Mr. Ostrovsky's apparatus.

From Mary Dickerson:

I consider the Ostrovsky Method the most perfect method and an invaluable help to all violinists. Every technical difficulty can be overcome in an incredibly short time and the wonderful Ostrovsky Apparatus can do more for the hand than any amount of practising.

From Arthur Shattuck:

I.

I came to London a week-and-a-half ago to work with Mr. Ostrovsky and cannot begin to thank you enough for having told me about him. He is wonderful and I am working two or three hours each day with him with excellent results. He seems to know exactly what my hands need.

II.

Pardon me for not writing again to tell you the infinite good you did me in those three short weeks.

III.

It gives me unlimited pleasure to express my appreciation of Mr. Ostrovsky's method of developing the hands of artists. I cannot say too much of its superlatively excellent results which in my case have proved absolutely permanent.

The improvement in my own hands, obtained by Mr. Ostrovsky in the all-too-short course which I had the good fortune to enjoy under his personal direction eighteen months ago, was so amazing and has since so eliminated the drudgery of practice, especially during my tour of America last season, that I can endorse his admirable system with sincerest enthusiasm.

From J. Skovgaard-Pederson:

Having played for several years under Sir Henry Wood and Dr. H. Richter and now engaged in Chamber Music in France, I have no hesitation in recommending Mr. Ostrovsky's work to all violinists, as I am convinced that his theories and appliances mark an enormous advance in the teaching of technic. My own personal experience in the use of the Ostrovsky Hand Forming Apparatus has been a marvelous one.

From Mischa Elman:

Dear Mr. Ostrovsky: I gladly testify to having heard today with Professor Auer and Mr. F. Drdla three of your pupils, whom you have taught for one month the physical training of their fingers and for four months your violin method. They played the scale in three octaves very cleanly and with a good tone, also Etudes by Kreutzer. I was very satisfied with these results of your violin method and can recommend it to violin teachers.

From Professor Emile Sauret:

Dear Mr. Ostrovsky: Having thoroughly read your book of the New Scientific Method of Violin Teaching, I must indeed say that your system will surely be of great benefit to all who are studying or teaching the violin. My best wishes are with you.

From John Dunn:

Dear Mr. Ostrovsky: I am quite sure that your wonderful apparatus and your method of using it, which is most simple, canot fail to be of great assistance to all artists and eventually revolutionize the system of gaining technic. It is without doubt the thing of the future. (Advertisement.)

———♯♯♯———

CHARLES E. LUTTON

Basso Cantante. Oratorio, Concert Recital

There is a snap and a go and a rollicking realism about his "Zummerzetzhire"—Eugene Ore, Sunday Record.

Mr. Lutton sang "Hear Me, Ye Winds and Waves" (Handel) splendidly, his enunciation being perfect.—Sunday Oregonian, Portland, Oregon.

CHARLES E. LUTTON

Mr. Lutton sang the part of Druid priest in the "First Walpurgis Night" with the Evanston Musical Club, with clear conception of the character of the music.—Evanston Index.

Mr. Charles E. Lutton, a young baritone who is coming forward splendidly, sang Armstrong's "The Road" and Clarke's "Ladies of St. James" capitally. His voice is big and virile and he handles it with authoritative certainty. He was at his very best in the humorous "Zummerzetshire" song used as encore.—Music News, Chicago.

From Mr. Lutton's repertoire:

"Honor and Arms"	Handel
"Hear Me Ye Winds and Waves"	Handel
"Saki! Dye the Cup's Rim Deeper"	Bantock
The Jester Songs	Bantock
"Mighty Lord and King All Glorious"	Bach
Confutatis Maledictis (Requiem)	Verdi
The Siege of Kazan (Russian)	Moussorgsky
Zueignung	Strauss
Mit deinem Blauen Augen	Strauss
In San Nazaro	Song Cycle
Myself When Young (Persan Garden)	Lehmann
The Eagle	G. A. Grant-Schaefer
A Lament	G. A. Grant-Schaefer
Song of Saul (inscribed to Mr. Lutton)	
Light	Sinding
Persian Garden	Lehmann
Morning of the Year	Cadman
Jackdaw of Rheims	Hubert Bath
Kerry Courting	French-Collison

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Messiah, Elijah, First Walpurg's Night

HUMOROUS SONGS

The Ballad of Little Billee (Thackeray)	Peel
Two Lovers and Lizette (Weeden)	Homer
Floral Dance (Old Welch Song)	Moss
Tragic Tale (Thackeray)	Slater
Zummerzetzhire (Old Song)	Newton
Stone-cracker John	Coates
Corporal's Ditty	Squire

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———♯♯♯———

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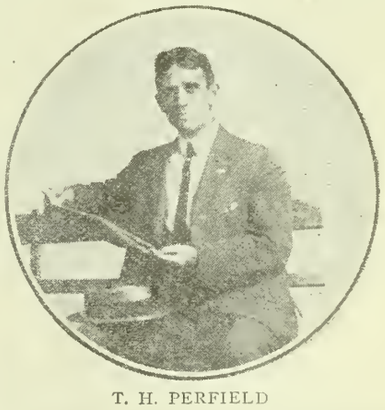

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WANTED—Teachers to take charge of bureaus and enquirers and local normal centers. Mr. Perfield can be addressed through the general delivery, Chicago postoffice, or, permanent address 205 Old Brandeis Building, Omaha, Nebraska. (Advertisement.)

———♯♯♯———

Pittsburgh.—The evening service at the Highland Presbyterian Church on last Sunday was devoted to Pittsburgh composers,

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WILLIAMS, A TENOR OF QUALITY

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EVAN WILLIAMS

years, Evan Williams has had the music lovers of America at his feet, as the following press comments testify:

Among the soloists, Mr. Williams made the deepest impression. It is rare to find the dramatic and lyric style so well proportioned as they are in Mr. Williams' art. Boston Advertiser.

Mr. Williams' oratorio work is always a pleasure, and last evening was no exception to the rule. His diction was faultless, his phrasing polished and his interpretation of the text uniformly intelligent.—Pittsburgh Post.

From the beginning Mr. Williams had won his way into the very heart of his audience. How refreshing to see so much and so great an artist. This singer presents his message of beauty with absolute sincerity through the medium of his admirable voice. Omaha World-Herald.

A large audience listened to a delightful song recital by H. Evan Williams, whose singing is ever an exhibition of refinement and artistic excellence in the vocal art.—Philadelphia Evening Bulletin.

Even the most optimistic musicians must grant that a good tenor singer is indeed a rare joy, but Mr. Williams seems to be one of those rarities. His voice has a luscious timbre, susceptible as the wind strings of a lyre to the intellectual impetus behind it, and voluptuous in coloring. In fact it gratifies the ear in the same manner that a Turner appeals to the eye.—New Haven (Conn.) Morning Journal-Courier.

He poured into that vast audience the great sea of tone for which they had been waiting. He sang as he had never sang before—sometimes it seems like the Apostles of old, "as the spirit gave him utterance."—Akron (O.) Times. (Advertisement.)

———♯♯♯———

Bachman.—Miss Ella Bachman is now located at room 85, the Auditorium Building. Besides her work as a voice teacher she maintains a class in musical history and gives lectures on the various composers, in connection with the Elba Musical Club, an organization of which she is the successful among those represented being A. M. Foerster, Harvey Gaul, W. H. Oetting and John Bohannon.

———♯♯♯———

Cowan.—Mr. Phelps Cowan, the very popular accompanist, has now located at 4596 Oakenwald avenue, and his new telephone number is Drexel 3987.

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HE KNEW THE ALPHABET

One of the most bewildering mental diseases is that known as aphasia, a peculiar paralysis of certain portions of the brain, which affects the memory and the powers of speech. A recent case was that of a man who, after a shock, found that he could not evolve any coherent sentence, and that he could not pronounce any words.

Gradually his memory returned to him, and somewhere from the confused mass of thoughts which seemed to be crowding his memory waiting for expression, came the alphabet. At first he mumbled it over and over, and as his health improved he commenced to repeat it time and again with better enunciation.

Why was the alphabet the first to return? Simply because the man knew the alphabet better than anything else, because that was one of the very first things he learned in his student life.

Educators for a time had a tendency to neglect the elementary training of the young. They seemed to think that the ideals and models could be gained better in later life. Now modern pedagogy has turned these ideas upside down. A vast amount of scientifically correct fundamental training is now being done in all parts of the country.

Not that "scientifically correct" refers to definitely named "system" nor that any one teacher or set of teachers has a monopoly, but simply that the basic principles are being studied more and more. Each year there is a greater number of teachers whose work has something of absolutely correct thought.

As to what these thoughts may be, it is impossible to enumerate them completely in a short article, but a few of the most important may be suggested.

First, and easily the most important, pupils are being taught more and more that the mental concept must invariably precede the actual music making. In other words, brains are being developed first, or at least coordinately with fingers and voices, and this leads naturally and inevitably to the second great thing, concentration. A pupil cannot concentrate unless he is taught the correct mental attitude. Every teacher nowadays, at least every teacher who is worthy the name, knows that concentration is the secret of great success. The following suggestions regarding first lessons are worthy of careful attention:

(1) The kind of technic developed in the first lessons will cling through life. It may be modified; it may perhaps be mentally discarded, but it will in actuality cling like the alphabet. No one imagines that there is only one way to do any given thing, and in fact the mind of the pupil must be allowed freedom to evolve the various ways, but there are, of course, absolutely false ways of doing everything, and if these are taught to the very young mind they will never be completely eradicated.

(2) Memorizing taught at the beginning, scientifically, analytically and absolutely, will very soon become a fixed habit of the mind, and any pupil so taught will never reach that place where the memorizing of a piece is the one great drawback to its performance, for he will inevitably have a "system" at his command which will make it just as easy for him to memorize the piece as it is to play it from the technical or the interpretative standpoint.

(3) Interpretative ideals should be high, and they should be inculcated in the very first lessons and fostered persistently throughout the student life.

Music is a language unto itself—but even pure music is monotonous unless it be differentiated as to mood and color, unless it be shaded artistically as well as phrased according to correct principles. It is the task of the good teacher to study these questions thoroughly, and by precept and example to instill the correct thought in the young mind.

Music is not only a distinctive thing, but it is as well an imitative thing; it can be made to imitate many other things, and it may, in a sense, be made to carry the thought and the atmosphere of every other art as well as all the thoughts and emotions of the human life. That is rather a big statement, is it not? But it is a true one, and therefore, if a student is to become a real interpreter of music he must needs know life from every standpoint, and must study every art as well as nature in her most minute and her biggest poses. Literature is necessary, painting and sculpture give definite ideas, the drama teaches color, climax, the value of repose and of contrast—an endless list of things; all human thought and feeling as expressed in romance, poetry and history can be depicted in music, and so should be studied; oratory provides the key to proper projection; and nature, in her various voices, gives the divine touch.

And when the teacher has done all in her power, everything still remains for the pupil to do. Pupils do not always realize how much they may help their teachers, who have devoted so many hours of care and thought to them. Because of the teacher's long years of study and preparation, endured with determination, and often with privation, she is able to stand where she does today. Because she was willing to pay the price in time and money to study with great masters, is she able now to give her pupils the benefit of those famous masters' advice. By careful, conscientious work a pupil may advance a worthy teacher's reputation, and thus show her gratitude. —Charles E. Watt in the Etude.

\#\#\#

THE FOUNTAIN OF THE GREAT LAKES

Mr. Lorado Taft's masterpiece, which stands at the south end of the Art Institute, is the beginning of new things in the way of out-of-door sculpture. Those who saw the model in the white plaster, may have wondered whether the more enduring bronze would detract from the remarkable purity of the conception. Until the water

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This is not without its good and sufficient reason either, for while the cost of this service is only twelve dollars a year (including subscription) the advantages gained are very material. Not only do prospective managers and pupils use this list continually to find the addresses of artists and teachers, but also, church people often find it of service in locating desired organists, directors and singers, and further – the complete list is used habitually by all sorts of advertisers who want to send announcements of new and novel productions to a representative list of musicians.

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was turned on, it was still a problem to the onlooker. But the delicious abandon which has come with the playing spray makes the whole something ideal. There is a heavy background of granite to bring the five figures into relief. And set into the rear of this, is a bronze bas-relief of Mr. Ferguson, whose bequest makes possible such superb civic embellishment. A modest phrase attached to the tablet seems to explain the man. "There will be memory of us yet in days to come," it says, but being so said it is fruitful of the possibility that, after all, it sums up the greatest of goals. To be remembered—does any one crave any higher ascent?

For those who cannot see the group, it may be briefly said that the lakes are symbolized by five female figures. Superior towers high at full length. Her feet are at the shoulders of the other figures. Her head is thrown back and yet to one side as she watches the water run in a long stream from the tilted shell she holds in her upraised hands. This and the other shells are of that ribbed and curbed pattern, really half shells they are, and very deep. Huron catches the water in a large shell supported heavily against her thighs. Her's is an heroic pose. She is large and full-breasted, and the body leans far backward to hold steadily the weight of flowing waters. She turns eastward towards the stooping Erie, who holds her shell below that of her sister, to catch the stream. Leaning forward from the west around the central Huron is the graceful Michigan, raising her shell carefully to pour its contents forth into Huron's reservoir. Ontario, the lowest figure, is in a half sitting posture, with the right hand and arm stretched eagerly forward. The left hand curves about the shell, resting on the shelf of rocky strata on which she sits. The expression on this face is wonderful in its suggestion of anticipation, and of wonder, too. As if she let the current loose to flow towards its master, the sea, with endless longing and wide-eyed desire to fathom the mystery of it all.

When the winds are still the water runs and drips smoothly into its mapped channels, and then sprawls all over the base made to suggest ledges of rock, and then into the pool of granite below. But for the most part the winds are not still on the Lake Front, and so the water drips and splashes and sprays and roams all over the figures, and produces the most exquisite effects of grace and lightness. It blows everywhere, and makes itself a hundred tiny courses in the features and drapery of the figures. One wonders if the sculptor foresaw this, or whether the charm is an added one for him. If he did see it beforehand, his is a rare vision indeed. And to so reveal it, has made the city that much the richer because of his vision.

ALBERT COTSWORTH.

VERDI'S CENTENNIAL AT PARMA

It is operatic justice that Cleofonte Campanini, who had long made Parma his residence, and who comes from a family in operatic song, should be a leading figure in the Verdi centennial, that is currently being celebrated at that great center of Italian art. The ceremonies began near the place where the composer was born and will continue throughout the month in every town of importance in Italy. Great as was the success which attended the representation of Verdi's work during his long and useful lifetime, nothing better reveals the place he occupies in the hearts of the people of Italy, than the present celebration in which all the people are participating with enthusiasm that is contagious. The company presenting the programs is at the head of the largest lyrical companies in the country, and is the largest ever assembled in any one city. It has over three score of stars in the first magnitude, including the incomparable diva, Adelina Patti, whose devotion to the dead composer has outlived her days on the stage, and Enrico Caruso, for whom Verdi once predicted a brilliant future. Other famous artists are Carolina White, Lina Cavalieri, Riccardo Martin, Allen Hinckley, Adeline Agostinelli, Mario Sammarco, Titta Ruffo, Antonio Pini Corsi, Giovanni Zenatello, Amedeo Bassi, and many others too numerous to mention.

Cleofonte Campanini, of the Chicago Grand Opera Company, and Arturio Toscanini, of the Metropolitan Grand Opera Company, are conducting the programs, and from the enlistments, it will be observed that most of the artists are connected with these companies, so that America really has prime representation. The orchestra includes 100 leading players from the opera houses and music academies of Italy, and is to be advanced to 500 this week, when Verdi's requiem mass is to be performed. The centennial festivities began with a "ai fresco" performance of "Aida," in the old Roman arena of Verona, and proved such a remarkable success that it will be followed by other performances. Giovanni Zenatello was Radames and Maria Gay was Aida. Upwards of 700 people appeared in the stage groups. In addition to the operatic performances, there are many instructive features, including exhibitions of the theatrical costumes of the sixth, seventh and eighth centuries. Another interesting object for musicians is the full orchestra for the year 1609, with life size figures and musical instruments at the time, loaned by the Florentine museum. Other interesting exhibits are the manuscripts of nearly all the Verdi operas. Likewise the court dresses that the great composer wore on his periodical of European courts. At the conclusion of the centenary festivities, a monument built by national subscription will be unveiled at Parma. At present the site in the square facing the railroad station has been transformed by a colonnade of over 200 columns, extending a distance of 600 feet. In the center of this is a statue of music, surrounded by twelve figures representing the heroes and heroines of Verdi's most famous operas. It is worthy of remark that the guests of honor in this occasion who have been given the freedom of the city, are Mr. and Mrs. Harold McCormick of Chicago. In recognition of her contribution to the cause which made the Verdi statue possible, she is making up the deficit it lacks of the original fund.

OPERATIC HOUSE CLEANING

Few people realize what it means to take inventory, much less to clean house on the stage of the Auditorium, where the Chicago Grand Opera Company has its proper-

ties and paraphernalia. When one learns that the major portion of the properties and costumes are stored elsewhere, the Auditorium proper being the crux, as it were, one duly becomes impressed with the magnitude of the machinery necessary for the production of opera.

As to storage, a large warehouse at 521-523 South Jefferson street is now the receptacle for sceneries and properties that are being repaired at the Auditorium. There is another warehouse on Franklin street that will come into use next week, as the big house on Jefferson street is filled to overflowing. Since the close of last season Bairstow, the stage carpenter, with a large force of carpenters and scene painters, has been continually at work, and from the outlook they promise to be kept busy until the latter part of October; there is a large crew going over all the scenery that is used on tour.

The labors of carpenters and scene painters in a house like the Auditorium never cease. In addition to the enormous work going on in Chicago, the large warehouses of the company in Philadelphia, together with the stage and workshops of the house in that city, are now preparing for the opening of the season, and the place teems with workmen in all departments.

Among the operas stored in Philadelphia at the close of last season were "Natoma," "Quo Vadis" and "Cendrillon." They are also working there on new scenery for "Cassandra" and "Kuhreigen." In Chicago they are repairing "Aida," "Carmen," "Don Giovanni," "Crispino e la Comare," "Tales of Hoffman," "Hamlet," "The Juggler," "Cricket on the Hearth," "Die Walkuere," "Louise," "Lucia," "Rigoletto," "Tannhauser" "Thais," "Samson," "Salome," "Girl of the Golden West," "Pelleas et Melisande," "La Boheme," "Faust" and "Herodiade." Some new scenery is being done here for "La Gioconda," "Don Giovanni," "Cristoforo Columbo," "Monna Vanna," "Spanish Noble" and Massenet's "Manon."

Some understanding of the magnitude of operatic machinery may be realized when it is understood that the paraphernalia necessary for the California tour last season required fifteen cars, six of which were for scenic vans seventy-four feet long and five sixty-foot baggage cars for props. The supply of the country for long scenic cars was nearly exhausted by the demands of Bernhard Ulrich, manager of the tour, so that long passenger cars were utilized, having the greater length necessary to take in back-drops and cut-drops. The difficulties involved in the western tour were somewhat unusual, and

> The cloud capped tower,
> The gorgeous palaces,
> The fairy fabric of a dream

were roughly handled and considerably demoralized.

The scene cloths average sixty-eight feet in width. For traveling purposes they were cut down to forty feet, which meant a turning in of fourteen feet on each side of every drop, necessitating the cutting and hanging of both the top and bottom batons. As the drops are forty feet high they were left square pieces of canvas when the process was completed. As for netted scenes in the so-called cut-drops they came out of the toil and moil of traveling in a state of great dilapidation. However, since the season closed a brigade of workmen have been going about the big stage of the Auditorium on their knees, like devotees to some new religious sect doing penance—a penance, however, to art—with sharp knives, scissors, glue pots and yards of netting, repairing ravages that had been made in the palaces of kings and queens of song, the forest of their splendid parks or the filmy borders of cloudland.

The original scenic equipment of the Auditorium was for twenty operas of the standard repertory, all of the scenes having been painted in Vienna. This stock was exhausted several years ago. When the Chicago Grand Opera Company purchased the effects and good will of the Manhattan Opera Company it acquired a very elaborate stock of scenery for French as well as for Italian operas, and also some 3,000 costumes. As to scenery State Director Bairstow states that at the start the opera company owned 365 big hanging pieces. As these pieces are 68 by 40 feet in dimension a simple calculation shows an area of 375-000,000 square feet of canvas and would cover a space nearly 25,000 feet long and 15,000 feet high—an area of canvas, sewn painted, cut, netted and otherwise treated artistically. During the three years of the opera's life this has been added to at least 25 per cent—a liberal mileage to art.

As an instance of the amount of scenery required for the production of a single opera "Herodiade," is an interesting example. The scenery necessary for this opera comprises thirty-six hanging pieces, and its transportation requires two seventy-four-foot cars. "Hansel and Gretel," which seems to be a comparatively simple opera, has eighteen hanging pieces. The "golden stair case" in this opera, which looks very elaborate and involved is really "skeletonish" in its simplicity. "Tristan and Isolde" has eighteen hanging pieces. Two of these hangers are ninety feet high and 120 feet long. In addition to three sky pieces it has a 226-foot panorama.—Record-Herald.

MME. ALDA'S PROGRAM

Mme. Frances Alda, prima donna, soprano, Metropolitan Opera Company, New York, will give a song recital at the Studebaker Theater, Sunday afternoon, October 12, under the management of F. Wight Neumann. Mme. Alda will have the assistance of Frank LaForge, pianist and accompanist, and Gutia Casini, a young Russian 'cellist. Mme. Alda has prepared the following program:

Variations on a Rococo Theme.....Tschaikowsky
Gutia Casini

Lungi dal caro bene.....Secchi
Nymphs and Shepherds.....Purcell
When the Roses Bloom.....Reichardt
Pastorale.....Carey
Mme. Alda

Doch mein Vogel kehrt nicht wieder (1st time).....Sibelius
O Vater (1st time).....Melartin
Lauf der Welt.....Grieg
Tausend Sterne (1st time).....Leo Blech
Wie mir's weh thut.....Rachmaninoff
Mme. Alda

Chant du Menestrel.....Gazounow
Retreat.....LaForge
Scherzo.....Klenget
Gutia Casini

Panis Angelicus.....Cesar Franck
Mme. Alda with 'cello obligato by Gutia Casini

Green.....Debussy
L'Eventail.....Massenet
A des Oiseaux.....Hue
Soft-footed Snow.....Sigurd Lie
Storielle del Bosco Viennese.....Johann Strauss
Mme. Alda

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Editor
LESTER S. BUTLER

HUBBARD'S LECTURES

Mr. Hubbard of the Boston Opera Company has already been booked for 150 "Talks on the Opera," before different clubs of larger Boston. He begins October 27, in Westford, with the Tadmuck Club. After the season is on some days he will give three talks.

His program is not yet fully completed, but he will talk on "Madam Butterfly," in which Madam Edvina is to appear as a stellar attraction; "Monna Vanna," which will have Mary Garden in the cast at its production; "Die Meistersingers," which Felix Weingartner will conduct; "Francesca da Rimini," and probably "Tristan und Isolde," "Jewels of the Madonna," "Tales of Hoffman," "Louise," "Secret of Suzanne," "Manon," to be revived and "Don Giovanni."

Mr. Hubbard has been secured for a course of six lectures, on the operas to be produced at the Opera House this season, by several clubs around Boston.

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Long Trips Planned by Tufts College Glee Club

The final selection of the personnel of Tufts College Glee Club will be made in November from the candidates presenting themselves now. Daily work will be done under Leo Lewis, professor of music at the college.

Mr. Brooks, manager of the club, is arranging a schedule that will include three long trips and local concerts.

At Christmas recess concerts are to be given in Nashua, N. H.; Portsmouth, Concord, Bristol, Waterbury, Vt.; Barre, South Royalton and Montpelier. After the mid-year examinations Hartford, Conn., Bridgeport, Stamford and Pepperel, Mass., will be visited, while a two-week southern trip is being arranged for in the south. New York, Passaic, N. J., Newark, N. J., Washington, Baltimore, Philadelphia and Richmond, Va., will comprise the larger cities where concerts are to be given on this trip.

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Sunday Concerts in Symphony Hall

Mr. L. H. Mudgett, the well known manager, will open the season's Sunday afternoon concerts in Symphony Hall, with Jan Kubelik, the violinist, as the soloist, October 12, at 3 o'clock. This concert will be followed by others, presenting artists of international reputation.

A song recital by Rayland W. Hayes, tenor, with Roy W. Tibbs, pianist, is scheduled for Wednesday night, November 5, in Steinert Hall. This hall is under the management of Richard Newman.

During the first semester of Smith College, Mrs. Gertrude Damon Fathergill, of Hartford, Conn., will be vocal teacher in the music department. She was formerly a teacher at Smith College for several years, resigning when she married. The head of the music department is Professor Robert E. S. Olmsted, who is now on leave of absence.

The Faelten Pianoforte School has entered the publishing field, having just issued "The Amulet," a one-page paper of post-card size. One of the news items is interesting, especially to numismatists, as Reinhold Faelten has been at home all summer working on his coin collection, which is one of the most complete in Boston, and a result of several summers spent with the antiquarians of the Old World.

Mrs. Faelten has a collection of Egyptian scarabs and amulets, among which are a number of unusually interesting ones. One is reproduced in the right upper corner of "The Amulet," which anciently meant, "May long life, happiness and prosperity be yours."

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A recital was given by members of the school Thursday night, October 2, and Saturday afternoon, October 11, at 3 o'clock, another recital will be held.

Miss Bessie Talbot Salmon, concert soprano, a former vocal pupil of Mme. Etta Edwards, Chicago, Charles A. White, Boston, and noted teachers of Paris. She has been a student of poise and stage presence, of May Mansfield, Paris correspondent of Music News, and Clayton Gilbert of Boston. She will give interpretative recitals of French Folk Songs, an "Afternoon of Russian," or "Scandinavian Songs," and with Miss Alice Warren Pope, lecture-recitals of Colonial and Revolutionary music (in costume). Her Boston studio is on Clarendon street.

Interesting stories about Boston choirs and their music will soon appear in these columns, written by the well-known critic and writer, S. H. Lovewell, special correspondent of Music News. Mr. Lovewell is with the Boston Music Company, and his reviews of concerts from time to time will also be a special feature of Boston news.

LESTER S. BUTLER.

♯ ♯ ♯

VANCOUVER

The following comment on Mr. Eddy's concert is from the Vancouver Daily Province:

Musc has been called "The language for which there are no words," and the themes and thoughts expressed by Mr. Clarence Eddy last night through the organ of the Mount Pleasant Methodist Church, seemed truly the concrete revelation of a language beautiful and varied. From the first thunderous notes of the pipes in the player's own variation on "Old Hundred," through the delicate and sometimes plaintive days following, to the final "Overture to William Tell," a clear meaning from the soul of the musician poured forth to the listening audience, whether through triumphant strains breathing low and deep, or through the whisper of a tale of love whose notes the hearers leaned forward to hear.

Mr. Eddy, who has won fame for himself in many parts of the world, prefaced each number on his program with a few explanatory remarks which his audience greatly appreciated. His touch on the keyboards is that of a master, and there is skill and sympathy in the very turn of his wrists.

His second selection, Lemare's Spring Song "From the South," was so named, Mr. Eddy explained, because of the passages of rag-time introduced at its close. He further explained that rag-time was a "syncopated contrapuntal figure," which definition seemed more in keeping with the dignified merriment of the piece. In a double number of his own arrangements, on "The Secret of Love," the other "From the Land of the Sky-blue Water," the perfection of beauty and delicacy was expressed, and following these another humor of the organ was voiced in the "Toccata," by Thomas J. Crawford.

Then, like calm after storm, came the exquisite "Christmas in Sicily" by Pietro Yon, a noted Italian organist and composer. James Rogers stately Sonata in E minor, preceded Schubert's lovely melody, "Am Meer," through which sounded always a far away note of plaintive sadness through the heart of the theme.

More and more as the recital progressed did Mr. Eddy claim his audience, each number seeming to draw the congregation deeper into the spirit of the music, and when Wagner's "Pilgrims' Chorus" from Tannhauser finished in grand triumph the suppressed excitement bursting through the final chords brought forth a storm of applause to which the player responded with a prelude by Lemare for encore. Once again the organ dropped into a low sweet song in Bonnet's "Evensong," and then the always popular "Overture to William Tell" was given as a final number.

An impressive feature of the recital was the rapt attention of the audience. Nowhere in all the large gathering was to be seen an indifferent face and with increasing absorption to the very last number of a long program the audience was held captive to its charms. Mr. Eddy will play again in the same church tonight and will leave again in a few days for the East. (Advertisement.)

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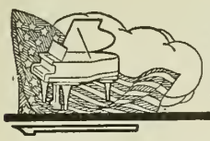

Music in America

WORCESTER, MASS.

Quite the most pretentious musical extravaganza ever attempted in amateur musical circles in Worcester is "The College Hero," for which nearly 700 people are rehearsing for the presentation at the Worcester Theater for three nights and a matinee commencing Monday, October 13, 14 and 15.

Practically every talented person in Worcester has been secured for principal parts and to lead groups. Every well-known and prominent family is represented in the big cast by a brother or sister, son or daughter, or sweetheart or relative or friend.

The rehearsals are being conducted at the ballroom of the Bancroft Hotel. The ladies of the Memorial Charity Club have the affair in charge and the production is entirely for charity; the entire net receipts to be given to Memorial Hospital.

Among the well known Worcester women who are taking leading roles are:

Mrs. Edgar Logan Hill
Grace L. Jameson
Mrs. John Frederick Donnelly
Miss Dorothy McTaggart Miller
Mary Helen Hunt
Bertha M. Abramson
Miss Ruth Knight

The men who are taking principal parts and will be actors for a week are:

Dr. A. J. Harpin
Paul Hultman
George B. Cutting
Edward R. Cummins
Charles E. Hitchcock
Clifford Harrington

The full cast of characters, arranged in the order of their entrance upon the stage, is:

Helen, a student at college, Mrs. Edgar Logan Hill.
Elsie, a country girl at College, Miss Mary Helen Hunt.
Jack, Richard's chum, Paul Hultman, the well-known pianist.
Madam Dashington, Preceptress of the College, Mrs. J. Fred. Donnelly.
Richard Fiske, "The College Hero," Clifford Harrington.
Professor Phiz, whose hobby is chemicals.
Inez Fiske, Senator's Granddaughter.
Senator Fiske, from Texas, Richard's father, George B. Cutting.
Campus Cops
Captain Murray of the Iowa.....Edward R. Cummins
Professor Von Kaiser, German Master of the College .....Charles E. Hitchcock
The Wizard .....Dr. A. J. Harpin
Queen of the Spirits and Witches.
Danseuse Premiere of the Witches, Bertha M. Abramson.
Mrs. Johnson, an Alumna.
Mrs. Jackson, an Alumna.
Louise, a Rah Rah Girl.....Miss Grace S. Jackson
Sorority Trio
Billiken, the College Mascot....F. W. Bascom, Holden
Rosalie, a Banjo Girl.....Miss Ethel Sleeper
Indian Princess.....Miss Dorothy McTaggart Miller
Fi-Fi, a Japanese Maiden.....Miss Hazel L. Lynch
Ki-Ki, Fi-Fi's Lover.....Mr. Leroy Leighton
Violinist for Sorority Girls.....Miss Ruth Knight

Wade Davis is the director.

♮ ♮ ♮

The Worcester County Mechanics Association Entertainment Course

Almost with the issue of the Worcester County Mechanics Association Entertainment Course came the news of the passing of William Addison Smith, September 25, who for 43 years was clerk and treasurer of the Association, and who had framed many programs and secured many artists to entertain its members, during his long term of service.

♮ ♮ ♮

He was born in Leicester, Mass., March 2, 1824, was the oldest Harvard graduate in this city, the oldest resident member of the Worcester County Bar, and a 33d degree Mason.

His age was 89 years, 6 months and 24 days, and he was one of the best known and wost warmly esteemed men in Worcester.

He married Miss Eliza Adeline Howe, of Worcester, April 18, 1849. He leaves two sons, Charles E. Smith, treasurer of G. S. & A. J. Howe Co., and William E. Smith, who is with the H. M. Waite concern.

He made his last public appearance in the parade of Massachusetts Masons, September 12, when the cornerstone of the new Masonic Temple was laid.

The following announcement to the members of the Association is interesting as disclosing a spirit for fairness in the distribution of course tickets any organization may be commended for.

The entertainment course begins November 17, 1913, with a concert by Teele Band, Gertrude Holt, soloist.

Then December 15, 1913, lecture, Dr. Charles H. Tyndall; subject, "Ether Waves."

December 29, 1913, lecture, Miss Helen Keller, accompanied by her teacher, Mrs.

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January 12, 1914, recital, Margaret Stahl, assisted by Walter Young, organist.

February 9, 1914, concert, Maquarre Sextet; Julius Von Theodorowicz, first violin; Alexander Ribarsch, second violin; Josef Keller, violoncello; Alfred Gietzen, viola; Max O. Kinze, double bass; Andre Maquarre, flute; Grace Bonner Williams, soprano soloist.

March 2, 1914, social, Light Infantry Orchestra.

March 16, 1914, concert, Boston Musical Club.

♮ ♮ ♮

Steinert Concert

The first concert of the Steinert series will be held in Mechanics Hall, October 26, 1913, with Mme. Maud Powell, violinist; Mme. Yolanda Mero, pianist; Miss Harriot Barrows, soprano; Mr. Francis L. Moore, accompanist, presenting the program given below:

Sonata, B minor, Op. 13 ..... Grieg
Lento doloroso. Allegro vivace
Allegretto tranquillo
Allegro animato
Mme. Powell and Mme. Mero

Tu fai la superbetta ..... Fesch
Aria from "Manon" ..... Puccini
Miss Harriot Barrows

Capriccio, B minor ..... Brahms
Arabesque ..... Debussy
Mme. Yolando Mero

First Movement from D minor Concerto ..... Wieniawski
Mme. Maud Powell

Plus de Depit ..... Gretry
Mignonette ..... Wekerlin
Sylvelin ..... Sinding
The Sacred Fire ..... Russell
Miss Harriot Barrows

Scherzo ..... Chopin
Hungarian Rhapsody, No. 2 ..... Liszt
Mme. Yolando Mero

Hungarian Dance, A major ..... Brahms
Minute Waltz ..... Chopin-Powell
Zapateado ..... Sarasate
Mme. Maud Powell

Ave Maria, with Violin Obligato ..... Bach-Gounod
Miss Barrows and Mme. Powell

♮ ♮ ♮

Paul Hultman, local pianist, has received from his friend, David Nyvall, Jr., formerly of Chicago, now head of the piano department of the Hill piano school, Jamestown, N. Y., a copy in manuscript of "The Tatassit Waltz," which is dedicated to Commodore Schervel, of the Tatassit Canoe Club of this city.

The work is semi-popular, yet written well within musicianly bounds.

The Tatassit Club held its last ladies' night during the week of September 21, and the entertainment consisted of a dinner, a cabaret show and a dance. Miss Hazel Childs, Dr. A. J. Hopkins and Frank Bancroft gave the cabaret, the first singing in Irish costume, "Peg O' My Heart", and "Top O' the Morning to You"; in Italian costume she sang "Italian Eyes" and "Pick, Pick on the Mandolin;" in Yiddish costume, "Yiddisher Ball." She, with Dr. Harpin and Mr. Bancroft, also sang popular songs.

Gwilym Mills, one-time festival baritone, gave a program of operatic arias and oratorio numbers in Mrs. Lillian Hanson Gray's studio, recently. J. Edward Bouvier, a local accompanist and teacher, sat at the piano.

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A choral society with Dona Pratt the director has been organized at the First Baptist Church. It is holding rehearsals weekly.

LESLIE S. BUTLER.

♯ ♯ ♯

CHARLESTON

Activity along musical lines in Charleston, late in starting, is about under way at last. With the schools opened and in full force, the different choirs rehearsing regularly again, and the various societies at work on new programs, the season seems to be here in earnest.

The Kanawha Musical Society announces great things in promise for the coming winter.

The Charleston Club commenced studying Mendelssohn's "Hymn of Praise" some two weeks ago, with the idea of giving a rendition just before Christmas. The club begins the new season in a more prosperous condition than ever, both in point of membership and enthusiasm. The new officers, elected September 16, are: Frank R Hurlbutt, president; Hal W. Morris, secretary-treasurer; Mrs. G. A. Bolden, publicity; Mrs. John J. Warwick and Miss Emily J. Richardson, board of governors. They plan to give Gade's "Crusaders" and a miscellaneous program, after the new year.

Announcement has been made also of a recital by Maud Powell in the new Armory, October 17.

Altogether, the signs are really good.

J. HENRY FRANCIS.

♯ ♯ ♯

CARBONDALE, ILLINOIS

Mrs. Anna Grater Fowler, soprano, of New York City, was heard here in an extremely pleasing program of songs at the First Presbyterian Church, Tuesday evening, September 23. She was assisted by M. Marie Grater at the piano, and Harry Grater, baritone, also of New York.

Mrs. Fowler, who was formerly a Carbondale girl, is gifted by nature with a voice of unusual breadth and beauty of tone quality. It contained a wealth of possibilities which are being rapidly fulfilled, and the clear, even accuracy of the beautiful tones are enhanced by enunciation which merits exceptional praise. The aria from "Tosca" won an encore, and Mary Helen Brown's "Spring Greeting" was also enthusiastically received.

Mr. Grater's selections displayed good taste and a voice of mellow and sympathetic quality.

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VALPARAISO UNIVERSITY

One of the most astonishing growths ever witnessed in America is that of the Valparaiso University at Valparaiso, Ind., for, in a comparatively short time this school has reached a position where its annual enrollment of students far exceeds five thousand and where its courses and faculty have attained a position second to none.

The new catalog of the university just sent out has much interesting matter about the School of Music, some paragraphs of which are here reproduced.

DEPARTMENT OF MUSIC

A special announcement of the Department of Music is issued annually. Those desiring further information concerning this department should address the university for the annual announcement.

The new music hall, a beautiful structure, contains twice as much room as the old building. The department is thoroughly equipped with seventy-two new pianos. Between sixty and seventy of these are

in Music Hall, the remainder in other buildings available for use by the department. Each student has a private practice room. In addition to these practice rooms there are ten large studios and special rooms for harmony. For recitals, ensemble work, etc., there is a recital hall, thoroughly furnished with every appliance for such work.

For completeness in arrangement and equipment, no other conservatory of music, even in our largest cities, surpasses it.

Since the erection of this new hall, the attendance in the department has doubled.

The department of music was organized thirty-nine years ago. From the beginning it was the purpose of the founders to establish a department of music in which students might have all the advantages of the best musical conservatories in the large cities and at an expense that could be afforded by all. That the fondest hopes of the founders have been realized is shown by the fact that the department has had a growth which has never been equaled by any other conservatory of music.

The department of music is located so near Chicago that it must compete with the best work done there, so that students here have every advantage that they could possibly have in the city and at an expense not one-fifth as great.

FACULTY

While the teachers are professional soloists of high rank, yet they have been employed because they are specialists as instructors in their particular work. All have been pupils of the most noted masters and all are of wide culture and large experience. No amateurs or inexperienced teachers are employed, so that students may be assured that their instruction will be of the highest order.

COURSES OF STUDY

These are five in number, Preparatory, Teacher's Certificate, Graduate, Post-Graduate (or Gold Medal Course), and Public School Music. The time required for the completion of any of these courses of study depends upon the previous preparation, ability, talent and character of the work of the individual pupil.

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Upon completing the Teachers' Course a certificate is granted.

Upon completing the Diploma Course a diploma is granted.

Upon completing the Gold Medal Course a gold medal is granted.

Upon completing the Public School Music Course a diploma is granted.

SPECIAL ADVANTAGES

All students taking the regular course in this department have access, without additional expense, to all classes in any of the literary departments of the university. This of itself is an advantage not found at any other conservatory of music.

DEMAND FOR GRADUATES

The result of the very superior advantages offered and the very thorough work done is that the graduates of the school are sought for as directors of music, singers, organists in choirs and especially as teachers in the best colleges, universities and normal schools in the land.

The faculty, as scheduled in the year book of the department of music, reads as follows:

Henry B. Brown, A. M., president of the university

Oliver P. Kinsey, A. M., vice president of the university.

Piano—Edmund W. Chaffee, Frederik Nelson, Mabel Spooner-Schuldt, Harriet Bruce-Roe, Gertrude Horn, Leada Barnes.

Voice—Orlee E. Weaver, Helen Axe Brown, Harriet Bruce-Roe, Hugh R. Roberts.

Violin, Viola, Violoncello—Fritz Ingersoll.

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COLUMBIA, MISSOURI

Columbia is named "a city whose business is education and whose commerce is culture;" and fittingly, for here are the University of Missouri with its 3,500 students, and two junior colleges for women, Christian College and Stephens College. As there is no conservatory of music at the university, the two women's colleges maintain fine music departments.

The music school at Stephens College has as its head Basil Deane Gauntlett, who also is first piano teacher. Mr. Gauntlett is a fine soloist as well as musician. In the piano department are the Misses Hudson, Dixon, Le Compte and Beuick. Frances E. Oldfield has charge of the voice work, with Mrs. Lucas as assistant, and Miss Mary E. Hibbard has the violin classes.

Henry V. Stearns, an American Conservatory graduate and who has studied abroad some years, directs the music school of Christian College. Besides teaching piano and organ, Mr. Stearns has charge of the theoretical classes and the musical history class. On the piano faculty are Cady Kenney, Alma Wallace, Mary L. Barks, Walter Roberts and Ruth Howard. Alvin L. Barton has the violin class, and Frank Parker and Miss Emile Gehring the voice classes.

Both schools have concert series of outside artists but have not announced the attractions yet. It is reasonably certain that the Minneapolis Orchestra will be here for two or three concerts in the spring.

The musical season was opened by Stephens College on Monday night with a faculty concert enlisting the services of Mr Gauntlett, Miss Oldfield and Miss Hibbard. Mr. Gauntlett presented the "B Minor Ballade" by Chopin and, with Miss Hibbard the Grieg "Sonata for Violin and Piano." Miss Oldfield gave the aria from "Jeanne D'Arc" by Bemberg, and a group of songs.

F. P.

———###———

LOS ANGELES

The People's Orchestra opened the second season's course last Sunday afternoon. The patronage, approaching several thousand, manifested much enthusiasm, and the reception of the orchestra of fifty men and their conductor, Maestro Eduardo Lebegott, received, indicated the popular feeling to their music.

The overture of Mozart's "Figaro's Hochzeit" was entertaining and elicited applause. Chadwick's "Symphonic Sketches," Paul Lacombe's "Reverie" from "Gitanilla" were all well delivered.

Miss Mildred Langworthy was the soprano soloist and gave Thomas' "Polonaise" from "Mignon" with good execution, meriting hearty recall, to which she sang a pleasing English song to harp accompaniment. The concert closed with Victor Herbert's "Irish Rhapsody."

The first of the series of forty concerts promised for the season bespeaks a popular success.

A special concert in honor of Verdi will begin October 10, with Verdi's "Requiem" as the principal number, in which the People's Chorus will be enforced to 300 or more voices with the full orchestra.

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EIGHTEEN WORLD FAMOUS STARS SCHEDULED FOR LOS ANGELES

Of the eighteen famous stars in the musical world whom Manager Behymer will present in his three series of philharmonic courses in Los Angeles and the Pacific coast cities during the forthcoming season, but one third are women. This is quite contrary to the usual schedule of artists, the situation more generally being reversed than otherwise. In these six stars, however, one will greet the most representative types of singers. There is but one Geraldine Farrar, who will open the first series on October 9, there is but one Mme. Schumann-Heink who will follow Miss Farrar on November 18. In Mme. Frances Alda, Los Angeles will welcome a singer new to them, but one who has established herself firmly in both opera and recital in the east. Mme. Clara Butt, the famous English contralto, who so upset our preconceived ideas of the depth of the contralto voice, will visit Los Angeles in February on her return from Australia.

Kathleen Parlow, the distinguished little Canadian violinist, will be the only woman instrumentalist on the courses. A more representative type could not have been chosen by Manager Behymer to follow the successes that Maud Powell has gained in previous years. Everywhere Parlow has been accorded most flattering attentions by the critics and the musicians of not only America but the European countries.

Yvonne de Treville, will be the only coloratura soprano to visit the coast this season, coming to the Auditorium on the second series, February 17. In this prima donna we find a most interesting personality. American by birth, in spite of her French sounding name, she has during her career been accorded exceptional advantages and attentions. Her program will be considerable of a novelty, as she will present in costumes historically correct, "Three Centuries of Prime Donne," singing the songs that made Jenny Lind, Gerster, Malibran and many of the other famous singers of past generations popular. The second half of her program will be a recital program singing those difficult, but beautiful arias for the coloratura soprano that so few can sing to advantage nowadays.

Among the male stars on the first series there will be three decidedly interesting individualities in addition to Charles W. Clark, the Amrican baritone and Fritz Kreisler always a favorite. In Josef Hofmann one recognizes one of the great pianists of the present generation. Los Angeles welcomed him first a number of years ago as a child prodigy, since that time he has been returning to us on an average of ecer ythird season, each time becoming more convincing in his art.

In Jean Gerady and Gabriel Ysaye,' cellist and violinist, with probably Andre Benoist at the piano the first series will be closed March 31. How many remember when the great Eugene Ysaye first came here years ago he brought with him the "prodigy Gerardy?" Then Ysaye, senior, was the same great artist he is today, willing and capable of sharing honors with others who proved themselves equal. From that tour a most intimate friendship was formed and as both are Belgians they have seen much of each other during the intermediate years, visiting at one another's homes and spending many of their holidays together. Later Gerardy came over in concert alone, and became one of the most popular instrumentalists before the American public. On that first tour he was married and has not since returned to visit us. Now for the season 1913-14 he comes back bringing Gabriel Ysaye, the talented, gifted son of Ysaye. The latter was on the coast last season with his father but naturally had no opportunity of proving his worth, except in several duets with the father. Even then though he showed the excellent training that the father has given him, and possessor of that rare personality that placed him en rapport with the audience at once he gained innumerable friends wherever he appeared. In this closing program of the first series one will enjoy, cello, violin and piano compositions of the old masters interpreted in most gratifying manner.

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MR. NEUMANN'S ANNOUNCEMENTS

Mr. F. Wight Neumann has just returned from his annual trip abroad. As usual he will present to the Chicago public artists of the highest rank and concerts and recitals will be given every Sunday afternoon commencing October 12 and ending the middle of May. Artists new in America and to be heard in Chicago under Mr. Neumann's management are Mme. Margaret Matzenauer, contralto, of the Metropolitan Opera Company, New York; Ottilie Metzger, leading contralto of the Hamburg Opera, and Carl Flesch, the distinguished Hungarian violin virtuoso.

The first concert under Mr. Neumann's management will take place Sunday afternoon, October 12, at the Studebaker Theater, and will be given by Mme. Frances Alda, soprano, assisted by Frank LaForge, pianist, and Gutia Casini, the young Russian 'cellist, who assisted Mme. Sembrich on her tour last season.

Helen Stanley, soprano of the Chicago Opera Company, assisted by Vera Barstow, violinist, and Harold O. Smith, accompanist, will be heard in a recital, Sunday afternoon, October 19th at the Studebaker Theater.

Clarence Whithill, basso, song recital,

Sunday afternoon, October 26, at the Studebaker Theater.

Mrs. Fannie Bloomfield Zeisler, annual piano recital, Sunday afternoon, November 2, at the Studebaker Theater.

The Paulist Choristers, Father W. J. Finn, musical director, concert, Sunday afternoon, Novmeber 9, at the Studebaker Theater.

Josef Hofmann, piano recital, Sunday afternoon, November 16, at the Studebaker Theater.

The Kneisel Quartet will give as usual three chamber music concerts, the first one, Sunday afternoon, November 23, at the Studebaker Theater.

Mme. Rosa Olitzka, annual song recital, Sunday afternoon, November 30, at the Studebaker Theater.

Francis Macmillan, violin recital, Sunday afternoon, December 7, at the Studebaker Theater.

Mme. Marie Rappold, soprano, song recital, Sunday afternoon, December 14, at the Studebaker Theater.

Joint recital, Simon Buchhalter, pianist and Rudolph Engberg, basso, Sunday afternoon, December 21, at the Studebaker Theater.

Mme. Teresa Carreno, piano recital, Sunday afternoon, December 28, at the Studebaker Theater.

Mr. Max Pauer, piano recital, Sunday afternoon, January 4, at the Studebaker Theater.

Mr. Carl Flesch, violin recital, Sunday afternoon, January 18, at the Studebaker Theater.

Mr. Leo Slezak, tenor, song recital, Sunday afternoon, January 25, at the Studebaker Theater. Mr. and Mrs. David Mannes, sonata recital, Sunday afternoon, January 25.

Mme. Alma Gluck, song recital, Sunday afternoon, February 1, at the Studebaker Theater.

Mischa Elman, violin recital, Sunday afternoon, February 8, at the Studebaker Theater.

Kneisel Quartet, second chamber music concert, Sunday afternoon, February 15, at the Studebaker Theater.

Mme. Ernestine Schumann-Heink, song recital, Sunday afternoon, March 15, at Orchestra Hall.

Mme. Otillie Metzger, contralto, song recital, Sunday afternoon, March 22, at the Studebaker Theater.

Kneisel Quartet, third and last chamber music concert, Sunday afternoon, March 29, at the Studebaker Theater.

Mme. Matzenauer, song recital, Sunday afternoon, April 12, at the Studebaker Theater.

Negotiations are pending with other noted artists and organizations, dates of which will be duly announced.

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Orchestra Hall.—Wessels and Voegeli announce a violin recital by Kubelik on Sunday afternoon, October 5, and a song recital by Nellie Melba on Sunday afternoon, October 12, at Orchestra Hall.

———♯♯♯———

Cheatham.—Miss Kittie Cheatham, the celebrated diseuse, is expected to return home from her sojourn abroad, in October, according to information received from her manager, Miss H. Johnston.

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Music News

Vol. 5. FIFTH ANNIVERSARY NUMBER, CHICAGO, AMERICA, FRIDAY, OCTOBER 10, 1913 No. 41.

Editorial

ABOUT MUSIC NEWS

Rather a lusty five-year-old, don't you think?

And best of all, many of the ills and vexations of childhood are now of the past—forgotten.

The things we stand for, the things we are trying to do; you know, and the plans of the current year have been so recently detailed in our columns that recapitulation is now unnecessary.

Today we only want to say "Thank You" to all who have helped, and to promise that we will try to deserve the endorsement you have given. Music News stands uncompromisingly for "America for Americans," and it believes fully that younger artists need more help than do those already established; we think, too, that the time must come when we shall pay our own artists and regard them as generously as we do the foreigners now.

But meantime, we stand for all good music from whatsoever source, and want to help a little in the evolution of every good idea.

———♯♯♯———

AS TO CIRCULATION

The building up of the circulation of a music journal, or in fact of any "class" paper is a difficult thing. If its content be made too technical it interests its own class only; if too flippant, in an effort to reach the great public, it interests musicians not at all.

Artists want only news of great events, students want only "educational" articles; the general public wants only stories.

To combine all these wants is difficult and to build up a circulation requires much time. All music papers know that, but not all will admit it.

The advertising public knows it, however, and no objection oftener greets the advertising agent for a music newspaper than this one: "Yes, but why should I advertise in a medium which reaches only other musicians?"

As a matter of fact the objection is not valid, for a paper which reaches musicians is read by musicians' friends and patrons, and an advertisement in these columns will be noted by interested people to a much greater degree than in a daily newspaper, for instance, where not one reader of a hundred ever glances at musical notes or advertisements.

However, Music News has always endeavored to get by a circulation of "samples" a thoroughly representative list of readers each week and just to show the extent and the importance of this feature we promised our advertisers last April that in six months, i. e., from April to October, we would distribute nine thousand sample copies to new lists.

During those six months a strict account was kept of sample copies sent out, and as an actual fact, the total number amounted to thirteen thousand, seven hundred and twenty-two copies.

These copies went by mail, by messenger and by express. Lists were secured of those interested in music, but not professionally engaged in it, in every part of the country and copies were sent to these lists. It is perfectly safe to say that every state has had its quota and equally it may be supposed that Music News' advertisers have reaped some benefit, even as we ourselves have done so in an enlarged regular subscription list.

This is giving real value to our advertisers and it is a sort of value we shall continue to give in ever increasing ratio.

THE "WATCH-IN-HAND" TEACHER

An European musician it was, who after a superficial view of the situation invented the phrase "Watch-in-hand teachers" and applied it unfairly to Americans, quite forgetting that in late years Germany and France have gained the reputation of standing for commercialized music quite as much as do the teachers of Chicago and New York.

The slogan, "Watch-in-hand" has been taken up by several music newspapers and the resultant editorials have been extremely foolish.

Why should a teacher who gives just what he is paid to give be considered any less worthy than any other worker who does the same thing?

The highest priced people in the world are those who can do the most work in a short time and if a teacher be absolutely prepared and thoroughly experienced he can give in a half hour all that any pupil can absorb in one lesson, and, if he is paid for a half hour why should he give more?

In many years' experience with teachers this writer has found always that the best were the most business-like, and it is equally true that the best pupils like best those teachers who are always "on time," who keep their appointments, and never give "overtime" to one pupil at the expense of the next, who, when he is compelled to wait past his appointed time often loses interest in the lesson.

Of course if a man is not vitally interested in his pupils he should not teach at all, but vital interest does not necessarily mean "over time lessons."

It does mean good lessons and it may also be proven in various things which any good teacher may sometimes be privileged to give his pupils, experienced advice, social help, etc., but "over time lessons" are more often a mark of indolent, careless teaching, than the reverse, and good pupils know this fact full well.

Music News

CHARLES E. WATT, Editor and Publisher

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The Fifty-sixth Musical Festival of Worcester, Massachusetts

By LESTER S. BUTLER

Final preparations for the concerts of the Fifty-sixth Musical Festival of this city, were begun at a public rehearsal in Mechanics Hall, before a fairly large and very attractive audience, Monday night, September 29, at 8 o'clock.

Verdi's Manzoni Requiem held the stage, with a chorus of 400 picked voices, the Boston Symphony Orchestra, Miss Florence Hinkle, soprano; Lambert Murphy, tenor; Herbert Witherspoon, bass; Mme. Schumann-Heink, contralto, being absent, under the baton of Dr. Arthur Mees. The rehearsal closed with the "Hallelujah Chorus," by Handel.

Following this, Tuesday morning, afternoon and evening, there were orchestra rehearsals, the evening being devoted to "St. Francis of Assisi," Evan Williams in the title role, supported by Arthur Philips, Reinald Werrenrath, John Barnes Wells, Mme. Marie Sundelius, Miss Mary Jordan, a chorus of children, semi-chorus of mixed voices, celesta, Arthur J. Bassett, the festival chorus and orchestra, with Dr. Mees at the conductor's desk.

So many people desired to attend this rehearsal, that it became necessary to close the doors, owing to the recent law and turn the disappointed would-be patrons away. Incidentally this would seem to point emphatically to the desirability of having an auditorium in Worcester large enough to accommodate a much larger audience than gathered for this rehearsal.

Wednesday morning there was an orchestra rehearsal, and in the afternoon the orchestra divided honors with a chorus from the high schools of the city, which gave an interesting and carefully prepared program under the direction of Charles I. Rice, director of music in the public schools. This feature of the Wednesday afternoon rehearsal has been the custom for several years, and is wholly commendable, giving as it does, an opportunity for these young singers to become acquainted with the accompaniment of an orchestra, and so prepare them for the time when they take position in the festival chorus, or stand before a Worcester audience to claim its homage as a festival soloist.

On the present occasion naturalness of voice quality, and a simple organ-like orchestral accompaniment marked the presentation of "Young Thoughts Have Music," E. R. Kroeger; "While You Sleep," Henry K. Hadley; "Weave In, My Hardy Life," Frank van der Stucken; "True Freedom," Margaret Ruthven Lang, Op. 38; "Tonight," David Stanley Smith; "Massa Dear," Arthur Johnson; "The Busy Lark," G. W. Chadwick; and "Blow, Blow, Thou Winter Wind," by Arthur Whiting. The second and sixth with the Chadwick number, were sung with fine intonation, and well-defined mood. All of the program was heartily applauded by a good-sized audience.

The Manzoni Requiem, by Verdi, was performed at these festivals first in 1880, Carl Zerrahn conductor, and with the present production, seven times since. This might be taken as confirming Brahms judgment that the work is that of a genius, and quoting in sense another's words, it is decidedly modern, "without sensationalism, but with fine poetic effect, there are applied in its architecture and its instrumentation musical means of expression, which the present time, following Richard Wagner, has begun to make use of systematically." And this is in the face of Hans von Bulow, who declared that it contained more than a hundred errors in musical grammar and in voice leading, but later made the amende honorable by saying that "the spirit is more than the letter." Thus have wise, but hasty critics, frequently been forced, by the success of a work, to publicly admit an error in their judgment.

And one would question that errors had been made in "voice leading" after a performance such as the one given before a capacity house, Wednesday night, by the festival forces. When the soloists, Miss Florence Hinkle, Mme. Schumann-Heink, Lambert Murphy, Herbert Witherspoon, appeared on the platform, applause sprang forth hearty and inspiring. A slight pause to enable a belated comer to be seated, and obeying the signal of Dr. Mees, the orchestra began the lovely short introduction to the "Requiem e Kyrie," (Grant them rest), the chorus entering with a beautiful pianissimo which was continued, with some crescendos, until the clear, impressive "Kyrie Eleison," by Murphy, thrilled the hearer, and Mr. Witherspoon's "Christe, Christe Eleison," with prayerful tone, followed by Miss Hinkle and Mme. Schumann-Hink, with voices tuned to the prevailing mood, gave the audience an apportunity to listen to such quartet singing as is seldom heard.

And the chorus sang splendidly. With few exceptions, the "spirit" of the work was maintained. The orchestra, at a few points, was overpowering, yet the "Rex Tremendae Majestatis," (King of glories), with its great tone-volume, produced the effect desired, without doubt, by the composer when he scored the work.

It were unnecessary to mention the work of the soloists in detail. Enough said that they received the laurel crown. But the "Mors Stupebit," (Death with wonder), of Mr. Witherspoon, the "Liber Scriptus," ("Lo! the Book"), by Mme. Schumann-Heink; Miss Hinkle's "Libera Me, Domine," (Deliver Me, O Lord), the great tenor solo, "Ingemisco," (Sadly groaning), by Mr. Murphy, were given such artistic interpretation that mention should not be withheld. The "Recordare Jesu pie," (Think good Jesu) duet by Miss Hinkle, and Mme. Schumann-Heink, was a sermon in tones, as was the "Lux Aeterna," (Let Light Eternal), by Mme. Schumann-Heink, Mr. Murphy and Mr. Witherpsoon.

Beautifully sung a cappella portions of

the work were heard with the utmost satisfaction, and as the softly chanted "Deliver Me," by the solo soprano, with the chorus, and the trembling chords from the orchestra sank into silence, it was realized that a great work had been superbly given.

An appropriate work, Beethoven's overture to Leonore, No. 3, Op. 72, began the concert. It was read by Dr. Mees so as to suggest the prevailing calm of perfect conjugal love. It also prepared for the devotional, tender mood of the "Requiem" that followed.

Thursday morning a rehearsal of the orchestra, Miss Eldridge, piano soloist of the festival, Mme. Sundelius, soprano, and Mr. Philips, baritone, contributed to the pleas-

ERNESTINE SCHUMANN-HEINK

ure of a goodly number of patrons, that braved a rainy forenoon, to be present.

Speaking of these festival rehearsals, it seems to be the policy of the management to make them as interesting, from a musical standpoint as possible, and the soloists are very generous with their art, this results in a rehearsal often becoming a concert, which the patrons seem greatly to enjoy.

The Thursday afternoon concert introduced two who were new, as soloists, at these festivals, Mme. Marie Sundelius, soprano, and Arthur Philips, baritone. She first sang the recitative, "E Susanna Non Vien," and aria, "Dove Song," from "Le Nozze Di Figaro," Mozart, with fluency and ease. Her voice is sweet, penetrating, without sharpness, and her gamut is free from serious inequality. She won much applause, which she acknowledged by several appearances upon the stage, but without singing.

Mr. Philips sang Diaz's aria, "Combein de Fois au Jour a Succede La Nuit," from the opera "Benvenuto Cellini," with authority and success. He has a pleasing voice which he uses with discrimination and effect. His hearers gave him ready recognition, but he responded only by appearing on the platform.

The orchestral numbers were Dvorak's "Symphony in E minor," No. 5, from "The New World," Op. 95. This was given an interpretation by Dr. Mees, interesting, and individual. The second theme of the first movement, with its repeated suggestion of negro melodies, particularly "Swing Low, Sweet Chariot," heard first as a song for the flute, and the second movement, with its beautiful solo for English horn, were moments of rare pleasure. Chausson's "Viviane," Symphonic Poem, Op. 5, beautiful music, and the Prelude to "Tristan and Isolde," (Wagner); with Liszt's "Dance in the Village Tavern, Mephisto Waltz," after Lenau's "Faust," were conducted by Mr. Strube.

Mr. Strube has sentiment and musicianship. His men seem to understand his desires and do their best to grant them. As a result the tone-picture presented to the listener is a true one of the work in hand, and this picture is painted without bluster and undue excitement. His reading of each of the works given under him at these concerts were demonstrations of the artistry of himself and the orchestra, and this is especially applicable to the "Dance in the Village Tavern," heard at these festivals for the first time, where the reading was so effective as to call to mind the amorous glances of Faust toward the "dark eyed peasant girl;" his hesitancy in making advances, even while urged by his companion, Mephisto, who laughs at his timidity; the wild dance with the maiden in his embracing arms, and the vanishing lovers into the "forest to revel in dreams of happiness,"

Thursday night "St. Francis of Assisi," by Gabriel Pierne, an oratorio for soli, choruses of men, women and children, with orchestra, was given its first American production.

Its premier was given under its composer at the Chatelet concerts, Paris, March 25, 1912, and critics spoke so well of it that it was performed the same year in several German cities.

The story of St. Francis, very briefly told, is that he was born at Assisi in 1182, of well-to-do parents. He was by nature of a cheerful, careless disposition, fond of fine clothes, and amusements with young men of his class. His parents aided him in the pursuit of pleasure, and greatly admired his princely manners and bearing.

At twenty years of age he had a serious illness, from which he rose a changed man. He declared poverty his bride, and made his aim to give relief and comfort to all, especially to the lepers in his vicinity and to the poor.

In the neighborhood of Assisi, St. Damian Chapel had fallen in ruins. This was a favorite spot to Francis. Here he heard a voice calling him to restore the chapel, and he took goods and a horse of his father, sold them and gave the money to the priest of the chapel. His father had him thrown into prison for this, but the efforts of his mother secured his release. On the advice of the Bishop he returned the money to his father. He then became a religious mendicant, gaining thereby the love of the people and the Bishop, who took him under his charge for awhile.

Francis soon gathered about him others who believed in the doctrine of Divine Poverty and founded the Order of Franciscans. About this time he met a young woman of the neighborhood, Clara, who became so much interested in his self-sacrificing life that she ran away and entered a convent, later founding the Order of Clarisses, which is an order of Poor Sisters.

Mr. Paul Hultman has appeared in more concerts in Europe and America than any other living Swedish pianist.

BRIEF COMMENTS FROM THE PRESS

The surprise of the evening was the pianist, Mr. Paul Hultman, who possesses a powerful, highly polished technic and temperament.—Minneapolis Journal.

Mr. Hultman suggested the renowned De Pachmann in lightness and flexibility of touch.—Jamestown (N. Y.) Morning Post.

Mr. Hultman is one of the most promising pianists of the day. His technic is, it seems, perfect and this combined with such subtle, artistic temperament placing him in perfect sympathy with the composer, combines to make him the real artist.—Jamestown Evening Journal.

The flexibility of his touch and ease with which he plays marks him as one of the most promising pianists in the musical world.—Red Wing (Minn.) Daily Republican.

His reputation which had reached us was of a pianist, an artist of the highest rank—and that reputation was not exaggerated.—Svea (Worcester).

As a piano virtuoso Paul Hultman was a real surprise. It would be difficult to find a greater "technic-equipment" than that he possesses.—Veckobladet (Minneapolis).

Mr. Paul Hultman, from America, proved himself to be a talented young pianist and is already the possessor of a highly developed technic.—Stockholms Dagblad.

One hardly dares say that anything is perfect, but his playing was certainly amazing.—Smalandsposten.

Mr. Hultman displayed a phenomenal technic and was equal to his great task. He also proved his ability as a composer. The audience filled the large auditorium to the last seat.—Falun Daily News.

Mr. Hultman's performance was received with a great demonstration.—Skofde "Billiogen."

Mr. Hultman displayed a phenomenal technic, playing, among other things, Schumann's "Faschingsschwank, Op. 26," and the "Mephisto Valses," the "Polonaise in E Maj." and "La Campanella," by Liszt.—Adrian Dahl in "Stockholms Morgonbladet."

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Francis was a great lover of nature and of animals. According to legend, his power over wild animals, his kindness to them, and his affection for birds, which came to hear his sermons, was extreme.

He became the subject of the infliction of the miracle of "Stigmata," the five wounds

EVAN WILLIAMS

of Christ, which Pope Alexander IV., and other witnesses, testified to having seen before and after his death, and this was accepted as a sign of divine favor and stimulated greatly the growth of the order bearing his name.

He was given the title of "The Poor One" by the Italian people, and is the most beloved of all the saints. He was canonized by Gregory IX, two years after his death, October 4, 1226, a few years less than 500 years ago.

These incidents are the subject matter selected by Nigond and Pierne for the oratorio, and one of St. Francis' most characteristic songs, "The Canticle of the Sun," is introduced into the second part of the work.

The scenes into which the prologue is divided are "The Youth of St. Francis," and "Francis and the Lady Poverty." The first part has the Leper, Sister Clare, omitted in the present production, the Birds; second part, the Stigmata, "The Canticle of the Sun," the Death of St. Francis.

The setting of the prologue is in the streets of Assisi, where the merry-making companions of Francis urge him to join them in their revels. He declines and they depart.

The orchestral introduction to the chorus that opens the prologue is full of peculiar harmonies and rhythms, was played in the usual masterly style of the Boston Symphony players. The chorus attack faltered slightly, becoming steadier with the onrushing music, and ending strongly, as John Barnes Wells, assigned the role of Friar Angelo, and for the incidental tenor solos, entered and sang the first solo of the work.

Mr. Wells is a newcomer but he was received graciously and deserved the praise given him. His voice is a pleasing tenor, his diction good, and he sings with tasteful expression. After a chorus urging Francis to join in the merry-making, Francis, Evan Williams, is introduced by the words, "Leave Me Tonight." From that moment interest centered in him and his portrayal of the scenes through which the saint passed, was marked by sincerity of purpose, nobility of ideal, splendid persistency to attain it, and a very large measure toward accomplishing his great task.

The solo, "Like to a Wind-swept Flower," ending the first part of the prologue, the scene with Lady Poverty, Miss Mary Jordan, contralto, a singer new to the festival, at the close of the prologue, produced the desired impression of the saint's abnegation.

The first part, first scene, opens with a

LAMBERT MURPHY

chorus of women's voices, "Ye Shepherds All, Dance on the Lawn," which was finely done by the first sopranos of the chorus. Following this Friar Leon, Reinald Werrenrath, sang "O Good Friar Francis, Great Joy Is Mine!" Mr. Werrenrath's work is always marked by sincerity, and his vocal equipment is adequate to any demand he puts upon it. In this "Leper" scene with Francis he commanded the admiration of his hearers, and divided honors with Mr. Williams. The "Leper" was Mr. Philips, and his work satisfied. His "I Was Vile, Crawling Vermin, Despised and Lowly," rose above the ordinary in dramatic intensity. This scene closed with the repetition of the opening chorus by a few sopranos, who sang beautifully.

Then the Birds scene. Mr. Werrenrath (Friar Leon) sang "Fierce the Relentless Sun Beats Down, Cruel, Unsparing." Then Francis (Mr. Williams) declares that he will preach to the birds flocking in a nearby field. Friar Leon seems to doubt his ability to keep them interested and is amazed when the birds listen. This duet introduces one of the most interesting features of the oratorio, the children as birds. At this production there were about sixty in the chorus. These were trained by Charles I. Rice, director of music in the schools of the city, who directed their singing at this concert, and the singing was distinctly pleasing. The words were clearly spoken, the rhythm well followed, and the vocal quality sweet and childlike. The chorus sang, "Light Is Our Wing, Gay Our Song," then single "Birds," Thrush, Redbreast, Sparrow, Lark, Linnet, Chaffinch, Nightingale, Warbler, Tomtit, Wagtail, Wren, represented by different children, uttered their song in praise of Francis. All of these children did surprisingly well. The scene closed with the birds singing "Farewell! Farewell!" and "flying" away in

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four groups. A delightful moment. Then came "The Stigmata." This was opened by an instrumental prelude descriptive of the powerfully dramatic scenes that followed.

Quoting from "Historical and Descriptive Notes," by Dr. Mees: "St. Francis in spirit is at Golgotha, a witness to the Crucifixion, the horrors of which fill him with untold suffering. He sees the Seraph and hears a voice calling him. He falls down in a swoon. Revived by his brother friars he tells them of the vision, and as they look at his hands and feet they beheld the stigmata, for which St. Francis gives fervent thanks."

Splendidly did Mr. Williams, Mr. Werrenrath, Mr. Phillips and Mr. Wells present this great drama. Beginning with Francis' "The Fierce Autumn Blast Assails Me," Mr. Williams sang almost continuously measure after measure of highly dramatic music, accompanied by the orchestra and chorus, where Pierne says "In this part the voices are treated symphonically, forming an integral part of the musical texture," sometimes with closed, then with open lips, with a discrimination of esthetic and dramatic values rarely attained. Mr. Philips as "The Voice of Christ," also used tasteful vocal coloring in his lines, and Mr. Werrenrath added strength to the portrayal when he sang.

FLORENCE HINKLE

The "Canticle of the Sun," as given by Mr. Williams, is unforgetable. In this the orchestral accompaniment is written in "organum," fourths, fifths and octaves, and is used to mark the ends of lines, so that the voice has no support. The melodic line is intervallic, not diatonic or scale-like; this makes it especially difficult of true intonation, Here Mr. Williams won a victory, and with the second inversion of the tonic chord by the orchestra at the end of the "Canticle," his tone rested safely on the third from the root. Truly a lesson in detail.

Sister Clare, Mme. Marie Sundelius, sang her role with that touch of sweet womanliness that the part seemed to demand. Without affectation, yet with sureness, and a lovely vocal tone, she sang "In Calm Now Repose Thee," and "Francis, Go with Me, for This Sun Is Too Fierce for Thee."

The Stigmata ended with the "Awake, Praise Ye the Lord," by a men's chorus.

Now the oratorio hurries to a close, ending with the chorus singing in softest pianissimo, "Alleluia," after the death of Francis, who was surrounded by Friar Leon, Friar Angelo, Sister Clare, the Lady Poverty, other friends, and the people.

The chorus, "Along the Path Where Cypress and Elder Hang Over," was the appropriate manner by which the composer leads to the passing of the saint. The dialogue between Francis, Friar Leon, Sister Clare and the Lady Poverty, is mingled with mourning voices of the chorus.

A touch of delicate beauty is added when the Birds sing, "Weary our wing, sad our song, Mourneth now each feathered rover, While o'er thy head we do hover, Fluttering band, clustering throng; Each bird hides in its narrow breast one frail heart that is sorrowing; Above, beneath and east and west, Here we await thy spirit, little children of God! Francis."

The impression received from a first hearing of this work is that there are passages of wonderful beauty scattered through it. The instrumentation is made to strongly suggest natural phenomena, as the celesta, played at this production by Arthur J. Bassett, with the strings in harmonics, does the flight of birds; scale passages ascending and descending rapidly to suggest the sun's fiery heat: the use of the stick of the violin striking the strings, and the xylophone, to suggest the Leper's rattle, and a short motive given to the 'cellos and basses, which, says Dr. Mees in "The Notes," "One is tempted to associate it with the blows of hammers and mallets as the cross is raised and fixed in the ground." It is not venturesome to say that rarely is a work of such magnitude given so well at a first performance. Dr. Mees conducted.

Friday morning the usual rehearsal took place, and Mr. Williams, Mme. Schumann-Heink, Mr. Witherspoon and Miss Jordan were the soloists.

At the Friday afternoon concert the strong attraction was Miss Alice Eldridge, the young Boston pianist, who played the Liszt E Flat Major Concerto with an authority and mastery of technical difficulties, that is pregnant with possibility for her future as a concert pianist. Especially noticeable were the clearness of her scale-passages; sonorousness of her chords; delicacy of arpeggi; tasteful and artistic use of the pedal, and her steadiness of tempo. She was emphatically recalled and added a most poetic number to her program.

The full program was:

"Scheherazade" Symphonic Suite after "The Thousand Nights and a Night," Op. 35..... Rimsky-Korsakoff

Piano Concerto in E Flat Major .....Liszt
Miss Alice Eldridge

(Vocal Selection)
Miss Mary Jordan

Tone Poem "Death and Transfiguration" Op. 24.... Strauss

The orchestra under Gustave Strube gave a first festival performance of the Rimsky-Korsakoff Suite, which is a work of varied rythms and tonal figures, that were brought clearly before the mind by Mr. Strube's reading. The other orchestra numbers were similarly presented.

Artist night (Friday) was a repetition of the pleasure to an audience which all

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Order of the composer.

that took part have invariably given at these concerts.

The program was:

Overture Le Carnaval Romain .....Berlioz
"Non Piu Andrai" from "Figaro".....Mozart
Mr. Herbert Witherspoon
Suite for String Orchestra.....Bach-Bacherich
"Total Eclipse" from "Samson".....Handel
"Sound an Alarm" from "Judas Maccabaeus"..Handel
Mr. Evan Williams
Suite. Omar Khayyam.....Arthur Foote
Recitative and Aria "Vitellia" from "Titus"....Mozart
Mme Ernestine Schumann-Heink
Intermezzo from "The Jewels of the Madonna"....
..... Wolf-Ferrari
"Flower Song," from "Carmen".....Bizet
Mr. Evan Williams
Southern Fantasy .....Humiston
Air of the Drum Major from Le Caid.....Thomas
Mr. Herbert Witherspoon
"Autumn" .....Glasounow
Recitative and Aria "Gerechter Gott" from "Rienzi"
..... Wagner
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Final Chorus, "Hallelujah Chorus".....Handel
Festival Chorus and Orchestra

Encores and roses were the tributes of the hour. Beautiful lyrics sung by Mme. Schumann-Heink, Mr. Williams and Wagner's "Evening Star," by Mr. Witherspoon at their second appearance, increased the enoyment of the night, and the popularity of the singers. Mr. Strube lost nothing by comparison.

In overture or accompaniment his control over the orchestra was evident, and that splendid body of players have another sprig of bay in their keeping.

Arthur Bassett's accompaniments for Mr. Williams sustained the high artistic excellence of the evening.

The festival ended with the great chorus singing the "Hallelujah Chorus," from the "Messiah." Dr. Mees conducted.

During festival week with the exception of Thursday morning, when it rained, the weather was favorable to good audiences, and Thursday and Friday nights every seat in the hall was sold, and would-be patrons turned away.

The management is receiving many deserved congratulations for its foresight in securing such a quartet as appeared in the requiem, as well as for selecting Mr. Williams for the title role in "Francis."

The great festival chorus gave evidence of improvement in the fluidity of its singing, and its pianissimos were nearer the truth than has before been observed. Improvement was apparent, too, in the relative power of its crescendos. The "thick voice" of the women in the higher reaches being less noticeable. This makes for progress and greater musical triumphs in the future.

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WORCESTER, MASS.

After one year of successful work the Virgil Pianoforte School of Worcester, Mass., using the method of Mrs. A. M. Virgil of New York, commences its second season, affording its pupils many advantages over those of the past.

The piano instructors are: Frederick W. Bailey, organist and director of music at Piedmont Congregational Church, and Grace Bertha Davis, pianist and accompanist, also organist of First Congregational Church, Shrewsbury. The vocal instructor is Miss Ernestine Harding of Boston, who is soprano soloist at Piedmont Church.

It has been proven that frequent public performance is a great stimulus to pupils. So this season recitals will be given each month, at which pupils, parents and friends will be welcome.

The school is pleasantly situated at 19 Pearl street, in the heart of the city, affording beautiful studios, a comfortable waiting room and recital hall.

Piedmont Church is well equipped with musical organizations. It has a famous organ, splendid quartet, a choral union of forty voices which sings once a month, when oratorios or cantatas are given; and a girls' choir of forty members that sings at one Sunday morning service each month and on other special occasions.

. . . . . .

Mrs. Carolyn King Hunt, pianist and teacher of Boston and Worcester, held an informal at her studio, Worcester, after the festival concert Friday afternoon. Many festival people were present and noted musicians from different parts of the country.

Festival Artists Sing in the Schools

Following a custom promoted by Charles I. Rice, director of music in the schools, Mme. Sundelius sang for the pupils in each of the four high schools and Henry Eichheim, violinist, formerly of the orchestra, gave a program for them. Arthur J. Bassett, pianist, accompanied. William H. Cook lent his motor car for the morning.

Mr. Eichheim played "Chanson et tavan," Couperin, and "Caprice Viennois," Kreisler. Mme. Sundelius sang "Pierrot," Rubner; "Swedish Folk Song" and "Se seran rose," Arditi. She told the pupils that she had chosen the first because a high school girl had written it. She gave a little waltz song for encore at the close.

President William H. Cook of Worcester County Musical Association entertained at dinner in the Bancroft Hotel for the festival artists and other friends, including Mr. and Mrs. Arthur J. Bassett, Mrs. Wyllys Russell, Dr. ad Mrs. Arthur Mees, George W. Child, Jules Jordan, Providence, Mr. and Mrs. Paul B. Morgan.

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MUSIC TO COME

(Under this caption Music News will hereafter schedule all announcements received by Tuesday noon of each week.)

Saturday, October 11

Kimball Hall, 3:30, Charles La Berge, baritone, and Ramon Girvin, violinist.

Sunday, October 12

Orchestra Hall, 3:30, Mme. Nellie Melba, song recital.

Orchestra Hall, 7:15, organ recital prelude to Sunday Evening Club services.

Thursday, October 16

Columbia School Recital Hall, 8:15, program by Ludwig Becker, Winifred Lamb, Monica Graham Stults, A. Cyril Graham, Arthur Middleton and Arthur Granquist.

Friday, October 17

Orchestra Hall, 2:30, first afternoon concert, Chicago Symphony Orchestra.

Saturday, October 18

Orchestra Hall, 8:15, first evening concert Chicago Symphony Orchestra.

Columbia School Recital Hall, 3:00, program by Joseph Kitchin, Florence M. Granquist and Arthur Oglesbee.

Sunday, October 19

Auditorium, 3:00, benefit German Hospital, Geraldine Farrar, Clarence Whitehill and Fritz Kreisler.

Orchestra Hall, 3:30, Maggie Teyte, song recital.

Whitney Opera House, 3:30, Sidney Silber, piano recital.

Sunday, October 26

Studebaker Theater, 3:30, Clarence Whitehill in song recital.

Wednesday, November 26

The Auditorium, 8:15, opening of the Chicago Grand Opera season.

———♯♯♯———

APOLLO CLUB

Haydn's "Creation" in its entirety, was last sung in Chicago by the Apollo Club ten years ago. The revival of the "Creation" by the Apollo Club Sunday afternoon, November 9, in the Auditorium Theater is most interesting. The solo artists engaged are Florence Hinkle, soprano; Morgan Kingston, tenor, and Herbert Witherspoon, bass. The club's full roster of 300 singers will sing the choral parts and the Chicago Symphony Orchestra will furnish the accompaniments.

———♯♯♯———

Pilzer.—Maximilian Pilzer, the popular New York violinist, who has appeared recently in concert with Mme. Melba, is to play the following dates: October 17, Rahway, N. J.; 21, Freehold, N. J.; 28, Wilmington, Del.; 30, Allentown, Pa.; 31, Wilkes Barre, Pa.; November 6, Bethlehem, Pa.; 13, Mt. Vernon, N. Y.; 20, Burlington, N. C.; 21, Durham, N. C.; 28, Greensboro, N. C.

———♯♯♯———

Baton Club.—The first meeting of the Baton Club of Chicago for this season, will take place next Monday evening at the Boston Oyster House. A banquet will be served at 6, after which a lecture on "Unaccompanied Music" will be given by Eric De Lamarter.

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ON VOCAL ART

WRITTEN FOR MUSIC NEWS BY EMMA VON ELSNER

In reference to a recent discussion in a Chicago Sunday paper between a scientist and a prominent vocal teacher concerning the voice, I wish to say a few words. When there is today contradiction among vocal teachers and writers as to the correct way to use the voice, how can the truth be established? Reading the article above referred to, one would be as much in the dark as to the science of tone production as he was before. Thus it has ever been with all articles and theories on vocalization.

The first requirement of vocal teachers is that they should have a perfect conception of pure tone. Their ear must be so keen that the slightest impurity will be detected. Only by possessing this gift and the ability to impart can they hope to bring to perfection voices under their control. Pure tones are absolutely unforced tones. They can be big, resonant and beautiful, and still be produced with no perceptible effort. With hundreds of vocal teachers here in America and abroad we have only a few (even professional singers) who use their voices correctly; who understand and employ the bel canto style of singing. Among those who are master of this art I can mention: Tetrazzini, Nordica, Bonci, Lilli Lehman (as I heard her a few years ago), Constantine, Plancon, Campanari, Sammarco, Amato, and of the younger singers, Alma Gluck. This list could be extended, but the names given are sufficient to demonstrate the method of the old school. Many vocal teachers today are making from five to ten thousand dollars a year. They are fine musicians, understand phrasing, can teach their pupils interpretations and coach them on songs and opera, but all this before a foundation is laid or the pupil has a perfect scale as to attack and intonation.

Unless a pupil has absolute control of the voice and can take his tones from the waist line spontaneously and freely, and can crescendo and diminish on a tone, or a succession of tones without forcing or pushing them, then only is he ready to be coached on opera or song. We do not expect a pianist or a violinist to play difficult compositions without first acquiring a perfect legato. Why then do we expect a singer to sing songs or be an operatic star without these essentials?

Today we hear the remark that the old Italian method is no longer needed; that the tastes of the people have changed; they want the declamatory, dramatic effects. Is it possible that beautiful, pure tone is no longer admired or pleasing to the ear? Is it not expected and demanded of the pianist, violinist and other instrumentalists, to have a pure tone? Why has not time made it necessary for them to strive for this pure legato scale and perfect intonation? But, with all the talk, one cannot help observing what effect singers with the tones of a Tetrazzini or a Bonci have upon the public; how they startle; how the people wonder if they are listening to a singer of the present day, or if the great singers of the past have appeared among them and they are listening to a voice of the long ago! Many singers today are fine musicians, are artists in interpretation, but they are tense; can not let go. They cannot play with their tones upon the breath. They know nothing of economy of breath. This freedom of production is so rarely heard that it is deplorable. Today we have only Tetrazzini as a coloratura, who can sing the old operas with the method of a Grisi or a Malibran. Either pupils are not willing to take the time to have a foundation laid, or there are only a few teachers who are teaching the old Italian method. To give power, strength and beauty to the voice it must be supported by the lower and larger muscles. The smaller muscles, as the tongue, lips and chin (jaw) are merely for diction and for enunciation. Only by relaxation of these muscles can the breath be utilized economically and the consonants be absolutely free—not down against the teeth or pushed into the nasal cavities. The frontal part of the face, as between the eyes, is the true resonant cavity, but the tone must not be placed there; it goes there itself by the action of the lower muscles. The part between the eyes and across the upper jaw or cheek bones is merely the sounding board.

Managers are vainly trying to find singers who can sing the old operas. What makes this condition? Even in this practical age one sees that the love for a pure tone still exists, whether produced by a human instrument, or that of wood or brass. What entrances and holds a De Pachmann audience but the singing, legato style of his playing? Despite his eccentricities and much criticised manner upon the stage, all is overlooked and forgiven by the true lovers of music, and the delicate, smooth rendition of all his numbers is listened to with breathless enjoyment. They drink in the clear, limpid tones which he brings from the piano. It seems not like the piano played by the conventional pianist—no jarring of strings is heard; the power seems to come from his soul, and impresses the listener with the thought that he feels kindly towards the instrument before him which helps and enables him to express what he sees in imagination. His playing reaches the heart and impresses with its coloring as do the colors in a master landscape painting. So it should be with a singer—to put the same coloring into the voice. But this is seldom heard. The inability of a pupil to recognize the difference between a forced or free tone is the great drawback to rapid advancement. Unless they hear and feel when the tone is right, no teacher, however hard he may try, can make a singer out of such an one—no more than can a great pianist be made of every pupil who has instruction from a piano teacher. The majority of vocal students are handicapped largely by not having suf-

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ficient breath. With such pupils the work is slow and discouraging, as development takes time and patience. On the other hand, some students have so much breath and strength of lungs and body (as is mostly the case with the male sex) that it is hard to subdue their power and have their singing muscles develop gradually. Their strenuousness causes them to contract the muscles, which greatly impedes progress. This is one reason we have no great American tenors, and I might say no great German tenors (those who are masters of the bel canto). With such natures the big tone seems to be the only thing worth striving for; just as though the big tone, with the raising of the shoulders, and perhaps a dramatic expression on the face expressed anything in song. It was owing to the good judgment of Bonci, and other tenors of his class, that he did not follow the tendency of his sex—to always think of loudness and the heroic attitude. Caruso had abundance of breath, but to this day lacks poise and elegance. The big tone, strenuous manner and beautiful voices have pleased the multitudes, but not so much the refined music lovers. It is owing to his great bellows that he has been able to keep his voice, for, allowing his emotions to express what his head should express would have ruined any voice in a less robust constitution than Caruso's. But tenors like Bonci and Constantine never allow their emotions to cause them to forget that intellect (brain) alone is what they should depend upon for expression.

THOUGHT is the keynote to intellectual and sane singing. Caruso understands the bel canto, but does not always use it. In the first place, it is not in harmony with his nature. It pleases him to strive for effects and gain applause by his vigorous manner and more vigorous tone. Cool head and warm heart are qualities few singers possess. Caruso runs wild at times; his attitude lacking poise or refinement. The box office fixes his salary. Whatever he does unbecoming a true artist, he holds the public by the beauty of his voice. One can truly say it is the most beautiful voice in the world, but it would be a dangerous experience for other tenors to follow Caruso's style and method unless they possess as glorious a voice as his and the abundance of breath and strength of muscle to support it. Caruso is peculiarly gifted.

Unless teachers and pupils manifest more interest in pure singing; the disposition to achieve dramatic effects with poise—which means control of body by the mentality, there is danger of the greatest of all arts becoming extinct, or rather the pleasure of hearing singers with pure tones will remain as it is today (a rare treat) and we will have to be content with the broken, uneven scale and forced tones of the singers of the present day—trained in the hurried commercial system the majority of teachers employ.

———♯♯♯———

St. Peters.—The first festival service at St. Peters will be given on Sunday evening, October 19.

MARY GARDEN

Cleofonte Campanini, general director of the Chicago Grand Opera Company, writes from Parma, Italy: "Mary Garden again heads our list of sopranos and will make at least one appearance in each of her favorite roles. She will also be seen in "Monna Vanna," which is entirely new to America. This work has gained considerable popularity in France, and is in every respect worthy of production. Musically, it is most interesting, and it affords Miss Garden a great opportunity of displaying her great talent as a singing actress. Associated with her will be Lucien Muratore. I also propose to revive for Miss Garden, Massenet's beautiful "Manon," the title role of which she plays with infinite charm, and in which Lucien Muratore, who will sing the principal tenor role, is an ideal Des Grieux. Hector Dufranne will play Lescaut. I feel quite safe in predicting a great success for this revival. I shall also revive "Pelleas and Melisande" for her. Last year I received many inquiries, requesting this opera, and I believe performances of work so artistic and so interesting, and performed so perfectly by Miss Garden and others concerned, cannot but add to the distinction of the artistic achievements of our organization."

———♯♯♯———

Virgil.—Mme. Virgil of the Virgil School of Music in New York, is presenting several pupils in a piano recital, this afternoon (Friday) at the studio at 42 West Seventy-sixth street, New York.

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FLORENCE HINKLE'S GROWING POPULARITY

After singing at the Worcester (Mass.) music festival, during the week of September 29, Florence Hinkle went to Aurora, N. Y., where she opened the season of recitals at Wells College. This was Miss Hinkle's third engagement at the Worcester festival.

This favorite American soprano, spent the summer motoring through New England. She visited evey state in that section. While in Massachusetts, Miss Hinkle sang at a musical given at the Beverly Farms estate of Mrs. Lewis Shaw of Boston.

Miss Hinkle's bookings for the new season will greatly surpass her record of previous years. Besides the engagements for recitals she is to appear at many oratorio performances. At Worcester, she sang in the performance of Verdi's "Requiem" in commemoration of the hundredth anniversary of the great Italian composer's birth.

A CHICAGO CRITIC'S OPINION

"In a concert recently given at the Fine Arts Theater in Chicago, Mrs. Edith Kramer Stern was heard in the glittering 'Polonaise' from the opera of 'Mignon' and at once proved her right to be classed with the most effective of coloratura singers.

"Her intonation was clarity itself and her shading was remarkably well controlled—

EDITH KRAMER STERN

the power ranging from a splendid forte to the most refined of pianissimos at will.

"The tricky rhythms of this most difficult number were perfectly maintained and the brilliant color was conserved to the full—staccati, chromatic scale and difficult skips were all manipulated with the greatest of ease and at the conclusion of the number Mrs. Stern was recalled several times and given the warmest possible assurance that she had pleased her audience to the utmost.

"This young singer has advanced amazingly in her art the past few months and if her success at the Fine Arts Theater be any criterion it is certain that she has now established herself firmly with the public and that she will henceforth be in frequent demand in concert.

"Her repertoire is said to be an unusually large one and it contains much of the modern French School besides the usual list of German lieder and a long program of songs in English text."

Miller.—"The Recent Revolution in Organ Building," by George L. Miller, Fellow of the Royal College of Organists, has just been sent out by the Charles Francis Press, of New York.

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In Home-Land this Season: Fall Months in the West: After Holidays in the East.

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Knoxville, Tenn., Daily Sentinel:

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HOME OF THE BLISS SCHOOL OF MUSIC

Miss Jennie Maud Bliss, the director, has long maintained a piano school in Oak Park and is known throughout the vicinity as a splendid teacher.

In the new school she has associated with herself Permelia Gale, a fine singer and teacher of voice, Mr. Edwin Schneider, a concert pianist and accompanist who is known all over America, Day Williams, one of the best local 'cellists; George Bass, a fine violinist, and other teachers, including Clara Page Ongawa, voice; Anna Marion Thompson, piano; Beatrice Henry Piano; Ethel Robinson, dramatic art; David Jacobs, violin; Henry F. Meyers, banjo and guitar; Allen Center, Herman Krogman, Charles Lundstrom, John Cutteridge and Arthur Rice, orchestra instruments.

The building of the Bliss School contains attractively furnished studios which are well equipped, for the needs of the school. The entire lower floor has separate studios which may be thrown together, forming a large room suitable for recitals, musicales, and lectures on musical subjects. Arrangements are being made this year for a course of lectures on the history of musical form, the development of the symphony, sonata, opera, and music drama, interspersed with interesting talks on the different composers, playing on the piano, parts from their different masterpieces.

Three series of recitals will be given, the programs being furnished by pupils of the various departments.

CHARLOTTE PETTIBONE

A Chicago critic, who recently heard Miss Pettibone in Austin, wrote of her work as follows: "Miss Pettibone is that rara avis, a pianist of ample power and great technical equipment who yet has the discretion and the good taste to hold her work to absolutely musical tonal quality. She never forces the instrument and never, for one moment, allows you to forget that piano playing is intended always to be beautiful and should never degenerate into mere forcing the instrument to its greatest speed and sound capacity. She has an excellent cantabile and her melody line is conserved and shaded as clearly and as beautifully as it should be by the most beautiful of voices; withal she has great facility and power, so that, when the music requires it, she is fully able to add brilliancy and glitter."

CHARLOTTE PETTIBONE

J. E. WILFORD

Mr. J. E. Wilford, whose work as a teacher of piano and voice has so developed in Maywood that he could fill his time to repletion in that suburb, still retains his Kimball Hall Studio and has there four half days of solid bookings. Mr. Wilford is thoroughly progressive in methods and offers many opportunities to his pupils for public appearances.

J. E. WILFORD

Paulist Choristers.—The Paulist Choristers of Chicago, Father William J. Finn, C. S. P., musical director, will be heard in a concert Sunday afternoon, November 2, at The Studebaker under the management of F. Wight Neumann.

Musical Advance.—The first copies of The Musical Advance, a new musical monthly, published in New York, are at hand. It is very handsome in form and full of interesting matter. Success!

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LIEBLING COMPOSITIONS

Following is a list of the favorite compositions by Emil Liebling, the renowned Chicago pianist, composer and teacher, and for general convenience it is arranged in order of difficulty and in appropriate groupings.

Mr. Liebling's compositions are in the style of the best salon music, such for instance as the popular works of Moszkowski, Godard, Bendel and Loeschhorn. They are perfect in form, always melodious, practical and pianistic. Such works as the "Gavotte" and "Spring Song" show charming contrapuntal device, and all are excellent for finish and technic, while many of them, notably the "Florence Waltz" and "Serenade" have become world famous for their effectiveness in concert use.

The revisions of the various studies are among the best of their kind.

In conjunction with W. S. B. Mathews, Mr. Liebling published a Dictionary of Music (John Church Co.) and a collection of graded piano pieces—Graded Recreations, Books I and II (Church Co.). Mr. Liebling is also the associate editor of the American History and Encyclopedia of Music, published by Irving Squire Co.

ELEMENTARY GRADE

"Allegretto," "Caprice" and "Romance," Op. 32, (Summy).

Three "Rondinos," in C, G and F, Op. 37, (Summy).

PURELY TECHNICAL

"Complete Scales, with Fingerings and Explanatory Preface," Op. 13, (Schirmer).

INTERMEDIATE GRADE

"Commonwealth March," (John Church Co.)
"Cradle Song," Op. 23, (Brainard).
"Canzonetta," Op. 26, (Church).
"Manuela," "Air de Ballet," Op. 29 (Church).
"Valse Impromptu," Op. 38 (Schirmer).
"Princess Waltz," Op. 42, (Church).

MODERATELY DIFFICULT

"Feu Follet," Op. 17, (Schirmer).
"Album Blatt," Op. 18, (Schirmer).
"Kensington Waltzes," Op. 19, (Ditson).
"Romance Poetique," Op. 20, (Brainard).
"Madeleine Waltzes," Op. 27, (Church).
"Spring Song," Op. 33, (Church).
"Serenade," Op. 34, No. 1, (Schirmer).
"Lolita," Op. 40, (Schirmer).

ADVANCED

"Meteor Galop," Op. 10, (Schirmer).
"Gavotte Moderne," Op. 11, (Schmidt).
"Romance Dramatique," Op. 21, (Brainard).
"Valse Poetique," Op. 31, (Church).
"Elfin Dance," Op. 34, No. 2, (Schirmer).
"Second Menuet," Op. 35, (Schirmer).
"Valse Etude," Op. 36, (Schirmer).

DIFFICULT

"Florence, Valse de Concert," Op. 12, (Schirmer).
"Menuetto Scherzoso," Op. 28, (Church).
"Mazurka de Concert," Op. 30, (Church).
"Scherzo," Op. 40, (Schirmer).
"Concert Polonaise," Op. 41, (Schirmer).

REVISIONS

Loeschhorn's "Studies," Op. 65, 84 and 66 (Brainard).

Heller, "Studies," Op. 45, 46, 47 (Brainard).

Graded Course, "Czerny Studies," Three Books, (Presser). Completely fingered, phrased and carefully graded.

VOCAL

"Adieu," song for soprano or alto, Op. 14 (Schirmer).

"Dost Thou Remember," song for tenor, Op. 22, (Brainard).

VIOLIN AND PIANO

"Cradle Song," Op. 23, (Brainard).

G. Schirmer of New York has published a very interesting and brilliant arrangement by Mr. Liebling of Chopin's "Etude," Op. 25, No. 9, under the name of "Salon Etude." Lack's "Song of the Brook" and Godard's "Pan's Flute," have also been revised by him for teaching purposes, published by Summy and Ditson, respectively, and the S. Brainard's Sons Co. have printed a collection of practical teaching pieces, selected and revised by Mr. Liebling under the name of "Twelve Piano Lessons."

RETURN OF MR. STOCK

Mr. Karleton Hackett writes as follows about Mr. Stock in the Chicago Evening Post:

"Frederick A. Stock has come back again with a trunk pretty well filled with the most recent masterpieces of the musical genius of Europe, but feeling on the whole rather dubious as to the quality of mastership which will be revealed when they are played. The only thing about which we found him enthusiastic was over the performances at the Prinz Regenten Theater in Munich.

"'These were really fine, something absolutely out of the ordinary,' he said, 'but talk of the increased cost of living, they have advanced the prices there, and now they make you pay 25 marks, more than six good, hard American dollars, with 40 pfennig additional for the program. It used to be bad enough at the old price of 20 marks, but now it is serious and everything else is going up the same way. As soon as President Wilson has finished with regulating the tariff over here, the kaiser ought to see if he can't persuade him to go over to Germany and do the same thing, for they need it about as much as we do.'

"'They never could give that Munich festival if it were not for the American people. The audience at the Prinz Regenten was about 75 per cent Americans; you could tell it everywhere you looked, for all about you, in the theater, in the restaurants and wherever you went you heard nothing but English. It is astonishing and then something worse, the way the Americans crowd over there and spend money, while you don't see any Germans in the theater at all. You know that at the Hotel Adlon, in Berlin, they tell that a German got in there by some mistake, but had to leave without engaging a room because he could not find anybody in the place who could speak German and he did not know any English.'

"'Munich is delightful in the summer, and I don't refer exclusively to the beer either, tho I heard of many who thought it very good; but you find a number of French, Italians and Russians there, and all of them interesting people, so that you get a taste of what is going on in the whole of Europe. Musically, things are pretty much at a standstill. Of course there is Richard Strauss, who must be recognized as the head, but he has said no really new thing in these last years, tho I think the American public will like his "Rosenkavalier" immensely—when they hear it. I heard it again this summer, beautifully given in Munich under his direction, and it is sparklingly brilliant, with fetching melodies and delightful fun; but they will have to cut it over here, for the performance lasts four solid hours. Whew! in the summer, at a festival performance, we will stand four hours of "Die Goetterdaemmerung," but not the "Rosenkavalier," and the time will come when they will take some big slices even out of the Ring, which will go all the better for it.

"'Schoenberg! Well, he is getting a following as the one man who is doing something new—but have patience for a few weeks now and we will know something about it from our own ears. It will be as new to us as to anybody, for I did not hear one of his works this summer, as there was no place to hear. Except in Munich there was nothing in all Germany, and there only the opera.

"'Now we have to buckle down here and see if we cannot do something for ourselves. When the National Academy comes here for its meeting in December we ought to give them a big American program, with our own composers to conduct in person—Chadwick, Converse, De Koven—and show them how alive we are. I will get to work on the program at once, and we will make a fine one too.'

"So in a couple of weeks we shall be in the thick of it again, with everybody mighty glad to feel the pull of the harness once more, for an old stager is not content to stay long in the green pasture with nothing to do but kick up his heels. Mr. Stock looks to be in the best kind of trim for a hard winter's work and glad to find himself back 'home.'

"He has brought from Europe the following novelties, the greatest number of which, or as many as is advisable and convenient, will be given during the coming season.

GERMAN-AUSTRIAN

Festival Prelude for orchestra and organ ..... Richard Strauss
Romantic Suite ..... Reger
Five small pieces ..... Schonberg
Symphony in B minor ..... Volbach
Fourth Symphony ..... Mahler
Fifth Symphony ..... Bruckner
Markische Suite ..... Kaun
Carneval Overture ..... Braunfels
Overture, "Reinicke Fucha" ..... Bieyle
Small Suite ..... Sekles
Sinfonietta ..... Korngold
Violin Concerto ..... Noren

SWISS

Bocklin Symphony ..... Hans Huber

SCANDINAVIAN

Swtdish Rhapsody ..... Alfven
Suite, Meister Olof ..... Tor Aulin

RUSSIAN

Symphonic Poem, "Prometheus" ..... Scriabine
Ballet Suite ..... Paul Juon

FRENCH

Suite, "Island Fishers" ..... Pierre Maurice
Symphony in C major ..... Dukas
Gigues ..... Debussy
Viennese Rhapsody ..... Florent Schmitt
Symphonic poem, "Souvenir" ..... D'Indy

AMERICAN

Symphonic Legend ..... Schelling
Symphonic Poem, "Ormazd" ..... Converse

ENGLISH

Symphonic Poem, "Ulalume" ..... Holbrook
"Falstaff," a character study ..... Elgar
"Life's Dance" ..... Delius
Overture to a Greek Tragedy ..... Bantock

SPANISH

Symphonic Poem, "Dante" ..... Granados

ITALIAN

Suite, "Piemontesi" ..... Sinigaglia

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CHRISTINE MILLER

Music News considers it a privilege to copy the following comments on Christine Miller from the Paris letter in the last Musical Leader:

"Christine Miller was in Paris all of August, and her stay was much enjoyed, not because she treated anyone to her singing, because she did not, but because of the expression of her original and independent views on almost every current subject. She is such a loyal American and she has such a clear view of European conditions as they strike her, that it is refreshing to hear her ideas and convictions.

"For one point, Miss Miller is almost an object of curiosity because she did no shop-

CHRISTINE MILLER

ping while here. But to repeat her own words: 'I expected to get several gowns and to buy various articles in Paris, but what I saw at my first day's looking about showed me that things were no cheaper than in America. Before taking any steps or giving any orders, I began to think of the experiences of friends here—how difficult it is to get just what one desires, how I might be compelled to take a dress after it had turned out unsatisfactory, in many ways how a foreigner would be at the mercy of the tradespeople; so after reflecting I decided to wait till I reached home and could find what I wanted at my door without bothering to be detained at customs on landing.

"'I don't care for Paris styles, at least what I've seen this time, and I am convinced there are no dressmakers in the universe as good and reliable as our own. The manner in which Americans are 'held up' by shopkeepers who seem to think us all millionaires in disguise, is as unjust as it is humiliating. Anyway, the poor workmanship and the high price does not make the garment worth while. Americans are coming to realize this fact slowly and surely. Europe may be and probably was cheap twenty years ago, but with the march of industry and with strikes, it now compares quite uniformly with the States in cost of living.

"'My summer abroad has only accentuated what was impressed on me somewhat on my first visit to the Continent, that America is up with Europe in every way except art. The high standard put on music and the number of good artists heard in the United States has educated the people and disciplined them so that only the best satisfies. All the capable artists go to America and really the only fine music heard this summer was at Bayreuth, and there the artists have mostly been in America, and their voices were more or less familiar.'

"Miss Miller was supposed to give her voice a rest while here, but her accompanist spent the morning with her and until lunch, this singer worked hard, for, as she said, she is anxious to learn modern French songs on the native soil, and her accompanist, who was a splendid coach, gave her valuable suggestions. 'I am only choosing what I really like of these modern music-makers,' said Miss Miller. 'Some of them I don't care for, not enough to cultivate a taste for their works, even though everyone else is singing them. I have chosen good songs and those that appeal to me, and these I shall use on my tour.'"

———♯♯♯———

AMATEUR MUSICAL CLUB

The first concert of the Amateur Musical Club season will be for active members only and will take place Monday, October 13, at 2:30 p. m., in the Assembly Room, Fine Arts Building. This will be preceded by a business meeting at 1:30 p. m. The program is arranged by Mrs. W. A. Alexander, Mrs. Elizabeth Garnsey Harvey. Members taking part are Mrs. Iva Bigelow Weaver, Miss Amy Keith Jones, Miss Edith Maldwyn Jones, Miss Clara J. Rubey, Miss Florence Hodge, Miss Susie B. Ford.

The Amateur Musical Club Year Book for 1913-14 is just issued. The artist recitals announced for the year are:

October 24, the Flonzaley Quartet.
January 5, Oscar Seagle, baritone.
March 2, Mme. Bloomfield-Zeisler.

The regular concerts begin October 13 with an active members' program, followed October 20 by a joint program of the Lake View Musical Society and the Amateur Musical Club.

The scholarship concert will be given November 17, with Signor Gulli and Miss Lucille Stevenson.

———♯♯♯———

Cook.—Mr. Dwight Edrus Cook, well known in Chicago and Oak Park, has accepted the position of director of the vocal department at Boise Conservatory, Boise, Idaho, and entered upon his duties there last week.

———♯♯♯———

Congdon.—Miss Ethel M. Congdon, teacher of voice, opened her studio at 721 Fine Arts building, Chicago, on October 1. She is sending out a very attractive little circular.

———♯♯♯———

Willard.—Miss Carolyn Willard has returned from Colorado and re-opened her Fine Arts Studio.

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MRS. STACEY WILLIAMS

Mrs. Stacey Williams, a teacher of voice who has a very great amount of experience back of her excellent methods has, been teaching most of the summer in Chicago, alternating her teaching days, however, with frequent runs to the country for relaxation.

Her enrollment of pupils for the coming season will tax the full capacity of her Kimball Hall Studio and, as always, she has in her class very many fine voices. Professional singers find in her work and her knowledge of repertoire some very attractive features.

ESTHER PLUMB

Miss Esther Plumb, a contralto, whose work, whenever heard in Chicago, has marked her as among the most distinguished resident artists has, during the past season

ESTHER PLUMB

filled an extraordinarily large number of recital dates throughout the country, and her bookings for the coming season are already so numerous as to prove emphatically that her success and popularity are wide reaching and permanent.

Magnus.—Rudolph Magnus, who has been announced to teach in the Mary Wood Chase Piano School will also continue his private class of voice pupils at the Fine Arts Studio which he shares with Mrs. Florence R. Magnus.

Silber.—Sidney Silber, whose Chicago piano recital is attracting so much attention, will play in Des Moines on Tuesday preceding his Chicago date and in Milwaukee on Monday following.

Cleophas.—Mrs. Kirsti Cleophas, teacher of piano, has opened her fall work at Kensett, Ia., where she has a very large and interesting class. She also teaches at Albert Lea, Minn.

MRS. JOHN W. NICHOLS

Mrs. John W. Nichols, who has been earning deserved recognition as one of the foremost women pianists in this country, has been engaged by the Warren (O.) Conservatory of Music, to play the Schumann Concerto in A minor with the Conservatory Orchestra, during the early part of February.

She is already booked for many recitals during the season 1913-14, and will also appear with her husband, the tenor, in their joint recitals which are becoming so popular with musical clubs. Mrs. Nichols is the recipient of several medals and prizes from the Royal College of Music, London, where she graduated as Miss Hester Hardman, and later passed the examination in that famous school which made her an A. R. C. M. (Associate of the Royal College of Music). While a student in college she has associated with many who have since become world famous, such as Mme. Kirby-Lunn, Agnes Nicholls, Beatrice McPalme, Walter Hyde, Ivor Foster, Coleridge-Taylor, Miriam Timothy, Dr. Vaughan Williams, Thomas Dunhill, etc. ,etc.

Mrs. Nichols has been engaged as pianist of the Frank Croxton quartet for thhe coming season.

ETHELLE FLORENCE JOHNS

Miss Ethelle Florence Johns has already won distinction among the younger singers of Chicago. Since her return from abroad, July, 1912, she has appeared on numerous concert programs and sung for some of the leading clubs, including the Fortnightly Club, Martha Washington Club, Woodlawn Woman's Club, Illinois Woman's Press Association, Austin Woman's Club and others.

The Lake View Musical Club, and formerly the Apollo and Amateur Musical Clubs claimed her as an active member. Miss Johns studied first at the Conservatory of Oberlin, where her technical and pedagogic training were particularly thorough. Returning to Chicago she continued her study with Frederic Bruegger until she went abroad, where she was under Arthur Philips of the London Opera Comique, Paris. With these unusual opportunities she spent the first year in Paris and the second year in London.

FANNING IN LONDON

The work of Cecil Fanning was very much appreciated in London, as may be inferred from this short notice in the "Daily Telegraph" of that city, a notice which is only one of many of the same trend:

Mr. Cecil Fanning, who created so excellent an impression by the quality of his singing, the beauty of his diction and the sense of distinction in his style at his first recital a week ago, more than confirmed it at his second given yesterday afternoon in Bechstein Hall, for now his command over his voice was far better than before, and the art more sincere and less obvious. His interpretation of Loewe's ballad, "Sir Oluf," was finely dramatic, and his singing of "Der Heilige Joseph," and "Der Musikant," both by Hugo Wolf, was in a high degree praiseworthy. More should certainly be heard of so accomplished and so gifted a singer. (Advertisement.)

Century Opera. Concerts are to be given on Sunday afternoons in New York at the Century Theater by members of the Century Opera Company now singing there.

HAMILTON HOPKINS BECOMING WELL KNOWN IN CHICAGO

Mr. Hamilton Hopkins, whose studio is in the Fine Arts Building, is fast becoming known in Chicago, even though he has only been here a few weeks. He comes well recommended as being the assistant to Lelio Casini (who was the only teacher with whom Titta Ruffo ever studied as a baritone), which makes him a welcome teacher in Chicago.

The Casini method consists of abdominal support, an absolutely open throat and forward flowing resonating production, which makes singing beautiful whether it be in Italian or English.

Mr. Hopkins will demonstrate this method to any one calling at his studio on Monday or Thursday afternoons, by having Mrs. Hopkins, who is a pupil of his, sing for those who are interested in the real Italian tone production. Chicago's most severe critic says "her possibilities are wonderful." (Advertisement.)

———♯♯♯———

LUELLA CHILSON OHRMAN

Mrs. Luella Chilson Ohrman, soprano, whose success with the Minneapolis Orchestra concerts (on tour) last spring, was a notable one and whose Chicago recitals have been among the most enjoyable musical functions of this city, will again be prominently before the public the coming season and enquiries as to her open dates are already numerous.

LUELLA CHILSON OHRMAN

———♯♯♯———

Bingham.—Miss Helena Bingham's new song, "How I Love Thee," has been transcribed as cornet solo and was played with much success in a concert at Streator, Ill., on Monday evening.

———♯♯♯———

Austin.—Miss Florence Austin will give a violin recital at Aeolian Hall, New York, on the afternoon of October 28.

Edward T. Clissold

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MARIE EDWARDS

Miss Marie Edwards, long known as one of the most brilliant and effective pianists of Chicago, has been spending some months in California and wherever she has appeared has won unquestioned success.

She has given piano recitals at Los Angeles, Compton, Long Beach, Pasadena and Hollywood and Organ recitals at the "White Temple" in San Diego and the Mission Inn at Riverside.

Miss Edwards has also played the church service at the Methodist and the Congregational Churches in Pasadena and has still found time for some vacational activity. A week's camping in Bear Valley, San Bernardos, proved a thoroughly happy experience as also the charming visit made to Ellen Beach Yaw at her California home.

The far western press has been enthusiastic in its approval of the art of Miss Edwards. The Pacific Coast Musician treats her work editorially and names her with Mrs. Wilbur Hascall, Boston; Ella May Smith, Columbus, Ohio; Carl Faelton, Boston, and Theodore Bendix of New York as among the "distinguished Los Angeles visitors." It speaks further of her "exceptional talents" and commends her Los Angeles work in terms of highest praise.

The Long Beach "Telegram" commenting on a social function in that city says: "Miss Marie Edwards of Chicago was the special artist of the evening and her playing was a treat beyond expectation." The Los Angeles "Tribune" prints a front page cut of Miss Edwards and voices the general wish that she might remain there throughout the winter.

Miss Edwards returned to Chicago this week after stopping en route at Minneapolis to rehearse with Cornelius van Vliet a recital in which she will be "at the piano" in Bloomington later in the season.

MARIE EDWARDS

CHICAGO GRAND OPERA

Maestro Cleofonte Campanini has demonstrated his superiority as a conductor, through three seasons of grand opera in Chicago, and made the orchestra, under his baton, second to none not only as an artistic instrumental body, but also as a vast sympathetic organ, harmonizing with the vocal ideals of the great operatic compositions—ancient and modern. He has given further demonstration of his sev-

CHARLES DALMORES

eral sided genius, in the organization of the grand opera company, that will advance and perpetuate the high ideals already established in musical dramatic performance in Chicago. His sense of "preparedness" has already been indexed in the issuance of a prospectus quite complete in detail, several months in advance of other similar organizations in this country, and far and away ahead of announcing a season two weeks in advance, and then following it up with changes so rapidly that the plan was upset by the time that the purchasers had arranged for their season seats. It is something more than a fortunate fact that during the existence of the Chicago Grand Opera Company, it has been able to carry out its pre-arrangements, without serious change, and it is to be hoped such enviable fortune will be associated with the coming season. While Director Campanini has been artistically busy abroad, as the leading factor in the centenary celebration of Guiseppi Verdi, and directed a series of most notable performances in his own beautiful theater. Theatro Reynach, he first took precaution of perfecting his plans for the great Chicago organization.

Here at the home establishment, the Auditorium, Business Manager Bernard Ulrich has been equally busy, perfecting plans on a larger scale, that not only include larger seasons than ever before, for both Chicago and Philadelphia, but an unusual list of novelties for New York, and Baltimore as well, while his activities have several times carried him across the continent to the Pacific, arranging a guaranteed tour that promises to eclipse its brilliant predecessor of last season.

During the interim of Manager Ulrich's absences, the forces under his direction have been busy at the Auditorium in this city, and at the Philadelphia house, making ready for the big season in a way that would seem to provide for every contingency in renewing the entire fabric both as to scenic environment, the making and refurnishing of costumes, manufacturing new light effects, and appropriate properties for all the operas of the big repertoire. This means a renewal of all such paraphernalia of the standard repertoire already in vogue with preparations for revivals on a scale that will give the operas correct and artistic surroundings, as well as complete equipment created for the new productions. In this latter detail can be classed Massenet's "Don Quixote," Feverier's "Monna Vanna," Franchetti's "Christofore Columbo," Leoncavallo's "Zingari," Kienzl's "Le Ranz des Vaches," Gnecchi's "Cassandra."

In addition to these costly and attractive creations, there will be a very beautiful and imposing renaissance of Wagner's "Parsifal." The costuming and complete mise en scene in itself involves an enormous amount of work and a vast expenditure, outside of the repairing and renewals necessary for the representation of operas formerly given. This has kept a big force of stage artisans, scenic artists, masters in maiche and costumers at work all summer, both here and in Philadelphia.

The Auditorium proper, is in good shape, having been thoroughly renovated, the office section of the house has been artistically modernized, many improvements have been made in the department of the stage, including redecorating and refurnishing of dressing-rooms, and the installation of the new ventilating system.

It is as unusual as it is gratifying to report thus far in advance, the plans, the personell, and the repertoire of the organization. Such a surprise is interesting to the public at large, and particularly to the patrons and subscribers of the great western artistic aggregation.

While a few important engagements are still pending, the following well known artists have been definitely engaged:

Sopranos—Mary Garden, Carolina White, Lina Cavalieri, Rosa Raisa, Frieda Hempel, Florence Macbeth, Jane Osborn-Hannah, Minnie Saltzman-Stevens, Marta Dorda, Maggie Teyte, Frances Alda, Jenny Dufau, Alice Zeppilli, Mabel Riegelman, Amy Evans, Minnie Egener, and a number of others.

Contraltos—Julia Claussen, Louise Berat, Margaret Keyes, Cyrena Van Gordon, Ruby Heyle, and Beatrice Wheeler.

Tenors—Alessandro Bonci, Amedeo Bassi, Charles Dalmores, Giovanni Martinelli, Aristodemo Giorgini, Lucien Muratore, Ferrarri-Fontana, George Hamlin, Edmond Warnery, Emilio Venturini, Francesco Daddi, Ralph Errolle.

Baritones—Titta Ruffo, Hector Dufranne, Clarence Whitehill, Vanni Marcoux, Giovanni Polese, Francesco Frederici, Nicolo Fosetta, Armand Crabbe and Frank Preisch.

Bassos—Allen Hinckley, Gustav Huberdeau, Henri Scott, Constantin Nicolay, and Vittorio Trevisan.

The regular repertoire for the Chicago Grand Opera season will embrace the following standard favorites:

REGULAR REPERTOIRE

ITALIAN

"Barbiere di Siviglia."
"Lucia di Lammermoor."
"Pagliacci-Cavalleria."
"Rigoletto."
"Hamlet."
"Tosca."
"Il Trovatore."
"La Boheme."
"Jewels of the Madonna."
"La Traviata."

FRENCH

"Jongleur de Notre Dame."
"Carmen."
"Louise."
"Thais."
"Samson."
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GERMAN

"Tristan and Isolde."
"Lohengrin."
"Die Walkuere."

ENGLISH REPERTOIRE FOR SATURDAY EVENINGS

"Hansel and Gretel."
"Cinderella."
"Carmen."
"Tales of Hoffman."
"Martha."
"Mignon."
"Faust."
"Natoma."
"Cricket on the Hearth."
"The Lover's Quarrel."
"Cavalleria Rusticana."
"The Secret of Suzanne."

The notable revivals with principals are as follows:

Giordano's "Fedora," Muratore and Cavalieri.

Ponchielli's "Gioconda," Bassi, Ruffo, White and Claussen.

Massenet's "Manon," Garden and Muratore.

Mozart's "Don Giovanni," Ruffo and Giorgini.

Donizetti's Linda di Chamonix," Titta Ruffo and Rosa Raisa.

Bellini's "Puritani," Bonci and Macbeth.

Debssy's "Pelleas and Melisande," Garden and Warnery.

Puccini's "Madame Butterfly," Amedeo Bassi and Rosa Raisa.

Puccini's "The Girl of the Golden West," White and Bassi.

The novelties are:

Massenet's "Don Quixote," Mary Garden and Vanni Marcoux.

Fevrier's "Monna Vanna," Mary Garden and Lucien Muratore.

Franchetti's "Christoforo Columbo," Titta Ruffo, Amadeo Bassi and Rosa Raisa.

Leoncavallo's "Zingari," Bassi, Raisa and Polese.

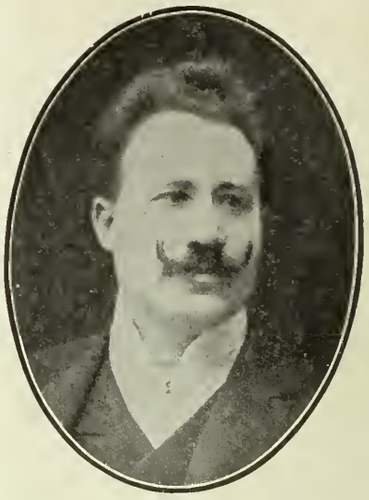
Kienzl's "Le Ranz des Vaches," Dorda, Claussen, Dalmores and Dufranne.

Gnecchi's "Cassandra," Carolina White and Julia Claussen.

There will be three performances of Wagner's "Parsifal," Sunday afternoons in Jenuary.

The foregoing tells a big story in art, as it pertains to modernity, both in music and its exemplars. It will be observed with pleasure that Mary Garden, the greatest creative artist of the age, is still a leading light in the Chicago organization; that Carolina White, another artistic American, second to none as a dramatic soprano, has been retained and that Maggie Teyte, the Irish linnet, will continue her ministry; Frieda Hempel, a fair singer, who has won wonderful esteem in the far East, will be welcomed as a stranger; likewise the beautiful Lina Cavalieri, reckoned as the loveliest type upon the stage; that sterling and serious artist, Minnie Saltzman-Stevens, will be another fine American representative, and that versatile and popular soprano, Alice Zeppilli. Maestro Campanini has several discoveries of young Americans, who have made sensational hits at home and abroad, notably Florence Macbeth, Cyrena Van Gordon. He has re-engaged Julia Claussen, Ruby Heyl, Margaret Keyes, Louise Berat, and Mme. Schumann-Heink. Additionally there will be such favorites as our own Jane Osborn-Hannah, the pleasing Mabel Riegelman, and the brilliant Jenny Dufau. This list may be augmented, as some engagements are still pending.

The tenor battery is the most notable



ALESSANDRO BONCI

ever enlisted. Alessandro Bonci is considered well up, as the greatest living lyricist; Aristodemo Giorgini has already given a taste of his vocal worth; Amedeo Bassi is a most magnetic and impressive person in his line and it would be difficult to name a more versatile or musicianly tenor than Charles Dalmores. An excellently schooled gentleman in this line, is Edmond Warnery, and our own George Hamlin needs no introduction. A fine figure in

CLARENCE WHITEHILL

this great group is Lucien Muratore, who for seven years past, has been the idol of Paris, as a creative singing actor of remarkable power and originality. His appearances will be awaited with unusual interest as a most distinguished stranger. Among other favorites, will be Henri Scott, Clarence Whitehill, Frank Preisch,

all of whom indicate that art is an American accomplishment in song; is as sonorous as it is significant. Then there is Giovanni Martinelli, the noted artist; Vanni Marcoux, the deep-voiced, popular Huberdeau, the beloved baritone Hector Dufranne, and the rising star, Armand Crabbe. Above all these, towers that wonderful potentiality Titta Ruffo, the leading baritone of the world, a master in music and dramatic delineation.

As previously indicated, the revivals announced are interesting and vital—not mere time-markers to make up a repertoire. Another thing that will make this season unusually significant, is the number of novelties scheduled for performances, as well as

CLEOFONTE CAMPANINI

the artistic weight and importance of the meetings.

A feature of the season indicating progression, and touch with public demand, will be performances of Grand Opera in English, that will be given every Saturday night during the Chicago season. This will eliminate the so-called off nights, in the Chicago opera season, and provide an element much discussed and continuously demanded. All in all, the promise of the season is prolific and singularly satisfactory in the wide diversity of repertoire, embracing the best of the standard line, as well as the impressive modern notes and the absolutely new works competing for favor with the accepted forms that have pleased so long and so many.

The public's interest during the coming season, has been manifest by the liberality with which reservations have been made, the demand already far surpassing those of previous seasons.

———♯♯♯———

Russell School.—At the Russell School of Music and Dramatic Art at Seventy-fifth street and Vincennes avenue, on last Saturday afternoon a program was given by Louise Cozard, pianist and Mary Hester Cleary, reader.

MATINEE OF INTERPRETATIVE DANCING AT THE MANSFIELD STUDIOS, PARIS

On Monday, September 22, a matinee of interpretative dancing was given by two Mansfield pupils, Miss Louise Clark, daughter of the celebrated singer, Charles W. Clark, and Miss Genevra Clark, daughter of Dr. Frederick Clark. They have been studying the new science of movement for musical interpretation all summer with Miss Mansfield, and today their parents and friends assembled to see what they had accomplished.

By this new science, the pupil develops in an astonishing way, showing results that can hardly be believed. After a short talk by Miss Mansfield explaining the underlying principle of movement, which when comprehended, gives poise, grace and rhythm, per se, the charming young pupils gave the various motives and pantomimes, and then gave the ballet from Gluck's "Orpheus," created by Miss Mansfield. Dressed in simple Greek garments, with draperies and veils of chiffon, one in white, the other in pink, these two charming and beautiful children told the story of Eurydice lamenting for her lost ideal, Orpheus, and the search for him. Their movements were marked by charming grace and perfect rhythm, by a large and comprehensive gesture, the meaning of which was perfectly clear to the audience.

Miss Genevra Clarke did some very clever toe dancing in the traditional ballet fashion, and interpreted part of Delibes Ballet of Sylvia. She also did the minuet from the third act of "Manon."

These talented young girls were warmly applauded by their parents and friends. Both Charles W. Clark and his brother, Dr. Frederick Clark expressed their congratulations to Miss Mansfield for the excellence and originality of her work. Among those present were, Mr. and Mrs. Charles W. Clark, Dr. and Mrs. Frederick Clark of Chicago, Dr. Brown and the Misses Brown of Chicago, Madame Hortence D'Arblay of New York, Miss Congleton, Miss Stewart, Miss Spielman, Mr. Delma Heide, the well known singing teacher, Miss Delsolay from Cape Town, South Africa, Miss Onderdonk of New York, Mrs. Spec-Torsky, etc., etc.

Miss Mansfield's regular Monday matinees begin on October 20 from half past four to six.

———♯♯♯———

NORA LORAINE OLIN

Miss Nora Loraine Olin is again busy in her studio, 303 Kimball Hall, after several weeks of visiting in Wisconsin.

Miss Olin's pupils are proving that her teaching is thoroughly scientific, giving them the ease and beauty of tone which enables them to give expression to a great variety of emotions without wearing on the voice.

These professional pupils are very frequently sending new pupils to her studio who have been pleased with what they have heard, and her work is being commended by many prominent musicians and singers.

———♯♯♯———

Lutton.—Mr. Charles E. Lutton will give a recital at the Arche Club during the season.

PETROWITSCH BISSING

Violinist - teacher - composer, announces the opening of his studio in Kimball Hall, 304 S. Wabash. He especially invites violinists who are not quite satisfied with their technic, and soloists desiring to conquer difficult passages in their repertoire. Mr. Bissing is the author of the famous "Synthetical Violin Technic" (Book I published by Carl Fischer, New York). The later books he expects to retain for his personal teaching, having proven the results to be marvelous.

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Has appeared with the New York Symphony Orchestra, the Russian Symphony Orchestra, the Pittsburgh Symphony Orchestra, the Washington, D. C., Choral Club and Symphony Orchestra in "Messiah" and with many other similar organizations.

Engagements for this season include a recital in New York City on October 12. (Ovide Musin Violin School) and a joint recital with Arthur Middleton at Carnegie Hall, Pittsburgh, on October 23.

Mrs. Riheldaffer is already booked for recitals this season at Raleigh, N. C.; Wilmington, N. C.; Rock Hill, S. C., (Winthrop College); Charlottsville, Va., (State University); Tuscaloosa, Ala., (State University); Florence, Ala., (State Normal); Chattanooga, Tenn., (Wednesday Musical Club); Dublin, Ga., (second engagement in six months); Due West, S. C., (State Normal); Gainesville, Ga., (Brenau College), (second engagement in six months); Athens, Ga., (State University, third recital in six months; Tallahoma, Tenn., (Woman's Musical Club); Danville, Va., (Artists' Course); La Grange, Ga., (Artists' Course); Luverne, Ala., (second engagement in six months); Newberry, S. C., (second engagement in six months); Chicago (Conservatory of Lyceum Arts); Palm Beach, Key West and Miami, Fla.; Havana, Cuba, (two recitals) and fifty other recitals in the South and Southwest.

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LOS ANGELES

By S. W. MOUNTZ

The changed musical aspect of the present season has given no small amount of conjecture as to the outcome, but at the present time it has worked into practical lines which promise fair possibilities for managers and a feast of good things musically to the concert-goer and connoisseur.

Our local experienced impresario, Mr. L. E. Behymer, presents an exceedingly strong and attractive coterie of artists in two series of his Philharmonic courses and a matinee series, each having six performances. The first opens October 9, with Miss Geraldine Farrar, prima donna soprano of Metropolitan Grand Opera; the Ellis Club, of nearly 100 male voices; the Lyric Club, of 100 ladies; the Ladies' Symphony Orchestra, of fifty artists; and numerous local artists of artistic excellence are also managed by Mr. Behymer. The majority of the great star artists will have a hearing here, and besides three opera companies, including the great Chicago company.

L. E. BEHYMER

The Los Angeles Symphony Orchestra, Mr. F. H. Toye, manager, and Herr Adolf Tandler, conductor, has outlined a great list of programs for Friday afternoon rehearsals and Saturday evening concerts. The conductor has completed his examination of several hundred musicians, and rehearsals have begun for daily study until the first pair of concerts will take place, November 14 and 15, the same program for each date. The first program will use Beethoven's overture to the "Dedication of the House." The $30,000 guarantee fund and the $15,000 cash fund have been secured, and the sale of tickets promises a good hearing. Herr Franz Egenieff, baritone of great dramatic power, is promised as one of the star attractions for the season. His title of nobility is Baron von Klaydorff.

The People's Orchestra has divided the season of forty concerts into a series of twenty each, and the first is well under way to fulfillment. This is the work, or mission, of the Music Teachers' Association of Los Angeles. Its object is not a commercial one; in fact, it is a risky venture to even meet the actual expense account. It is the best educational and professional movement ever undertaken, to-wit: giving good music at a minimum admission. The presentation of American composers' works and local artists who otherwise might wait a long time for the privilege of singing with an orchestra, or being heard under favorable conditions. It also has a bureau for placing talent within its own organization, thus establishing a fellowship feeling so much needed in the musical profession.

Mr. Charles Farwell Edson is the manager of the orchestra, Mr. F. G. Ellis is president of the association, and Mr. Eduardo Lebegott the orchestra conductor with fifty strong and well equipped musicians.

The second concert last Sunday was well attended and perhaps met the day's ex-

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RECENT PUBLICATIONS

Desert Suite for Piano (*Illustrated*)
(*Published by Southern California Music Co.*)
Toualouwa Hopi Indian Dance
(*Published by Ditson Co.*)
Life's Meaning (*Song*)
(*Published by the Composer*)

penses, which approximates $565 a performance. Many numbers were repetitions. but all the better for another hearing. Mr. Harold Webster gave Mendelssohn's violin concerto in a pleasing artistic rendition. showing good memory in thirty-two minutes continuous playing. Miss Grace Bromfield, soprano, with a good quality voice and a pleasing presence, gave Miss Freebey's song, "O Golden Sun," and Mussetta's song from "La Boheme," both songs were repeated at the demand of the audience. The orchestra number of greatest interest was H. K. Hadley's "In Bohemia." The Verdi's "Requiem Mass" will be given October 12 as a centennial memorial to the great operatic composer. The People's chorus of several hundred voices will make their first appearance for the second season.

A great interest is developing in the great event to take place in 1915, when the national federation of musical clubs will hold their biennial session here and the great opera for which Los Angeles has raised $10,000 as a prize for an American opera, and the performance of the same in a series of renditions entirely American in authorship of libretto and music, and artists who can sing the vernacular of our people. Mr. F. W. Blanchard is the president of this American opera association, and we who are English speaking consider it will be a climax of the rapidly growing desire that Americans should hear the best in music, vocal, in the English tongue. We as a nation pay more money to foreign artists than any other nation, and have a national right to hear vocal art in our own language. No other country will permit any other but their national tongue. and we should also demand it.

♮ ♮ ♮

Mr. Homer Grunn is in preparation for a series of piano recitals and also as pianist for the Brahms' Quintet Club to present a season's course.

♮ ♮ ♮

Mr. Carl Bronson has high musical ambition for the Christmas time with his choir of almost 100 voices.

♮ ♮ ♮

Mr. Abraham Miller will give a song recital April 6 in which he will present the famous song cycle, "Die Schoene Mullerin" by Franz Schubert.

♮ ♮ ♮

The Gamut Club gave to Mme. Estelle Heart Dreyfus (a popular contralto who has lately returned from a year's study abroad), a cordial reception last night. She sang several groups of songs of Russian and Spanish composition. We shall hear with delight more of her charming voice during the season.

———♯♯♯———

Chicago Concert Trio.—This organization, composed of Albert E. Fox, pianist, William Hofman, violinist, and Marjorie Dodge Warner, soprano, made a very successful debut last summer in a concert at the Warren Avenue Congregational Church and will figure largely in the coming season. During October they will appear at the Campbell Park Presbyterian Church and a little later will give a program for the Lake Forest Woman's Club.

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YANKTON, SOUTH DAKOTA

The Artists' Recital Course of Yankton Conservatory of Music was opened last evening by Hugo Kortschak, assisted by Elisabeth Schmitz-Pollender, in the following program:

Sonata, Op. 24 (No. 5) ..... Beethoven
Allegro—Adagio—Scherzo—Rondo
Miss Pollender and Mr. Kortschak

Sarabande and Tabourin ..... Leclair
Air ..... Bach
Fandango ..... Molique
Mr. Kortschak

Prelude Op. 45 C sharp minor ..... Chopin
Two Studies, Op. 25 ..... Chopin
No. 1 A major
No. 3 F major
Ballade Op. 23 G minor ..... Chopin
Miss Pollender

Arabeske ..... Koppelsberger
Hungarian Dance, (No. 7) ..... Brahms-Joachim
Spanish Dance (No. 8) ..... Sarasate
Mr. Kortschak

La Campanella (Rondo) ..... Paganini
Mr. Kortschak

Mr. Kortschak and his magnificent abilities are already well known, and he gave of his best to his Yankton audience. One may speak of the warmth, resonance, and expressiveness of tone, the faultless delivery, the manifest mastery of astonishing difficulties, the rare musicianship evident in everything presented: they are but details which by no means sum up the work of the great artist re-creating for an appreciative audience the music of exquisite beauty which this program represents.

Miss Pollender, though less well known in America, is a pianist of great attainments and rare charm. Pure beauty of tone characterizes everything she plays, both in her ensemble work and in her solos. Her reading of the G minor ballade was wonderfully interesting and in the Rachmaninoff G minor prelude given as an encore, she was magnificent.

Both players were generous indeed in responses to repeated recalls.

Last week Miss Amy Ellermann, at home on a vacation from her studies in Berlin, gave before the students of the conservatory a song recital of delightful content. Miss Ellermann has a contralto voice of such worth as will win her a large place in the not distant future in the musical world. She resumes her work in Berlin next month going later in the year to Paris.

A. E. T.

———♯♯♯———

Stephali.—The Stephali lecture recitals are arranged this season by the Musical Bureau for American Artists.

Marie Sidenius Zendt

Soprano

1140 East 44th Stre t

Phone Drexel 2778

Marie Sidenius Zendt, possesses a lyric soprano voice of beautiful quality, unusual range and power; combined with this is an ability along interpretative lines, notably in that of Oratorio and Opera, and a charming personality, which are the strongest factors in her success.

In the short time Mrs. Zendt has been before the public she has demonstrated in her many engagements that she is one of the few singers in the middle west who can adapt her work to the requirements demanded of the concert artist with the surety, not only of success, but of a greater achievement, which distinguishes the artist from the ordinary singer.

In the important appearances which Mrs. Zendt has made in the last two seasons she has given sufficient guarantee of her caliber as an artist, and this has placed her in the prominent position she now occupies.

DELMA-HEIDE

The name of Delma-Heide is so well known as an acknowledged authority on music and voice production especially, that a recapitulation at this time of a few of the details of his career will not be amiss. Every musician knows or knows of Delma-Heide, and many are the artists who have benefited by his apt criticism and advice. His life has been spent in the study and practice of music in both Europe and America.

He was a child wonder violinst and played much in public and if by overzealous practice he had not injured his hand, the world today would have had another great violinist. He played in the orchestras, however, and turned his attention to singing, which is the nearest in sympathy to the violin. All singers are familiar with the many paralells that teachers draw between voice tones and violin or 'cello tones, and Delma-Heide owes some of his great success with voice building and placing to his intimate knowledge of the magic instrument.

After having taught singing for six years at the New York Conservatory of Music, during which time he was also president of the New York State Music Teachers' Association, Delma-Heide came to Europe. He taught singing in both Rome and Milan for six years, meeting all the great artists, many of whom have since made great names for themselves in America. Delma-Heide knew them all well, and his constant attendance at the opera and concerts made him a well known figure in the musical world. Caruso was at that time singing in Italy and Delma-Heide heard him so often that he knew the roles as well as the great tenor himself. A most wise and far-reaching criticism that he made at that time, 1898, of the singer's voice has since proved a prophecy. "If Caruso, who is the most beautiful lyric tenor in the world, tries to make himself a dramatic tenor, forcing his golden voice beyond its natural tendency he will come to grief in some manner."

Since 1900 Delma-Heide has made Paris his home, and his well known studios just off the famous Champs Elysees at 30 Rue Marbeuf, have been for years the meeting place of the great artists and musicians, as well as all music lovers.

Could any one count the hundreds of voices that the maestro has been asked to try! Countless young students and timid young singers have gone to him to hear the verdict, whether their voices would repay the expense of training or not. Delma-Heide has been greatly beloved for the warm and encouraging advice that he has always so gladly given, and no one has ever left that sympathetic and kindly musician, without a golden store of wisdom.

And the celebrated singers of the world have been glad of the chance to avail themselves of his wise counsel. Delma-Heide would listen to their tone from a singer's point of view, and often he has solved the problem, "why I can't reach that tone on the stage, carrying over the orchestra" by his great knowledge of dynamics and of the blending of the various resonances of the orchestra in which as a boy he had played, at times, almost every instrument.

All this analysis of voices has been of inestimable value to secure the real principles of voice work, and how to use them from actual experience.

Any one who knows Delma-Heide personally, who has heard with pleasure his beautiful resonant speaking voice and his expuisite diction, could not fail to sound the depths of his great culture and love for the beautiful. His exacting taste fostered by a knowledge of music studied all his life under most unusual advantages in the great centers of the world, have evolved a science of tone production and development, that proclaim him one of the elect. The French government has been pleased to recognize the great services he has rendered to music by decorating him.

MAY MANSFIELD

SUCCESS OF OVIDE MUSIN AS A TEACHER

Ovide Musin, who has a most successful school of violin at No. 51 West Seventy-Sixth strect, New York City, will have a great showing of artist pupils during the month of October, as follows:

October 5, Joseph Stoopack, soloist at the Hippodrome, matinee and evening.
October 12, Marie Dennison Gailey, violin recital at Musin's Recital Hall.
October 19, Cathrine Alexander, violin recital at Musin's Recital Hall.
October 24, Violin recital at Columbia University, by Florence Austin.
October 26, Isidor Werner, Musin's Recital Hall.
October 28, Florence Austin, violin recital at New Aeolian Hall.

Among the works to be rendered at these recitals and concerts, are:

Concertos—
Saint-Saens, No. 3
Tchaikowsky
Ferdinand David
Wieniawski
Paganini
Suite of Ries, G minor
Suite of Rust, D minor
Prelude and Fugue in G minor, Bach
Sarabande, Double Bourree, Bach.
Folia, by Correli
Sonata No. 1, Corelli
Variations (Arte del Arco), Tartini
and other works of the artist repertory.

CONCERNING ARCANGELI

On account of a large class, Sig. Arcangeli was obliged to keep his studio open all summer and every day. Since September 1 he has given vocal lessons from 9:30 a. m. to 7 and sometimes 8 p. m. with only a half hour for lunch at noon; and he continues to receive requests for time from students in and outside of Chicago.

In the early part of December he will present about 30 pupils in recital in Fine Arts Theater and the latter part of February or early March will present his operatic students in excerpts from operas in Studebaker theater. Among those taking principal parts will be Misses Gladys Easter, Celia Glaser, Florence Mellum and Ruth Stein, Messrs. Henry Thorpe, Oliver Mellum, Antonio Lombardo, Roy Johnson and Sig. Concialdi.

As previously announced Sig. Arcangeli planned these affairs for an earlier presentation, but was unable to secure a desirable recital hall for an earlier date. He is planning to give all his recitals in the Fine Arts theater and operatic performances in the Studebaker theater.

Carl F. Steckelberg

Mrs. Will Owen Jones

Sidney Silber

Charles H. Miller

Mrs. Lura Schuler Smith

John T. Prince Jr.

Carrie W. Pettis

Charles F. H. Mills

WILLARD KIMBALL

DIRECTOR

Howard Ira Kirkpatrick

Hazel Kinscella

J. Frank Frysinger

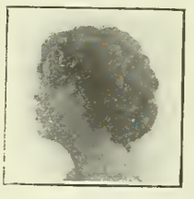
Jude Deyo

Marjorie Lelia Anderson

Clare B. Cornell

Lillian Dobbs Helms

Elizabeth Bonnell


Vera Augusta Upton

Lucy M. Haywood

Arvid Samuelson

Ethel Biles

THE UNIVERSITY SCHOOL OF MUSIC
LINCOLN, NEBRASKA

Helen Burns

John M. Rosborough

Nell Cave

Louise Zumwinkel

Lulu Carnes

Ruth Pilcher

Abraham Loeb

A. J. Morley

Katherine Kimball

Marguerite Klinker

THE LARGEST AND BEST SCHOOL OF MUSIC IN THE WEST

Chicago Pianist Conquers Berlin

Berlin, Germany.—Myrtle Elvyn, a talented Chicago girl who began her career as a pianist in Berlin three years ago, returned to the scene of her early triumphs tonight and conquered again. Her concert at Beethoven Hall with the Philharmonic Orchestra was one of the most brilliant successes of the season. The tall and beautiful young Chicagoan was warmly applauded after the Liszt concerto, which she played with tremendous bravura.—Tribune, December 8, 1910. (Special Cable.)

MYRTLE ELVYN

Berlin, Germany.—Myrtle Elvyn, an already well-known pianist, gave a concert in Beethoven Hall on Thursday evening, December 8, with the Philharmonic Orchestra, Prof. O. Marionhagen, director. Her playing is as fresh and rosy as she is herself, with a polished technic and thoroughly musical. Following the C minor concerto by Mozart and the F major by Saint-Saens, she played the E flat major by Liszt with wonderful power and freshness, to which it was real pleasure to listen. The accompaniment by the orchestra was excellent.—Translation from Der Reichsbote, Berlin, December 16, 1910.

Miss Elvyn will tour America this season under direction of M. H. Hanson.

A Card to Music Teachers

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The Eisteddvod of the Kymry—Article I.

By WILLIAM APMADOC

The readers of Music News will be pleased, probably, with an occasional article on one of the most ancient and unique educational institutions in the history of literature, oratory and music. Its history, not in its modern form and method of the last sixty years or so, goes back to the earlier centuries of, and into the two centuries preceding the Christian era.

According to the laws of old Cambria—the Latinized name of "Kymru"—there were formerly three kinds of Eisteddvodau (the plural noun):

First—The Royal, or that which enacted the laws.

Second—The Eisteddvod of Justice, where legal questions were decided.

Third—The Bardic Eisteddvod, according to privilege and custom of the bards of the Island of Britain. It will be noticed that a "musical" eisteddvod is not mentioned. A festival of "musical contests" is what the title indicates, and not an Eisteddvod proper. In the earlier centuries its main features were competitive exercises in singing prepared and impromptu stanzas to melodies played on the harp, the national Kymric instrument from time immemorial. Some times there were spirited contests between bard-harpists, who were men of wit and repartee, able to compose stanzas to the tunes they played on their own harps. Most bards then were also harpists. It is needless to say that no such double-artists exist today.

It is not intended in this article to trace the history and describe the forms and rules of these early Eisteddvodau. But it is to be greatly regretted that the majority of Kymric, Latin and English historians who have written of the origin, customs, and of the fierce struggles for Kymric independence have not, and probably were not able to write of the really national custom of composing melodies for the harp that are marvelously well constructed, and of composing lyrics to match the rhythm and spirit of those harp-melodies.

In this special number of Music News there is only enough space to mention briefly the name and object of the Eisteddvod, and to make a number of necessary corrections in the pronunciation of some important words. The three syllables, Eis-teddvod, cannot be but phonetic, if the reader will remember that the two "dd's" in tedd are of the same sound as "th" in with, thou and those; then, the full name, with the accent on "tedd," is plain, and as easy to pronounce as any, and easier than scores of words in the Italian. In writing the name with a "v" in "vod," we have chosen the old form, instead of using the single "f," which has the same sound. The "ff" is sounded as in the English "off." The single "f" never "wafts into oft, nor do the 'ff' ever get off their own track." Again, "Kymry," the last vowel as "e" in "be," is the correct pronunciation of "Cymry." The best Welsh and English writers, such as Sir John Rhys, Mr. J. Gwenogfryn Evans, M. A., both at Oxford, England; Dr. Ernest Rhys and others always write Kymry, Kelt, Keltic. "Kymry" and not "Welsh" is the right name of the people who have inhabited "Kymru" (Cymru) for so many centuries. To pronounce "Celt" as Selt, and "Celtic" as Seltic, is unbearable, unpardonable and senseless. It is a wonder that some daring and rabid "reformer" has not driven Keltic into "Keltical." But it is more important in this age to learn what the object of the Eisteddvod is, than to try and correct old and deep-rooted wrong pronunciations of many Keltic words. The English word for this institution is "Literary Conclave," or "Bardic Congress," which is intended to encourage, especially among the young, a desire to excel in poetry and music, and love for the Welsh language and its literature. The late and beloved Rev. W. C. Roberts, D. D., Ph. D., president of the Lake Forest University, when he officiated as president of a notable session of the Chicago National Eisteddvod, January 2, 1890, said in part in his eloquent address, "What is this Eisteddvod? How old is it? What benefit is to be derived from keeping it up? Nearly all the ancient nations have had some things peculiar to themselves. A few of these have been perpetuated to the present time. The Welsh have clung tenaciously through many centuries to the Eisteddvod. . . . . The Welsh muse has not sunk into silence even in these days of overwhelming material interests. For "during the last fifty years," quoting from the program, 'Welsh poetry has been enriched with the prize odes and poems and other productions of such bards as Dewi Wyn, Bardd Nantglyn, Robert ab Gwilym Ddu, Caledfryn, the cultured and chaste Alun, the classic Nicander, Eben Vardd, with his ease and majesty; the tender Ieuan Glan Geirionydd; the erratic but talented Robyn Ddu; the polished and sweet Emrys; the pensive and profound Islwyn; the luxuriant and diversified Hiraethog; the brilliant and gifted Cadvan, and last, but not least, Dyfed, who towers above all living Welsh poets, the winner of more "Bardic Chairs" and the gatherer into his script of more Eisteddvodic spoils than any other past or present.'"

———♯♯♯———

Christian.—Mr. Palmer Christian has returned to Chicago and has so far recovered from his recent illness that he will shortly resume teaching. He is organist at the Kenwood Evangelical Church, where his work has been so highly appreciated that a new organ is being installed for his use and his teaching engagements are booked by the Cosmopolitan School of Music. His recital at the University of Chicago in August was very successful.

———♯♯♯———

Cadman.—Mr. Charles Wakefield Cadman is booked to give his lecture-recital at South Bend, Ind., shortly

MRS. CARRIE JACOBS-BOND GUEST OF HONOR AT WEST SIDE CLUB

The music study class of the Co-Educational Club held its first meeting of the season at the home of Mrs Richards, 3328 Washington boulevard, Thursday, October 2. Mrs. G. E. M. Pratt is its most able director. The club is this year devoting the program of each meeting to a single composer and this was Carrie Jacobs-Bond day.

After a delightful luncheon the company listened to two of Mrs. Bond's songs, "My Dearest Dear" and "God Remembers When the World Forgets," by Miss Alta Burton, one of the buds in the music world possessed of a charming voice.

Mrs. Bond was made the first honorary member of the club. She responded to the pretty compliment in her own genuine whole-hearted way, told some of her life stories and sang a song, unpublished and the first time in public, the words written by her son, called "In Life's Garden."

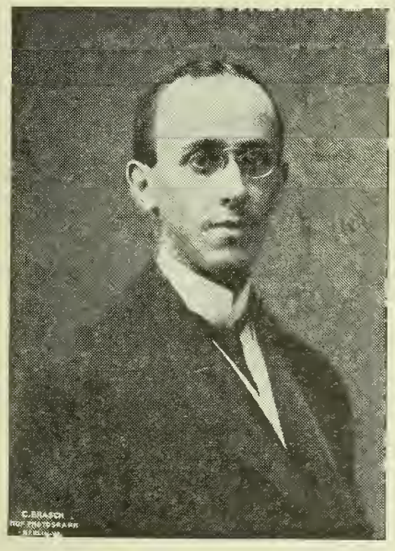
The club presented Mrs. Bond with a basket of most beautiful roses, recalling the decorations on the title page of her compositions.

Some excellent piano music was given by Mrs. Bates, who is better known, perhaps, as Mae Potvin. She gave "The Fire Scene" (Wagner), "Reflections Upon the Water" (Debussy), and a Chopin "Nocturne." Miss Burton concluded the program with Mrs. Bond's "A Pe fect Day."

M. K. W.

A RIVER FOREST COMPOSER

Walter Dellers is adding to his reputation as a brilliant violinist that of a composer par excellence. Three of his recent publications for violin, "In Hungarian



WALTER DELLERS

Style" (G. Schirmer), "Serenade-Espagnole" and "Barcarolle-Venetienne" (Carl Fischer) are already in the repertoire of a great many eastern violinists and bid fair to dislodge the "Souvenir," "Humoreske," and "Meditation" as popular request numbers.

Mr. Dellers, just returned from a third summer vacation in Europe, reports his teaching time almost filled and remaining open dates for concerts and recitals but few. Local engagements already booked include the Chicago Athletic Association, the Chicago Beach Hotel, Hotel Del Prado, Winnetka Women's Club, and many private North Shore and Lake Geneva homes.

Four pupils' recitals in Kimball Hall, in connection with piano pupils of Mr. Edward Howells, are announced, as well as a number of sonata evenings at Mr. Dellers' beautiful residence in River Forest.

ERIE, PENNSYLVANIA

The Erie Conservatory of Music was crowded to the doors on the evening of September 29, the occasion being the first faculty concert. The program was a very long one but was thoroughly enjoyed and disclosed in a very effective manner what a splendid corps of teachers has charge of the new conservatory. Piano numebrs were given by Peter LeSueur, Percival LeSueur and Alice Sloan; vocal numbers by Mr. Charles LeSeuer, Mrs. Charles W. McKean and Miss Sloan, while Miss Bowers, the head of the violin department, was heard to great advantage in two numbers. Taken all in all, this was a brilliant beginning for the Erie Conservatory of Music.

♮ ♮ ♮

Erie is to have a symphony orchestra! Under the very able direction of Franz Kohler, the well known violinist and formerly of the Pittsburgh Symphony Orchestra, an orchestra is being organized which will in all probability eclipse anything previously attempted in Erie. Mr. Kohler has been fortunate in securing some of Erie's foremost musicians to help in this lofty enterprise, and although but two rehearsals have been held, all concerned are more than enthusiastic over the prospects of what will be accomplished in Erie during the coming winter. Following is the ensemble of the orchestra at the present writing: First violin, 9; second violin, 7; viola, 3; violoncello, 5; bass, 3; flute, 2; piccolo, 1; oboe, 1; clarinet, 2; cornet, 2; trombone, 2; timpani, drums, 2; harp, 1. Since the second rehearsal several of Erie's musicians have signified their intention of joining the new symphony orchestra, and without doubt in a very short time this orchestra will number at least fifty players.

♮ ♮ ♮

The Apollo Club makes its initial appearance this season on Thursday evening, October 9, at the Columbia Theater, with Mme. Frances Alda as soloist.

♮ ♮ ♮

Miss Mildred Watson, one of Erie's most successful piano teachers, will leave shortly for Jamestown, N. Y., where she will begin her duties as teacher in the Hill Piano School. Erie loses one of her most conscientious and successful teachers, and Jamestown is indeed fortunate to have secured so efficient a teacher as Miss Watson.

Stern.—Mrs. Edith Cramer Stern, soprano, will fulfill a concert tour under the management of Harry Culbertson during the season and will also be heard extensively in Chicago.

WILLIAM BOEPPLER

Conductor Boeppler's Symphony Orchestra of Chicago

Mr. William Boeppler, who is the director of the Milwaukee A Cappella Choir, the Germania Maennerchor, the Turner Chorus and the Chicago Singverein, has been tendered and has accepted the direction of the orchestra concerts of the Chicago Turngemeinde.

This is an important move for Mr. Boeppler, for in this work he will be able to demonstrate his abilities as an orchestra

WILLIAM BOEPPLER

leader. The Boeppler Symphony Orchestra of Chicago will no doubt in a short time be classed with the leading orchestras of the country if Mr. Boeppler's success with the Milwaukee Symphony Orchestra (which he founded and directed) is any criterion.

MISS KINSOLVING'S CONCERTS

Rachel Busey Kinsolving announces a series of matinee musicales at the Woman's Club in Evanston, Ill., on Wednesday mornings—November 5, December 3, January 7 and February 4.

The artists to be presented in these concerts will be Yvonne DeTreville, Julia Claussen, John Barnes Wells, Cornelius Van Vliet, Alice Cory and Francis MacMillen. Mrs. Johanna Hess-Burr will play accompaniments.

Rogers.—Miss Ruth Alta Rogers, pianist, who maintains a studio at Duluth and whose semi-private appearances in Chicago last season were so successful, will again appear in this city in February.

THE AUDITORIUM

Following is the program of the German Hospital benefit at the Auditorium on October 19, given by Clarence Whitehill, Geraldine Farrar and Fritz Kreisler:

Sonata for violin ..... Haendel

Songs—
- Wonnevoller Mai ..... Gluck
- Mit Einem gemalten Bande ..... Beethoven
- Oh! Had I Jubal's Lyre ..... Haendel
- Alleluja .....

Miss Farrar

Songs—
- Ich liebe dich ..... Beethoven
- Am Meer ..... Schubert
- Gruppe aus dem Tartarus ..... Schubert

Mr. Whitehill

Songs—
- Non t'accostar all' Urna ..... Schubert
- Heidenroslein ..... Schubert
- Wenn ich ein Immchen war / Der Schmetterling / Gute Nacht ..... Franz
- Der Ederfalk ..... Loewe
- Walpurgisnacht ..... Loewe

Miss Farrar

Soli for Violin—
- Prelude and Allegre ..... Pugnani
- Chanson Louise XIII. et Pavani ..... Couperin
- Variation ..... Tartini

Songs—
- Es blinkt der Thau ..... Rubinstein
- Sapphische Ode ..... Brahms
- Traum durch die Saemmerung ..... Strauss

Mr. Whitehill

Songs—
- Sternlein ..... Mussorgsky
- Die Lerche ..... Rubinstein
- Sprodes Kind ..... Rubinstein
- Er liebte nich ..... Tschaikowsky
- Sylvelin ..... Sinding
- Zueignung ..... Strauss

Miss Farrar

Soli for Violin—
- Caprice Viennois ..... Kreisler
- Tambourin Chinois ..... Kreisler

IDA BELLE FREEMAN

Miss Ida Belle Freeman of Austin reports having had a delightful vacation, having been the guest of Miss Jessie Adams in a houseboat party on the Mississippi River during July and spending the month of August at Bay View, Michigan, where she had the pleasure of attending the Bay View chautauqua—one of the best in the country.

Miss Freeman announces a change in studios in Fine Arts Building and will be found at the Lyceum Arts Conservatory on Saturday afternoons, and other days as usual at her home studio in Austin.

Three of the choral organizations under her direction, the Girls' Glee Club of the Presbyterian Church, the Young People's Choir of the Presbyterian Church and the Choral Union of the Baptist Church have already begun rehearsals, and the Rubinstein Club and the Handel Oratorio Society will start rehearsals next week, and a busy winter is assured.

———♯♯♯———

Ward.—Katherine Howard Ward, organist and pianist as well as one of the best accompanists in Chicago, has been added to the faculty of the Lyceum Arts Conservatory. She will remain alternate organist with Mr. Edgar Nelson for the Sunday Evening Club at Orchestra Hall this season and will also on December I resume the fine special musical services and organ programs at the First M. E. Church in Evanston, where, as last year, she will be assisted by many members of the Chicago Grand Opera Company.

THE VILIM TRIO

An excellent program was given at the La Grange Country Club Thursday, October 2, by three sterling Chicago artists—Miss Zedenka Cerny, 'cello; Joseph Vilim, violin, and A. V. Cerny, piano—who combined in a purely artistic rendering of Mendelssohn's massive D minor Trio, and later the "Andante and Rondo," from Schubert's seldom played and delightfully-varied Trio, Op. 99. The large audience testified enthusiastically their keen appreciation of the exceptionally fine ensemble work, and subsequently, Miss Zedenka Cerny's solo numbers—her performances are characterized by excellent technic, breadth of tone, largeness of conception, and a masterly handling of her powerful Bohemian 'cello, of very uncommon quality. The "Concert Polonaise" (Metzdorf), "Canzonetta" (Pergolesi), and "Tarantella" (Popper), with a fine encore number, showed to the fullest advantage the varied powers of this gifted young 'cellist. Messrs. Joseph Vilim and A. V. Carney joined in a most inspiriting, vivid performance of Grieg's violin and piano Sonata, Op. 8, infusing into the ever-charming composition the full degree of life, warmth and power needed in this picturesque invigorating music from a far distant northland. AGNES BELDON.

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———♯♯♯———

Fredericks.—Mr. Aage Fredericks, violinist, who spent the summer at White Plains, N. Y., will be heard in many important concerts during the coming season.

ANNA M. TOMLINSON

Miss Anna M. Tomlinson, pianist and teacher, has resumed her large classes at Berwyn, Ill., and also at the Stein Musical and Dramatic School in Chicago.

Miss Tomlinson, besides having proven her own playing abilities in many environments, always fully justifying the fine predictions of her teachers, both in America and Europe, has developed into one of the most systematic and artistic of teachers and her work in Berwyn has long since been accepted by all residents of that locality as of the most pronounced value.

ANNA M. TOMLINSON

Always abreast with the times, Miss Tomlinson studies incessantly to make her own work valuable to her students and her complete success is proof sufficient that her efforts are not without avail.

———♯♯♯———

EDWARD B. SCHEVE

Mr. Edward B. Scheve, now a member of the faculty of the Grinnell College School of Music, at Grinnell, is also organist in that college and at the First Presbyterian Church of Grinnell.

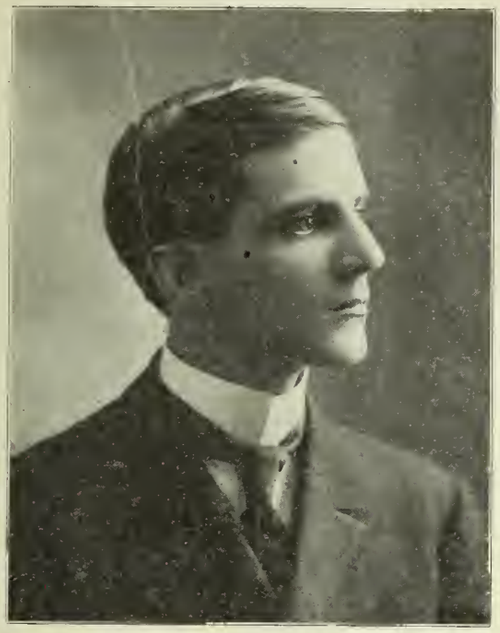
His "Requiem" for soli, chorus and orchestra is now in the hands of the printers and will soon be issued by the H. W. Gray Co. of New York.

Mr. Scheve's piano "Concerto" in D minor was played for the first time at the last May Festival at Grinnell by Miss Shutts, accompanied by the Chicago Symphony Orchestra under direction of Frederick Stock. His "Death and Resurrection," a most superb vocal score, will be sung this season in Berlin and Koenigsburg, Germany.

Some piano pieces and the song "All Souls' Day" were published last year by Clayton F. Summy Co. and Mr. Scheve is now working on a "Suite" for organ and orchestra.

———♯♯♯———

Pettibone.—Miss Charlotte Pettibone, a well established teacher of piano in Austin and a pupil of the late Regina Watson, will enter the concert field this season and will play before many societies and clubs. She is especially expert in ensemble and accompanying.



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SUITES 55 and 75 AUDITORIUM BUILDING - - - - CHICAGO

EDWARD CLARKE IN RECITAL

Few, indeed, are the singers who can show such versatility or produce such a profound impression in song recital as did Edward Clarke on last Saturday afternoon at Kimball Hall.

The occasion was the opening of the American Conservatory Saturday afternoon series of concerts, and the place was crowded to the last row of seats and enthusiasm reigned supreme.

Mr. Clarke was in splendid trim and accomplished his first group, consisting of old Italian, French, German and English text songs, in admirable style, while in the "Largo al Factotum" from "The Barber of Seville" (Rossini) he was unctuous and facile.

A group of Brahms "Love Songs" was sung with the rarest sort of excellence, the "Staendchen" being particularly effective.

Johnson's "Gray Days" again proved a veritable gem and was sung with great beauty, as also the Homer "Banjo Song," which is interpreted by Mr. Clark with unusual beauty.

Parker's "If You Were Here" presents no especial charm on a first hearing, even when done so deftly as by Mr. Clarke, but "Morning," by Speaks, is a song which is thrilling in its effect and which suits Mr. Clarke to a nicety.

In addition to this admirable list of songs, Mr. Clarke recited Longfellow's "King Robert of Sicily," to the Cole music, in a way to hold his audience spellbound and to prove him a master of dramatic style. Seldom, indeed, has this or any other musical reading been so well done in Chicago.

Miss Esther Hirschberg played good accompaniments throughout and excelled greatly in the Cole number. C .E. W.

———♯♯♯———

MISS FRISBIE AND MR. LESTER

There was some very enjoyable music, of an informal nature, in the rooms of the Hardman-Peck Company, on Sunday afternoon. In fact, it was so pleasant that there is regret in the fact that there was a late start, and so the reviewer did not get as much as he really wished, owing to the inevitable second engagement.

Miss Constance Frisbie contributed the major portion of the program. She was in capital voice and spirits and did her numbers with a fine sense of their musical values and with charming abandon. The voice is large and brilliant in quality, and she sings with a sureness of intention that carries conviction. The Whelpley song, "The Nightingale Has a Lyre of Gold," was indeed excellently delivered. Mr. Strong, a young man with a singular gift for what may be called whistling, for want of a better word, did some remarkable things with this gift. In analysis, it would be hard to determine just where to place him, but the tone he produces is musical and easily modulated, and in some obligato numbers with Miss Frisbie the effect was quite interesting and unusual.

Without diminishing the value of what preceded it, the playing of Mr. Lester readily took a place of superiority. This young man has an intense imagination, a temperamental vigor, not always guarded, however, and a technical proficiency that should carry him far. In a "Prelude" of his own he used a theme of modern design and elaborated it with a brave skill and a lofty poetry. Well as he played it, the music itself was better. It really possessed a bigness of design that was absorbing.

ALBERT COTSWORTH.

———♯♯♯———

AEOLIAN HALL, NEW YORK

The first concert of the season at Aeolian Hall was given on Sunday afternoon, October 5th, by the Italian Symphony Orchestra of New York, Pietro Floridia, conductor, with Horatio Connell, baritone, as soloist.

The program was as follows:

Ouverture of "Lodoiska" .....Luigi Cherubini
Symphony in F, No. 6 (Pastorale) Op. 68.....
.....L. van Beethoven
Allegro ma non troppo
Andante molto molto
Allegro—Allegro (Storm) Allegretto
Invocation to Youth (from the Opera "Paoletta") for baritone) .....P. Floridia
Mr. Horatio Connell
Vorspiel, "Die Meistersinger von Nurnberg".....
.....R. Wagner

———♯♯♯———

Tenney.—Mr. and Mrs. George L. Tenney, who spent the summer in Colorado, are again at work at the First M. E. Church of Oak Park, where they are great favorites in a quartet, which contains also Jessie Lynde Hopkins and Frank Collins. Mr. Tenney will actively enter the local concert field.

Music in New York

By ABBIE STEPHENS FRIDENBERG, 110 Carnegie Hall

AN ANNIVERSARY—A FESTIVAL

As an appropriate commemoration and celebration of its birthday, Music News has prepared an issue of intense interest—one to which music lovers and admirers of the best and choicest in musical journalism have been looking forward with anticipation ever since the Anniversary number was announced.

For Music News is as it deserves to be, a general favorite.

Quietly and without ostentation this journal has forged its way ahead until today it is regarded as the most important music paper in the West. Up-to-date; honestly aggressive in the interests of what is highest and noblest in the loveliest of the Arts, it has steadily maintained its lofty ideals and gone on the way of progress.

Compact and dainty in form it is worthy a place in the boudoir of music-room as well as in the studio and school.

Up-to-date, its readers are put in touch with what is novel as well as excellent.

To read it is to be kept informed in the pleasantest manner of what is being carried forward or doing in music everywhere.

Mr. Watt, the well-known editor and owner of Music News, is to be congratulated upon the steadfastness he has shown in adhering to a broadminded and lofty policy.

He has never stooped to unworthy methods. The Stand and Deliver policy has never been his. Honesty has characterized the conduct of his paper; consequently his plans to make his paper worthy in every regard are bearing fruit.

That he is succeeding marvelously this number proves—that he will go on to greater achievements is a foregone conclusion.

He believes in publicity—he also believes in fairness and justice. Hence his publication is bound to reach the highest level.

♮ ♮ ♮

Bachaus to Return to America

At the present time the concert goer demands soloists who are not alone specialists (as one might say) in perfection as well as efficiency and masterful artistic equipment, but blessed with personalities whose charm and attraction they construe into reflections of his genius.

The soloist must not only know his little book from A to Z, his Art must come gloriously casketed in the approach to physical perfection. Our young connoisseurs are becoming a thousand times more fastidious and exacting than ever were their forebears.

The question is not: Does he play or sing well? There must be detailed information about his masculine attractiveness.

This has become more than a propensity —this feasting of the eye as well as the ear—it is an accepted fact, and one with which the artist, no matter how great his genius, must reckon.

The 20th Century has characterized itself by an almost pagan love and worship of beauty, and young humans confess to a prejudice in favor of youth and comeliness. He who will not admit this changed front of the Ziet Geist, will be relegated to the ever increasing ranks of the Back Number. His fate is hopeless if he cannot be made to realize that the artist must charm as well as entertain and educate.

Autre Temps, Autre Moeurs. We may be reluctant to admit it but it is a fact, and there can be no arguing about it. Even extraordinary talent has ceased to be a co-efficient for physical loveliness. It is a nice question and its pros and cons must be left to the younger generation to decide.

Conditions being thus we have every reason to be grateful that Wilhelm Bachaus, fulfills each and every condition demanded by the modern amateur, lover and worshiper of the musical and the beautiful. Nature has given him all that she has to bestow. His is a personality of haunting magnetism and beauty, exquisite assets, fascinating as they slowly change, develop and ripen to fuller maturity.

In his art he ranks, of course, with the unusual ones who have fairly set the world upon fire.

Unquestionably Bachaus was a revelation to his American audiences. There was such a vivid atmosphere of youth about him; and withal so much dignity, directness and simplicity. He conquered by his personality before he struck a note upon the piano that always-to-be-remembered afternoon when he so modestly made his bow before the usual audience gathered at a Sunday afternoon concert of the New York Symphony Orchestra.

There had been very little of press-noticing preliminaries, and the rather apathetic audience was entirely unprepared for the revelation this genius of technic, tone and poetry was about to pour into their very souls.

His interpretation of the Beethoven "Emperor" Concerto was practically an epoch-making performance, and his auditors were not slow to realize that in the new pianist they were listening to a product with a new and never-to-be-forgotten message. A personality among personalities stood before them. An artist gifted with authority and knowledge—an analyst of musical ideas and meanings, interpreted a great master's test composition as it is given few to approach in poetry, passion, intelligence and technic.

Criticism is a function of the individual. It reflects not so much the moods of the artist as the caprices and physical condition and mental state of mind of the critic. A good review may be the result of a glass of wine—perhaps Ruedescheimer or Liebfrauenmilch, or, we are pained to state, that red ink (so-called) which accompanies the Taglierini of the specially chosen "Osteria" and a quiescently superinduced passivity of the spleen, the nerves, or the digestion, or (as not a few artists might state to their sorrow), the critic comes in a bad mood after a nocturnal session, with that interesting malady playfully called "Katzenjammer," or a wrestle of words with the best-beloved.

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when woe, woe, to the unfortunate soloist. His best efforts are misunderstood, and the unexpected may be his portion when he reads the papers the "morning after."

Bachaus escaped these castigations and the usual routine phrases plus a bit of added rhetoris of the invariably—with some startling exceptions—dignified variety became his portion.

He was more than amiably patted on the back. The vocabulary was searched for its choicest gems, and they still sparkle in his crown of glory.

But the stereotyped descriptions and word artistry of professional observers were not imperative to the enhancement of this youthful pianist's gifts.

He has invariably owned his audiences from the beginning. His personality—and this word really fits. Bachaus—enchains by something of the mystic as well as the magnetic, and much more than an entente cordiale is established at once.

Word comes to us from England—from youthful student-pianists, professional and semi-professional, that the art of Bachaus has broadened imensely since 1911—when he made his debut here—and we are told that we may expect some rmearkable demonstrations of his mellowed and matured art.

♮ ♮ ♮

Marie Narelle—The Irish Soprano

A few years ago Marie Narelle was touring Australasia under the management of Frederick Shipman, and winning the hearts of all by the beauty of her voice, the wild and glowing charm of her rendition of Irish songs, and the marvelous attractiveness of her presence.

Not the least of Mr. Shipman's triumphs as an astute manager and connoisseur of voices, were the results of the two seasons this great soprano drew record houses for him in the Antipodes, where her name is still a household word and her voice and vocalism a standard of comparison.

Mme. Narelle is now in America for this season at least, and the conductors who have heard her have not been slow in offering her engagements. Specializing in Irish songs in Australasia and England and the Continent, Mme. Narelle is proud of her classic repertory as well. The oratorios and operas are as familiar to her as the songs of her people and her mother's native land, and she is at her best in the broadly-sketched arias written for the dramatic soprano voice, and the lieder and songs of different tongues, and different peoples.

Mme. Narelle will be the soloist at Carnegie Hall on the evening of October 7, of a special concert of many Irish societies, the concerts which MacCormack graces so often—and indeed MacCormack's tenor and Marie Narelle's soprano have been heard together at many concerts where they were the chief artists a few years ago here and abroad. Upon this occasion she will be the principal attraction vocally. The star of equal magnitude being the young nominee for the mayoralty, John Purroy Mitchell, who will deliver an address.

Mme. Narelle will be heard in private musicales in New York and Newport, and her manager has signed a goodly number of contracts for her.

The Italian Symphony Society and Horatio Connell

The season of symphonic doings of importance starts on the evening of October 6, when the Italian Symphony Society will make its bow to New York in a program of German and Italian compositions.

This orchestra is about to initiate a novel movement. None other than an experiment in automatic subsidizing. In a word it is to be an independent self supporting institution, relying upon its active membership for existence as a musical body.

It will make no appeal for assistance from the public. It seeks no endowment fund. It starts out untrammeled by financial traditions, and the anticipation of passings around of the hat.

Some earnest in this of pleasurable and important results. It must interest the metropolis to observe its progress. It should certainly command attention from the concert-goer.

The conductor is Pietro Floridia, an excellent musician and fine composer, whose lovely modesty is not his least charm.

Horatio Connell, a baritone heard too seldom in this city, will be the soloist, and he will render an aria by Floridia, and from one of his (Floridia's) operas.

♮ ♮ ♮

Mme. Cecile M. Behrens

In a few weeks Mme. Behrens, who has been summering at her lovely home in Elberon—where she has been the soloist at more than one recital, will return to town. She has booked several important engagements for ensemble and solo appearances and she will resume teaching the large class of pupils, mostly daughters of society people, who flock to her.

We shall have more to say about the doings of Mme. Behrens and her artist pupils at a later date.

♮ ♮ ♮

Notes

Mrs. Julia Waixel, who has spent her vacation in France, Italy and Switzerland, is again in New York, and busy at work. Her vacation was a combination of resting and working. Study spiced with sightseeing and relaxation.

After the opening of the Century come the Metropolitan and then the new house of the arch impresario, Oscar Hammersten. What or whom next?

Not the Lady or the Tiger for society writ largest, but: To go or not to go, and be seen at the Metropolitan or at the "Hammerstein."

The makers of epigrams will now have subject matter for a season on end. Oscar is in America and things will hum.

English opera at two institutions, that is, part of the time. How now is our beloved David Bispham vindicated and triumphant. Consistently the champion of English as a musical language, fit vehicle when properly managed and understood, for opera as well as oratorio wherein it has shown these many years here and abroad. these many, many moons, he is about to be proven a true prophet. And never had prophet harder task than our David, fighting the Goliath of prejudice and ignorance.

It must delight his soul to feel how great a factor he has been in aiding to bring about this thing.

Which reminds us that David is doing good work just now in vaudeville, educating a new contingent of the gentle public in the art of appreciating its native tongue. And how eager that contingent is to learn is shown by the crowded audiences David draws. Audiences that cheer him to the echo and fairly eat up his words.

Mr. Bispham in the language of the Wolfville heroes is surely "some" man.

The artists and the managers are looking forward to a rushing season. Let's wish them all the luck they are entitled to, and let us hope that a lowered tariff and a consequent income tax will not disappoint the hopes of the foreign artist who comes in untaxed, and make the resident American draw his purse strings too tightly.

New Yorkers who have visited the west and who have heard Mr. Butler, a leading Chicago violinist, play, are hoping to have the pleasure of making, or rather renewing his acquaintance in their home city. It is to be hoped that Mr. Butler will be heard in New York.

Mme. Stella Barre, after her season in musical comedy and vaudeville, is preparing for her recital. This young prima donna has been observing the pother over a soprano who is considered a marvel because she sings G in Alt, and amuses herself by trilling on A flats in Alt, and a jump to C above the "high C."

She considers G too unimportant to be discussed. Plain G indeed.

Mrs. Gertrude Cowen is a new recruit managerial who will undoubtedly do great things with the artists who are fortunate enough to have her as their guide and counsellor. Mrs. Cowen appears to be the new woman who is sure to "arrive."

———♮♮♮———

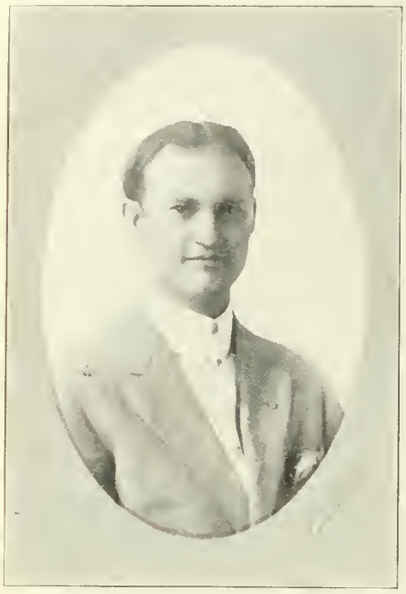
SHERWOOD MUSIC SCHOOL

Miss Georgia Kober, president of the Sherwood Music School, has just returned from a successful concert trip in Michigan and Illinois.

The first concert of the season, by a member of the faculty of this popular school was given on Sunday, October 5, at the Florentine Room of the Congress Hotel by Mr. Paul Van Katwijk, pianist. Under the able managament of Jessie Kavanagh Read the Sherwood Music School is anticipating a record year. During the summer course students were registered from forty states of the Union. Large classes are being registered for Madame Genevra Johnston Bishop, Mr. G. Magnus Schutz, Miss Mathilde Heuchling and the long list of teachers of the vocal department. Miss Kober's classes are the largest she has ever known, and Mr. Walter Keller is kept busy with the harmony and counterpoint classes, and a most promising class of organ pupils.

———♮♮♮———

Marshall Field Choral Society.—The Marshall Field Choral Society, under direction of Thomas A. Pape, will give two concerts this year, as usual. The first will be on December 4 at Orchestra Hall and will take the form of a part song concert, the second will be in April, and will include Sullivan's "Golden Legend" and Grieg's "Olaf Trygvasson." Important soloists will appear at each concert.



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"MY WANDERINGS"

BY HENRY CLAY BARNABEE—REVIEWED BY ALBERT COTSWORTH

There is but one way to review Mr. Barnabee's book of reminiscence, and that is just as informally as he has written it. It makes no pretentions to literary style, and thereby has a good deal. It reads just as a happy old gentleman would talk, if he had a crowd of interested listeners about him. The Elderly Person in a recent comment on books he had been reading, said that reminiscence, to be enjoyable, should be garrulous. This book would suit him to a T. And I may as well add that I sat up half the night to read the latter half first, because that was the part contemporary with my most wide-awake interest in matters musical. When I found the sample printed program of the concerts he gave in the seventies, when Mrs. H. M. Smith and Arbuckle were associated with him, I had a regular paroxysm of renewed enthusiasm. For it was during that period that Mr. Barnabee and Mrs. Smith first came into my horizon. It was of a surety during the winter of 1876-7 that he confronted one of those diminutive audiences which he frankly says he drew during that trying portion of his career. I know that it was then, for it was also at that time that I was doing the honors of a young husband to his bride. At his concert she was beside me in the balcony of old Union Hall in Burlington, Iowa. To further interfere with his mission to the village, a fire broke out in the block adjoining, and the major part of the audience stampeded, while the engines punctuated things even worse than that foghorn did when he gave a concert on board ship. But although I have no program to quote from, I remember well how Barnabee sang Hatton's "Bold Young Oysterman," and furnished any amount of illustration of that seagoing chap's evolutions. I believe he didn't favor us with the "Cork Leg," his song of songs. And I do not remember who were the tenor and alto, who sang with him and Mrs. Smith in some lovely quartets. But I do recall that Howard M. Dow sat at the piano and played delightful accompaniments, and that some of the quartets were harmonized by him in that beautiful simplicity which made them original and full of the neat touches one always admired. Perhaps at this late date I may really find out something which has remained a bit of mystery ever since that night. Mrs. Smith's numbers were the "Linda" aria "O! Luce" and a song called "Where Is Heaven?" Modest in the extreme it was in itself, but she made it compellingly effective. She sang it as if she herself were the child asking the question. I lost my program, but it ran in my mind that the composer was set down Burnap. I knew the word of old, and knew who U. C. Burnap was, musically. But I tried in vain to get the song. Now, perhaps, if Mr. Barnabee reads press notices, as of yore, he will let me know who did write it. Incidentally this bit of reminiscence will let the young people of today know what Mr. Barnabee did and stood for in the days of musical beginnings in the west.

For those same people, it may be added, that throughout its long and very honored existence Mr. Barnabee was the comedian of the "Boston Ideals" and its successor, "The Bostonians." These companies presented light or comic opera in the days of its perfection, before the era of the inane musical comedy, that hideously deformed child of a worthy mother.

Mr. Barnabee's two marked traits, as they creep out and reveal themselves in his easily-flowing chat, are a royal sense of fun and an abiding faith in the goodness of the Father of us all. It is generally so—the men who make us laugh are nearly always deeply sensitive to purest emotion, and God's love is always that. Underneath his picture on the flyleaf he has written in a hidden rhyme, "Hale, hearty and nearly eighty. Yours sincerely, Henry Clay Barnabee." And he keeps that spirit of cheerful, happy comradeship all through the fascinating pages. Jokes! There are so many that the proverbial "Joe Miller" might well be discarded, and Barnabee's "Wanderings" substituted. For you find them all preserved—the "I fry mine in butter" story, the "Messiah" story which shocks some people, the "Climate" story of California, the "I'm from Boston" and the "Heaven isn't Boston" stories, the lady who wanted to be put off at Auburndale, the man who hadn't been able to read the bible without hissing, and lots of other good ones are there. In fact, one feels like the man in the ship's smoking room who listened to yarns all evening and said no word. The party pounced on him at last and insisted that he contribute. He edged to the door and fired this conundrum at them: "Why am I like a Christmas turkey?" Then, without waiting for reply, he answered himself: "Because I'm stuffed full of chestnuts." That's Barnabee's story, not mine, but it isn't half bad to apply the dose to him. There are dozens of others just as good and new, however, and they give a glimpse of the way the wit won his way into the hearts of hundreds. They are told capitally, and one of the best is the one he narrates of General B. F. Butler. In court one day, Butler, who was original, in addition to all his other accomplishment, undertook to make some short cuts through the forms of law, to carry his point. The presiding judge stood for these as long as he could and then called Butler down quite sharply. At lunch time the judge, passing through an ante room, encountered Butler conning some law books. Wishing to be propitiatory, he said: "Ah, Mr. Butler, studying law?" "Oh no," replied the ready General, "merely looking over some of your opinions." This joke has to trickle a little, in some of our craniums, before we catch the subtle irony of the retort.

Mr. Barnabee's account of the birth of the Boston Ideals is more than interesting. It sets at rest also some of the busy press

agent's narratives, well circulated at the time, of the hardships endured by Miss Mary Beebe, the first soprano of the company. If she was persecuted and driven from her choir position by the prejudices of the rigid church people, who would have nothing to do with play-acting, nor allow their singers to do so, the present chronicle is silent on the subject. Prior to the advent of "Pinafore," the only supply of light opera came from the French Bouffe troupes whose doings, with Offenbach and Lecocq, were thought to be quite bad, by those of us who wanted to be good. And when we learned that the Russian Grand Duke, Alexis, had snapped a bracelet on the shapely ankle of the active lady singing "La Grande Duchesse," much of the censure seemed justified. "Pinafore" offered the same sort of entertainment, without the taint, and with its arrival began a long and happy reign of merry and melodious pleasure. At a juncture in the history of the Boston Theater, when an attraction, relied upon to score a great success, turned out a flat failure, the musical director said: "See here, this 'Pinafore' business has been already done to death in many ways—but has it been really sung? Never! Well, then, why not get Phillips and Whitney and Barnabee and Tom Karl together, and see what the piece is like musically?" Prodigious success crowned the idea, well worked out, and what was inaugurated as a stop gap, became for long years the choicest attraction. Mr. Barnabee is fine and genial in his philosophy at the waning and final decay and death of the splendid organization. He tries to find a reason and gives it up. He gives a roster of the singers and the operas. It is like opening a page of the book of yesterday to look at the pictures and read the list of those whose names are writ in the water of musical public life. Over and over again I can echo, with Barnabee, the quotation from "Rip Van Winkle," "Are we so soon forgot?" The Ideals reached their great climax in DeKoven's "Robin Hood." Many whose heads are not yet gray remember Barnabee's "Sheriff," MacDonald's "Scarlet," Marie Stone's "Maid Marian," and Jessie Bartlett Davis' "Alana-Dale," and how she sang "Oh, Promise Me." Palmy days they were, and the mystery deepens as to why the taste of a fickle public prefers the trashy persiflage that has taken the place not only of the Sullivan operettas but of "Fra Diavolo" and "Belles of Corneville." But it is the order of things to change with the generations. Witness the death of the "Lanciers" and quadrilles and polkas, the other dances of the same period as their operettas, and the arrival of the militant twostep and the spicy tango of today. All that we old people can do is to shake our heads sagely—just exactly as our fathers did, when we insisted on new things!

One chapter is devoted to Mrs. Barnabee, who was lovable in every way, and all and more that a real helpmeet should be. She was with her husband all through the years of travel, his guide, counsellor and friend. He is very quiet about it, but one can read in his love for children, and his enjoyment of Christmas festivities (he says he "just loves Christmas"), the real regret that no children came to their home. They lived together for over fifty years and she died at the end of a beautiful Christmas day. The chapter is a page in a man's life to be proud and grateful for. One of the great frolics of their lives was an extended trip to Europe. He carried his sense of fun with him and that added to the pleasure. And he carried his deep sense of reverence when he went to the Passion Play at Oberammergau.

Friends! He had them in legions. Like Jim Bludsoe, who had a wife in every port, his best friend lived in every town and city he visited. And he was loyalty itself. A most human document is the story of how he hunted up a former comrade on his first California trip and found him in the humblest of conditions. The tributes of friends in the closing pages of the book are alive with the keenest honesty of regard.

Barnabee had more bad luck than usual, and he supplemented this by a generous spirit which, to put it mildly, was poor business judgment. But as he and his friends state, his wife endorsed him in it and there is no more to be said. I think his worst experience was in carrying an accident insurance policy. The company accepted his payment of premiums for over forty years after the policy had lapsed, by some technicality. So that when he finally had an accident and needed aid, it was denied him. He proves, just the same, that his faith in human nature was not wrong. With the most unaffected manner he tells the story of the monster benefits arranged for him and Mrs. MacDonald. (Marie Stone), in Boston and New York. With a true active spirit, he preserves and hands out all the speeches and press notices. One can picture the kindly old man's eyes glistening with joy as he tells of the reception, and the applause and the generosity and what it meant in his hour of distress. It is his farewell, and he makes the most of it, not only for present impressions upon his audience, but as a spotlight in his life's background, to visit again and again and bask in the glow and warmth, and color, and happiness of the precious experience.

Mr. Editor, I thank you for your unselfishness in allowing me to review the book, instead of doing it yourself, as I know you desired to. And I know I've trespassed on the space. And I've not touched on a tithe of the notable pages in the book. But this man's mission has been a blessed one, and recognition of it now is our privilege. Much better to heap flowers at his living feet, than to put wreaths upon his coffin. It has been a useful, a beneficent life. No one can approach the book and read it sincerely, without having a heartier, healthier attitude toward life, its duties, privileges and responsibilities. And to make the world a little happier and therefore a little better because one has lived in it—can there be anything more worth while?

Salutations to you, Mr. Barnabee! And to all ye who read—put the book on your Christmas list.

———♯♯♯———

Wait.—Miss Barbara Wait sang at a reception at The Blackstone Hotel on last Saturday afternoon, her numbers being "Contentment" (Cerwonky) "On the Shore" (Neidlinger) and "In Blossom Time" by Needham.

AMERICAN CONSERVATORY

A recital will be given by Mr. Charles LaBerge, baritone, and Ramon Girvin, violinist, on Saturday afternoon, October 11, at Kimball Hall, under the auspices of the American Conservatory.

Adolf Weidig has returned from an extended sojourn in Europe and has resumed his post of director of the Theoretical department of the American Conservatory. Mr. Weidig met many of the musical celebrities abroad and also attended a number of musical performances. Among the most interesting incidents was a visit to the Dalcroze School of Eurhythmics at Hellerau near Dresden.

The American Conservatory Students' Orchestra meets every Monday afternoon for rehearsal under the direction of Herbert Butler. Pupils have here a fine opportunity to prepare themselves for professional orchestral work and enjoy the experience of playing with others, so necessary for every member of an orchestra.

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MUSIC IN CHARLESTON

The first musicale of the season of 1913-14 occurred last Tuesday evening when Miss Golden Garden gave a song recital at the Burlow Opera House. Miss Gardner is a Charleston girl and was warmly received. In fact the repeated recalls gave ample evidence of the place she bears in our esteem. Her program, made up of numbers by Chadwick, Quilter, Cadman, Schubert, MacDowell, Rummel and Mary Turner Salter, gave abundant play for the lyric beauty of her voice, while the aria, "One Fine Day," "Madame Butterfly" and Henschel's "Soon Night Will Pass" showed us somcthing of her dramatic powers. We are told that Miss Gardner is to be with the Aborn people this season.

♮ ♮ ♮

Fresh evidence of the "awakening of the little towns" comes to hand in the report of the organization of the St. Albans (W. Va.) Choral Club. Mr. Robert C. Sweet is president; Mrs. U. G. Jarrett, vice president; Mrs. George C. Weiner, secretary; Miss Edith Rich, treasurer; Mr. Brown McGrew, librarian, and Mrs. R. C. Sweet, accompanist.

♮ ♮ ♮

Interest is also being centered on the Bream Memorial Church, West Charleston. Its choir of seventy-five voices and a new organ to be installed about the first of the year give promise of a new source of pride for our city.

J. HENRY FRANCIS.

———♯♯♯———

Murdock.—Some of the early fall activities among Miss Murdock's pupils are Miss Edith Kien, pianist; engagement at Warren Avenue Summer Concerts in August, and at opening of Nike Club, Lincoln Center, October 6. Miss Emma Grant, organist; Woodlawn United Presbyterian Church, September 28. Miss Lilian Cervenka, appointment as assistant organist at St. Ignatius Church, Rogers Park.

♮ ♮ ♮

Williams.—Mrs. Stacey Williams has reopened her Kimball Hall Studios with a very large and, as usual, a very distinguished class of vocal pupils.

Mrs. Elizabeth Battle Bintliff

Teacher of Piano and Pipe Organ

Director School of Music

Ripon College **Ripon, Wisconsin**

GRAND RAPIDS

On Friday afternoon the first recital of the season of 1913-14 was given at the auditorium of their building, by the St, Cecilia Society of Grand Rapids. The program was an excellent one, consisting of songs, piano and violin solos, rendered by regular members in a manner that reflected credit both to themselves and the society. There is much well developed talent in this society. Good voices well trained, pianists and violinists who have studied abroad with the best teachers. These students render their numbers so artistically that their hearers are always delighted.

Possibly only a few of the readers of the Music News know that the St. Cecilia Society is the only musical organization in the United States composed of women that owns its building. This building, which has an auditorium with a seating capacity of 500, together with large reception rooms, a hall used for dancing parties, a large dining room and kitchen in the basement, was built 19 years ago through the efforts of a number of earnest energetic workers, who had organized the St. Cecilia ten years earlier.

A debt of $19,000 has hung over them during this nineteen years, but this past year through the efforts of these same determined energetic women and those who have joined them, the debt has been paid, notwithstanding the fact that the Y. M. C. A. were asking for $750,000, which was raised in less than ten days. This society stands for musical progress and represents an esthetic interest which is more and more appreciated by the community, as a result of the highly creditable performances given by the members and the many artists's recitals given each year by the society, which endeavors to secure the best talent that the world affords.

The society is also philanthropie, providing musical programs for hospitals, schools, and various charitable and municipal enterprises, thus bringing joy to the afflicted and unfortunate and at the same time spreading good music in the community.

J. N. PARKS.

———♯♯♯———

HARRY R. DETWEILER

A request has just come from Omaha for a teacher schooled in piano work under Harry R. Detweiler. Two pupils of Mr. Detweiler's who have accepted college work this year are Hannah Asher in the College of Industrial Art at Denton, Texas; and Clara E. Waldron in Galloway College at Searcy, Arkansas. Miss Asher and Miss Waldron are both piano teachers and artists of ability.

Miss Irene Hummel, another fine pianist studying with Mr. Detweiler, has just returned for another year's work after spending an unusually successful summer in Chautauqua. She is already booked for next summer and the following winter with the Redpath Bureau.

———♯♯♯———

Plumb.—Miss Esther Plumb, contralto, one of the most sought-after singers of the country, will again this season be a member of the solo quartet at St. James M. E. Church.

The Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor

1913—ELEVENTH SEASON—1914

EMIL OBERHOFFER
CONDUCTOR

TWELVE SYMPHONY CONCERTS: Dates and Soloists:

Oct. 24, PUTNAM GRISWOLD ..... Baritone
Nov. 7, RICHARD CZERWONKY ..... Violin
Nov. 21, KATHERINE GOODSON ..... Piano
Dec. 5, JOHANNA GADSKI ..... Soprano
Dec. 19, CORNELIUS van VLIET ..... 'Cello
Jan. 2, EUGENE YSAYE ..... Violin
Jan. 16, JULIA CLAUSSEN ..... Contralto
Jan. 30, FRITZ KREISLER ..... Violin

Feb. 13, TERESA CARRENO ..... Piano
Feb. 20, HAROLD BAUER ..... Piano
Mch. 13, MISCHA ELMAN ..... Violin
Mch. 2, EMMA LOEFFLER ..... Soprano

TWENTY POPULAR SUNDAY AFTERNOON CONCERTS

(Dates and Soloists for First Seven. Others to be announced)

Oct. 26, LUCILLE STEVENSON ..... Soprano
Nov. 2, CORDELIA LEE ..... Violin
Nov. 9, WILLIAM HINSHAW ..... Baritone
Nov. 16, GEORGIA KOBER ..... Piano
Nov. 23, ELSA KELLNER ..... Soprano
Nov. 30, HENRY J. WILLIAMS ..... Harp
Dec. 7, ALBERT LINDQUIST ..... Tenor
Dec. 14, GERTRUDE MANNING ..... Soprano

SIX YOUNG PEOPLE'S CONCERTS

Friday Afternoons, November 14, December 12, January 9, 23; February 6, March 20

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Three Weeks, Opening at Milwaukee, Wis., February 21, 1914

EIGHTH ANNUAL SPRING TOUR

(Festival Orchestra—Seven Soloists)
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Recital Fine Arts Theater, December 14.

Operatic Performances latter part of February, Studebaker Theater.

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Louise St. John Westervelt, Soprano
Helen B. Lawrence, Pianist

NOVEMBER 30th, at 3:00
Winifred Lamb, Pianist---Annual Recital

DECEMBER 14th, at 3:00
Mc Elroy Johnston, Baritone

JANUARY 4th, at 3:00
Ludwig Becker, Violinist

February (Dates Indefinite)
Arthur Middleton, Basso---Recital
and Columbia School Orchestra

March (Dates Indefinite)
Faculty Recital
Columbia School Chorus

For Programs, address J. B. HALL, Manager
509 S. Wabash Avenue, Chicago

DAVID BISPHAM

The following editorial comment on David Bispham is from the Australian Music and Dramatic News:

"Rumor had foretold great things of David Bispham. Now, as we have been told, rumor is a lying jade; and so she proved herself in this instance. For she had not told us the half.

"Mr. Bispham gives a show 'off his own bat;' and right well doth he give it. His programs are given entirely in English; on this point the curious reader may find food for thought—and let us hope for solution of a big problem—in another column. He is delightfully frank and free with his audience. He sets out with an exordium, 'Now listen! I am going to freeze your blood with terror!' and every one's blood freezes at the word of command. Or he tells us, 'I am going to sing Tom Hood's terrible 'Song of the Shirt;' and straightway we all resolve to vote Labor tomorow. A compelling songster is Mr. David Bispham. If another Federal Election were sighted in the offing, he would prove a powerful electioneering agent. Just get him to sing a song setting forth clearly how broad your own political views are and how narrow are the other fellow's, and you would get elected every time.

DAVID BISPHAM

"Climbing down from generalities into particulars—and not too far into particulars, for we have no intention of following Mr. Bispham's programs note for note—we may start with the assertion that no better equipped singer has ever been heard in Australia. It sounds a large order, but we mean what we say. And it is said not upon hearsay, but upon the evidence of our own personal senses. Even the editorial 'we' has its senses, and 'our' auditorial senses are hereby called in as evidence in favor of Mr. Bispham's claim; a claim, be it noted, which he did not make himself, but which we hereby make on his behalf. Our reasons for making this claim are that he is the possessor of a fine voice which is under the most perfect control: that he pronounces every syllable in singing as distinctly as it would be possible to pronounce it in speaking: that he is in sympathy with every song he sings: and that—largely in consequence of these matters—he gains the sympathy of his audience.

"We may get still further down to 'particulars.' For Mr. Bispham is the lucky possessor of a voice—it is said to be a baritone! it has a compass of well over two octaves, and in our own judgment is a 'basso cantante;' it is clear and resonant right down to its lowest depth, and never comes near being offensive in its highest falsetto. To hear Mr. Bispham sing 'The Two Grenadiers' is like a liberal education—in a musical sense. When he cries out—

'Rattle his bones over the stones,
He's only a pauper whom nobody owns,'

you almost wonder why somebody doesn't cut the throat of George V. and install O'Malley king, with Mr. Bispham as grand vizier.

"Yet he, too, can modulate his voice: he is not always 'in 'Ercles vein.' In fact the perfect control under which he keeps that magnificent organ of his constitutes one of his chief claims on our recognition. 'O Ruddier Than the Cherry' is assuredly not 'in that vein'; but it has seldom been heard to such perfection. So, too, with Gounod's passionate setting of Byron's 'Maid of Athens;' the accents of the heart-broken lover were there; but never at any sacrifice of simplicity. We forebear further details. Whatever he has done, he has done well: the man is a fine artist, well-trained in his craft."

———♯♯♯———

KNOX CONSERVATORY OF MUSIC GALESBURG, ILL.

The fall semester of Knox Conservatory of Music opened September 16, with a fine enrollment. The average registration of 300 is expected, and the faculty of ten professors will be kept busy.

There has been some change in the faculty for the coming year. A pupil of Harry Dimond, Mr. Henry H. Busse, has been secured to take charge of the violin department, and Miss Josephine Mizer, a graduate of the Columbia School of Music under Mr. Holt, has taken her place as one of our voice teachers; also one of our own graduates, Miss Martha Campbell, will assist as teacher in the piano and organ departments.

The concerts and recitals here have not yet begun, but the following artists will appear in the artists' course in the conservatory: The Zoellner String Quartet, Enrico Palmetto, in song recital with Martin Bruhl as accompanist, and Thuel Burnham, pianist.

The Galesburg Musical Union under the direction of Wm. F. Bentley begin rehearsals early in October and the season will undoubtedly be crowded full as there is a great deal of interest in things musical here in our little city of Galesburg.

JENNIE F. W. JOHNSON

CONTRALTO

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The Handel and Haydn Society ..... Boston
The Harmonic Club ..... Cleveland
The Arion Musical Society ..... Milwaukee
The Choral Club ..... Duluth

HAS THE FOLLOWING ENGAGEMENTS

Streator, Ill., Elks Club ..... Oct. 21, 1913
South Bend, Ind., Recital ..... Oct. 27, 1913
Ripon, Wisconsin, Recital, College ..... Nov. 7, 1913
Gary, Ind., Orpheus Club ..... Nov. 10, 1913
Evanston, Ill., Illinois Federation of Woman's Clubs, November 13, 1913
Chicago, Ill., Bach Choral Society ..... Nov. 19, 1913
Milwaukee, Wisconsin, Sing Verein ..... Nov. 24, 1913
Max Bruch's "Odyssens"

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COMMENTS

Galesburg, Ill., Register: Opened Artists Course. . . . Displayed artistic skill. Conscientious intrepretation; precise technic.

Wichita, Kans., Beacon: Mr. Brokaw selected as soloist at the Forum, was successful before an audience of 7,000. The Paganini, Mendelssohn and Vieuxtemps concertos have been presented by him in Wichita, besides a large list of concerted numbers.

Des Moines Musical Herald: Her solo work showed ample technic and sympathetic treatment.

Marion, Ind., News Tribune: Ralph Brokaw, soloist, Philharmonic Orchestra, held the audience spellbound.

Canton, Ill., Herald: As a violinist he is a master, as is Mrs. Brokaw as a pianist.

Anthony, Kansas, Bulletin: All musicians present unanimous in declaring Mr. Brokaw the best violinist ever heard in Anthony.

Musical Standard, Chicago: A talented pianist, doing exceptional work.

Alva, Okla., News: A violinist of the highest order. Mrs. Brokaw a pianist who excels.

Lindsborg, Kans., News: They were excellent.

Thomas, Okla., Tribune: Mr. Brokaw is far above the ordinary. Both are exceptional artists in every sense of the word.

Mitchell, S. Dak., Republican: He charmed the audience with Vieuxtemps Fantasie appassionata. Mrs. Brokaw showed admirable technique and both scored successes.

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GRACE HALL RIHELDAFFER

The accompanying group is one which was taken at "The Jungle," the home of Mrs. Eberhart in Pittsburgh, Pa.

Reading from left to right the artists are Mrs. Grace Hall Riheldaffer, Pittsburgh, soprano; Marie Dennison Gailey, violinist; Carl Bernthaler, conductor, Pittburgh Orchestra and Nelle Richmond Eberhart, who writes the lyrics for the songs of Charles Wakefield Cadman, which Mrs. Riheldaffer is so fond of singing.

During the summer Mrs. Riheldaffer and Mrs. Gailey have made a very extended Chautauqua tour and during November and December they will cover the Southern States with Thomas W. Musgrove (formerly accompanist for Maud Powell), assisting them.

In February and March, a second tour will be undertaken which will include two concerts at Havana, Cuba.

GRACE HALL RIHELDAFFER AND FRIENDS.

"THE MESSIAH".....Handel
Monday Night, December 29, 1913—Orchestra Hall
Friday Night, January 2, 1914—Auditorium Theater.
Soloists—
Mme. Mabel Sharp Herdien, Soprano
Mme. Rose Lutiger Gannon, Contralto
Mr. Reed Miller, Tenor
Mr. Arthur Middleton, Bass

"THE MUSIC MAKERS".....Elgar
"STABAT MATER".....Dvorak
Monday Night, February 23, 1914—Orchestra Hall
Soloists—
Miss Leonora Allen, Soprano
Miss Mildred Potter, Contralto
Mr. George Harris, Jr., Tenor
Mr. Gustaf Holmquist, Bass
"MASS IN B MINOR".....Bach
Monday Night, April 6, 1914—Orchestra Hall
Soloists—
Mme. Edith Chapman Goold, Soprano
Miss Christine Miller, Contralto
Mr. Nicholas Douty, Tenor
Mr. Horatio Connell, Bass

THE CHICAGO APOLLO CLUB

Music News has already this fall given a detail of the work of the Apollo Club for the coming season which shows conclusively that this famous organization will be very much to the front throughout the winter.

The concerts will be given, as usual, in The Auditorium under the direction of Mr. Harrison Wild and with the entire Theodore Thomas Orchestra furnishing the accompaniments, reinforced by Mr. Edgar Nelson at the organ.

On November 9 "The Creation" will be given with Miss Florence Hinkle, Mr. Morgan Kingston and Mr. Herbert Witherspoon as soloists and on November 17 "Elijah" will be heard with Miss Rosalie Wirthlin in addition to the above singers. These two concerts are "Extras."

The works to be sung and the soloists in the regular season are again given here as a matter of future reference.

H. B. BARTHOLOMEW

Mr. H. B. Bartholomew has opened his Kimball Hall studio with a much larger enrollment than any previous year. The season promises to be an unusually busy one; in addition to his large class Mr. Bartholomew has a number of recital dates already booked, among them being, Batavia Woman's Club, October 6; Congregational Society, Geneva, November 5; recitals at Dewitt, Iowa, Davenport and Lake Geneva, Wis.; return date, Batavia Woman's Club, January 6.

CHARLES E. LUTTON

Charles E. Lutton, baritone, has many concert engagements for the coming season and has just been elected a member of the faculty of the North Park College, where he will have charge of the vocal department.

Mr. Lutton has made a signal success of the music department of the Clark Teachers' Agency which he has managed for the past season.

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Musin's School is open throughout the year and during June, July, and August. Soloists and Teachers will enjoy the great advantage of repertory work with this MASTER, and of learning MUSIN'S METHOD, which greatly lessens the time ordinarily required to master technic and control of the BOW. This method became celebrated through MUSIN'S SUCCESS at the Royal Conservatory of Liege, where he turned out many young artists who took the best positions in EUROPE. AMERICAN VIOLINISTS who study with MUSIN need not fear criticism when appearing in European Concerts, as Musin is an AUTHORITY. SEND for Circular about the **SUMMER TERM FOR TEACHERS**, also for literature re Musin's Lessons BY CORRESPONDENCE, and Thematic List of new music composed and edited by Ovide Musin. Beautiful, effective.

Voice Department under Mme. Ovide Musin (Annie Louise Tanner). Piano Department under Mme. Delhaze Wickes. Solfeggio, Harmony, Science of Music under Prof. Edward Kilenyi.

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ORGAN MUSIC IN AMERICA

BY WILLIAM C. CARL, MUS. DOC., DIRECTOR OF THE GUILMANT ORGAN SCHOOL NEW YORK

The activity of organists and organ students in the United States of America today is without parallel in any part of the world. Where can one have the opportunity of attending from six to eight organ recitals in a single week and not only one but for several weeks in succession during the musical season in the city of New York.

It is a remarkable achievement and deserves more than passing notice. The American public is fond of organ music. This has been proven over and again. Until within a few years the organ was considered to be intended solely for the church service. We now find the instrument in our concert and municipal halls, theaters, hotels, department stores, and still nearer, in many private residences from Maine to California.

Many of our millionaires have their private organists and we can also boast of several city organists, all of whom are doing splendid work, and their frequent recitals attract enormous audiences.

Our builders are vying with each other in the endeavor to more and more perfect their instruments, and to add improvements calculated to meet the growing demands of the day. American composers are rapidly coming to the front, and making a name that will endure for all time.

Europe is beginning to wake up and take notice of us, and well they may, for one finds no such demand for the organ or organ music in the old world today. England, for instace can boast of many great organs, in the cathedral and concert halls, so can France. Germany, Switzerland, Austria, Hungary, Spain, Italy and Russia have less but in many instances fine organs. When can you hear them? On the Continent rarely outside of the regular church services, with the exception of Switzerland, where a large number are played during the summer season for the tourists. England and France have more, but although many of the world's greatest artists are there, the opportunity of hearing them at frequent intervals during the week is not as great as here. The number of organ students in America at the present time is legion and many possess talent of no mean order. It should not be inferred that New York City is the only place to hear recitals, but in all our large cities, and as well in numerous towns throughout the country the demand is growing, and both resident as well as visiting organists are being heard. I have often observed in small towns, and remote cities that a Bach Fuge would be the "piece de resistance," and the only number encored during the course of a recital. This speaks well for the intelligence and musical taste so rapidly being developed by the concert going public.

Volumes could be written about the musical services in our churches. Organ recitals to precede the evening service, are common occurrences. Oratorios and cantatas follow each other in bewildering succession. During the height of the season in New York one has the opportunity of hearing selections from a dozen oratorios in a single Sunday! Often the entire work is sung and with an orchestra in addition to the organ. What an advantage to the organ student. It means much for the future development of music in our land, and makes one proud to be a part of it.

With the approach of each season, new demands are made upon the organist. It is commonly supposed by the general public that the work consists in the playing of two routine services, and a rehearsal during the week. What a difference are the conditions today. An organist should be a man of broad culture, one that can play a good service, conduct either a quartet, a mixed chorus or boy choir. Then he must be competent to conduct and accompany the standard oratorios and cantatas from the organ bench, play an acceptable organ recital, be a good disciplinarian, competent to select voices and be constantly on the alert to arrange music that will be appropriate, not only for the festivals but for the regular weekly work. He must be familiar with the liturgical forms of church music and should know more than one service. The machinery necessary to keep a choir in working order today requires a level head, and much time and care expended, making it more necessary for an all round education than ever before.

The Guilmant Organ School which reopens Tuesday, October 7, was organized fifteen years ago under the presidency of the late Alexandre Guilmant, organist of Trinity Church, Paris, and with Sir Frederick Bridge, organist of Westminster Abbey, the late Dr. Edmund Turpin, head of Trinity College, London, and other distinguished artists as vice presidents to meet these needs. The course of study is planned to meet the most exacting demands of the present day. The head of the school, Dr. William C. Carl, who has just returned from Paris, is the director and master of the organ. The faculty includes Clement R. Gale, Mus. Bac. Oxon. (of the General Theological Seminary of the Episcopal Church) head of the theory department; Warren R. Hedden, Mus. Bac. F. A. G. O., for many years organist of the Church of the Incarnation, musical dictation and keyboard work, modulation, harmonization, etc.; Howard Duffield, D. D., liturgical and ecclesiastical forms of church music, hymnology, etc.; Thomas Whitney Surette, musical form; Charles Schlette, organ tuning; Lewis Odell, organ construction, and corps of assistants.

The Guilmant school has always given especial attention to the liturgical forms, the Episcopal and other services, the training of boys' voices and mixed choir.

Students' recitals are given at frequent intervals, and this season historical recitals will be featured as well as conducting, the accompanying of the oratorios, and how to arrange musical services.

MABEL WOODWORTH

Miss Mabel Woodworth, violinist, has begun her teaching season with the largest class she has yet taught, at the American Conservatory, and her engagements for concert appearance are already numerous.

During the past few weeks she has been busy with semi-social affairs and has played at two elaborate weddings, one on the south side and the other in Oak Park. She will appear before the Amateur Musical club in one of the early programs of the season and early in November plays a program jointly with Edgar Nelson and Helen Bright-Bengel at the State Normal College at Normal, Ill.

THE supremacy of *MAUD POWELL* among violinists is evidenced by her appearance, as soloist with all the great orchestras and leading musical organizations oftener than any other artist before the public.

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EFFIE E.

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THE CHICAGO MADRIGAL CLUB

A CHORAL SOCIETY WITH AN ENDOWMENT

It is not generally known that Chicago has perhaps the only endowed choral society in the country. While the city has been busy housing its orchestra and financing its grand opera, the Chicago Madrigal Club, without noise or public disturbance of any kind has gone about the business of laying a foundation for its future existence. The plan and the successful manner in which it has been carried out should be a source of satisfaction not only to the club but to the city at large, which beileves in carrying things to successful issues.

D. A. CLIPPINGER

The Chicago Madrigal Club was organized in 1900 by D. A. Clippinger for the purpose of producing the best ancient and modern a Cappella music. Mr. Clippinger has been musical director of the club since its organization, and has attended every rehearsal in the more than twelve years of the club's existence.

♮ ♮ ♮

The Endowment

Early in the history of the club Mr. Clippinger conceived the idea of developing a Cappella writing in America and to that end established an annual prize competition open to all composers residing in the United States. For the first two years the club paid the prize. Then a friend was found in the W. W. Kimball Company. This company, which has always supported every right musical activity, saw the effect these competitions must have on American music, and settled upon the club the sum of one hundred dollars per year, to be paid to the prize winner. Since that time the competitions have been for the W. W. Kimball Company prize of $100. American composers have taken a lively interest in these competitions and every year manuscripts are received from all parts of the United States.

These prize winning compositions become the property of the Chicago Madrigal Club. They are published on royalty and the royalty contracts are made with the Chicago Madrigal Club. On each of these compositions the club will draw royalties for fifty years. Each year adds one to the list and in this way it is building an endowment which increases year by year and insures the future existence of the organization.

For a number of years the competitors have been held strictly to the Madrigal form and the prize winners compare favorably with the best Madrigals of all ages. The prize Madrigal is sung each year at the second concert of the club's series. Thus the composer, in addition to winning the prize, has his composition produced under the most favorable conditions.

♮ ♮ ♮

The Prize Winners

Those winning the prize to date are Arthur Dunham, Chicago; Carl Busch, Kansas City, Mo., (twice); John Hyatt Brewer, Brooklyn, N. Y.; Franz Bornschein, Baltimore, Md.; Dr. H. J. Stewart, San Francisco, Cal.; Charles F. Bochau, Baltimore, Md.; Will C. MacFarlane, New York; Louis Victor Saar, Cincinnati, Ohio.

HORATIO CONNELL

Bass-Baritone

IMPORTANT ENGAGEMENTS FOR COMING SEASON

November 25, 1913 - Recital, Aeolian Hall, New York
January 8, 1914 - Buffalo, New York Symphony Orchestra, 'Elijah."
January 9-10, 1914 - Philadelphia Orchestra Symphony Concerts (Re-engagement).
February 3, 4, 5, 1914 - Toronto, Mendelssohn Choir Festival, Wolf-Ferrari's "New Life." Saint-Saens' The Promised Land," Coleridge-Taylor "A Tale of Old Japan."
March 13-14, 1914 - Philadelphia Orchestra, Ninth Symphony.
April 6, 1914 - - Chicago Apollo Club, Bach B Minor Mass.
April 10, 1914 - - Boston, St. Cecilia Society, Bach's Passion Music.

Exclusive Management, HAENSEL & JONES, Aeolian Hall, New York

Compositions Dedicated to the Club

The following have written and dedicated compositions to the club: F. W. Root, Adolf Weidig, Rossetter G. Cole, Arthur Olaf Andersen, Mrs. E. L. Ashford, Franz C. Bornschein, J. S. Fearis, George B. Nevin. Daniel Protheroe, Arthur Foote, Arthur Dunham.

♮ ♮ ♮

Club Membership

The active membership of the Chicago Madrigal Club consists of sixty voices, male and female, and are all singers who have had ample training and experience. One of the conditions of membership is that the applicant must be an acceptable soloist.

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Concerts

The regular concerts of the club are given to its associate members. Associate members are those who buy season tickets. No seats for single concerts are sold. The club has made four concert tours through Illinois, Wisconsin, Iowa, South Dakota, Kansas, Oklahoma and Michigan. Everywhere it has sung to large audiences and created much enthusiasm. At the present time it has given about 100 concerts. This concert work has developed a club spirit that is quite unusual. Rarely is there found so congenial a company of singers, and the comment is frequently heard, that they sing as if they enjoyed it. The club's programs are made up of the best music of all ages. Each program contains a number of the old masterpieces of writing dating from the fifteenth to the seventeenth centuries, as well as those of modern times. Many of these compositions new and old receive their first western presentation by the Chicago Madrigal Club.

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The Library

During the twelve years of its existence the club has laid the foundation of a splendid library. During Mr. Clippinger's trips abroad he has searched the catalogs of the large European publishing houses and the result is a collection, especially of old music, that will be a valuable reference library in the future.

Results

Two things enter into successful a Cappella singing: the intelligence of the membership and the ability of the director. Of the membership mention has already been made. Of the director it must be said that to organize and hold the respect of a body of singers such as the Madrigal Club requires musicianship of no mean order. Mr. Clippinger's discipline at rehearsals is almost military. There is no nonsense at a Madrigal club rehearsal. His instructions are short and to the point. He wastes no time, and the evening is filled with results.

A Cappella singing is largely a matter of detail. It is a constant refining process. Here Mr. Clippinger's intimate knowledge of the voice is of the greatest advantage He is as careful and exacting in the matter of tone quality, intonation and diction as if he were giving a private lesson. Thus his twelve years of work has resulted in building up a choir which is one of the best the country has ever produced.

Last May Mr. Adolf Weidig, then president of the I. M. T. A., engaged the club for one of the evening concerts of the annual convention at Bloomington. Mr. Walter Spry. writing of this concert in the Bloomington Pantagraph said:

"A high water mark was reached by the Madrigal Club of Chicago at its concert last evening before the convention of Illinois music teachers in this city. The audience was properly prepared to listen to the program by a short lecture by the leader of the club, Mr. D. A. Clippinger, of Chicago. He interspersed interesting historical facts with witty remarks, which brought to the minds of the hearers the character of the music to be given.

"A Cappella music, or music for unaccompanied chorus, is often more or less a bore, for there is often a lack of tonal variety. But there was no such lack in the Madrigal Club. The leader has his forces under perfect control, and they respond to his every wish.

"The program opened with some ancient music of a churchly nature and was sung in the dignified way it should be given.

"The second number brought some delightful Madrigals, also of ancient composers, the gem being 'Matona, Lovely Maiden' by Lassus. The arrangement by R. G. Cole of the English air 'Drink to Me Only with Thine Eyes,' was especially appreciated by the audience.

"As the concert proceeded, the enthusiasm grew, and several recalls were asked and granted, notably Weidig's 'The Bubble.'

"The club is well balanced, although the basses are particularly sonorous and rich in quality. Mr. Clippinger has evidently given much time and thought to the training of the singers, and he should feel well repaid, for the Madrigal Club is without doubt one of the best societies of its kind in the whole country."

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Extension Work

Believing in the benefit of its programs to the cause of choral singing the club began some years ago to arrange with communities in and about Chicago to have one of its concerts each year. This has grown until the present year it will give about a dozen concerts in addition to its regular Chicago series.

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Conclusion

At present the Chicago Madrigal Club is not asking for large donations of money, but it will appreciate the donation of manuscript compositions which are suitable for its programs. It cordially invites all lovers of a Cappella singing to become its associate members, and all who have good voices to try for active membership.

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ALICE R. DEAL

Miss Alice R. Deal, who has served as organist and director of choir for fifteen years at Leavitt Street Congregational Church is thoroughly prepared to fill engagements for organ recitals, having through her long study witth Harrison M. Wild acquired a large repertoire of the best in organ compositions to draw from. She has also through her versatility as a musician, made it possible to accept engagements as an accompanist for singers and choral organizations.

Miss Deal is serving her second term as secretary of the Illinois Chapter of A. G. O. and her first term as state president of the N. A. O.

Sofia Stephali
SOPRANO

RECENT PRESS COMMENT

"A large and appreciative audience enjoyed last evening, the program of the noted vocalist, Mme. Sofia Stephali, who gave a fine concert. She is a singer and speaker of rare ability. The subject upon which she lectured was an interesting one, and her singing proved a rare treat. Her audience was carried away by her voice."—The Observer (Dunkirk.)

"Sofia Stephali gave a final concert lecture last evening which was well attended and proved most pleasing to an appreciative audience. It was a delightful affair. Stephali is a charming entertainer, and has the power to hold her audiences enthralled every minute.

"Since earliest childhood she has been a singer and a lover of music."—Binghamton Republican.

"The Stephali lecture-recital was enjoyed last evening, by a large audience. Her voice was in wonderful condition, and she was much appreciated. Her splendid lecture aroused much interest and she thrilled her auditors with her rich, artistic mezzo soprano voice. She is a singer of rare ability, and her program charmed her hearers and proved a musical treat."—The State (Columbia, S. C.)

"A large audience was entertained last night by a charming songstress, Mme. Sofia Stephali, in an elaborate program. The noted singer delighted her audience, and scored a decided success. She is a highly talented musician, and the evening proved one of rare pleasure to music lovers."—Durham (N. C.) Sun.

"The noted mezzo-soprano, Sofia Stephali, pleased an enthusiastic crowd last evening, in a program which gave a fine conception of the hidden beauties of music. Her work proved entertaining and instructive.

"All in all, it was a beautiful program that scored a great triumph for the soloist."—The Star, (Wilmington, N. C.)

"A delighted and appreciative audience listened last night to an attractive program by Sofia Stephali, and gave her hearty applause throughout the evening. This, the first of the series, was much enjoyed, and the pleasing singing of the prima donna, together with the hearty reception given her bespeaks for her two remaining concert-lectures a large attendance."—The Meriden (N. H.) Journal.

"The delightful concert-lecture by Sofia Stephali attracted a large audience last evening, and proved a most interesting event. The well-known vocalist captivated and delighted her audience from the start, not only by her singing, but by her charming lecture."—The Raleigh (N. C.) Times.

"Sofia Stephali rendered last evening an interesting program that proved a great success, and a genuine treat for our people. It was well patronized and thoroughly enjoyed by an appreciative audience.

"The artist first pleased, by an interesting address which appealed in addition to her superb singing.

"Her voice is a wonderful mezzo-soprano and her marked versatility was a surprise to her listeners."—Danville (Va.) Register.

"Mme. Sofia Stephali, the famous singer, gave a concert-lecture last evening that proved to be an entertainment high in quality and unique in character, and pleased a critical audience. She well portrayed in her singing the 'influence of music.' Her interpretations of old and new songs were heard with delight. This talented singer and lecturer comes from a musical family. She is thoroughly enveloped in her art and the first of the series will no doubt attract large audiences to attend the two remaining recitals."—Easton (Pa.) Press.

"The noted musician, Sofia Stephali has just closed a concert-lecture of rare merit. Her work won the praise of a good sized audience. Her lecture was very entertaining and her singing greatly enjoyed. She won many plaudits for her work. Stephali is a wonderful singer and she moved her audience, wooing first tears and then smiles. Each occasion has proved very enjoyable, and Mme. Stephali may be sure of a capacity house, should she visit this city again."—New Bedford (Mass.) Mercury.

"The Stephali concert-lectures now being given in the city are proving interesting and highly enjoyable. This noted musician is pleasing large and enthusiastic audiences."—Greensboro (N. C.) News.

MANAGEMENT

The MUSICAL BUREAU FOR AMERICAN ARTISTS

SIDNEY SILBER AND THE INDIANS

On his recent trip through the West, Mr. Sidney Silber sent Music News a snap shot of himself with a group of Indians, which is herewith reproduced.

SIDNEY SILBER AND THE INDIANS

These Indians are lineal descendants of the Pueblos, the ancient cliff dwellers, and they entertained Mr. Silber very highly with their characteristic dancing.

———♯♯♯———

ANOTHER PROFESSIONAL MISHAP!

"To have an inquisitive fly set forth on an exploring expedition down one's throat, just as he is about to electrify the audience with a thrilling top note is something calculated to disturb his equanimity," said Charles W. Clark after reading the story of George Hamlin and the fly. "But George was not the only worried artist at that festival. I, too, was the victim of a mishap and I thought I was going to lose something more than a top note.

"It was a terribly hot evening in June (that sounds like the opening line of a romance, but this was no romance). The hall was packed with a perspiring multitude and a chorus of three hundred, also warm. I was wearing something more of a rotunda then, and that night, with my person encased in a dress suit that had ceased to be comfortable the year before, I am sure that I was the hottest baritone in the world.

"The committee had made the customary arrangements and each artist was supplied with a lovely soft pine kitchen chair. The one I drew had been in a railroad wreck or an explosion at some time in its career and had been carefully repaired with the very best glue obtainable. But there are some things that even the best glue cannot withstand. Either the heat or the touching music melted that glue and it took part in the entertainment more effectively than anything on the program.

"About the middle of the oratorio there was a long chorus and immediately after the chorus came my big solo. Consequently I sat calmly in my chair and fanned myself with a program until the chorus was seated. Then the trouble began. As I started to rise I felt myself firmly held in place by an invisible power. Somewhat peeved, I made a quick start and my peevish feelings turned to anxiety when I heard an omnious sound as of something tearing. The affair was growing serious and I began to curse my tailor. Naturally I was apprehensive of the outcome of this excitement, especially as the orchestra was playing the introduction to my song and the chorus and some of the audience had begun to appreciate the awkwardness of my position. To add to my discomfort Mr. Hamlin leaned over and said, "Make a sudden jump, Charlie, and hold the chair down with your hand." That was unkind. If his trousers had been at stake he would not have been so reckless.

"Something had to be done in a hurry though, so at the risk of my life (?) I set my teeth and commenced to slowly break the attachment that had sprung up between me and the chair. Needless to say I was more or less flustered when I began to sing but considering the circumstances I was satisfied with my fortune and not many in the audience knew what a narrow escape there had been from a grim tragedy.

"Those of my friends who have heard the story of that festival refer to the baseball evening when George Hamlin caught a fly in spite of himself and Clark was stuck on first base and saved the game only by a sacrifice play. But in spite of the funny side, it was no picnic for me at the time and ever since I have always examined the chair carefully before the concert especially if the evening promises to be a hot one."

MARGARET
Soprano

LESTER

WILLIAM
Composer

JOINT RECITALS **PUPILS ACCEPTED**

"Margaret Lester added another success to her long list last night with her magnetic personality and her unusually beautiful soprano voice, flexible, pure and sweet, and possessing a full round tone. She was accompanied by her husband, an accompanist and composer who, although young, has already won an enviable place for himself among the musical public of America."—The News, Hutchinson, Kas., April 16, 1913.

"Mrs. Lester made instant appeal in her first group of German songs. Mrs. Lester has a voice of great beauty, added to which is a range little less than remarkable. Her work is artistic to the last pronouncement, as was particularly seen in her group of French songs. Of her English songs, perhaps the best liked were the two Lester songs, 'To Music' and 'Song of Proserpine.' Mr. Lester's accompaniments were ideal."—Gary Tribune, Gary, Ind., April 28, 1913.

"Miss Smith (Mrs. Lester) despite great charm of manner and attractiveness of person succeeds in almost eliminating herself except as a medium for song, so unconscious and unaffected is she. Her voice is a clear, rich soprano, well developed in every tone of an unusual range. . . She sang with an ease and finish that brought out new beauty in the familiar songs of Schumann. . . She was received with enthusiasm."—Constitution-Democrat, Keokuk, Iowa, September 3, 1912.

"Mr. Lester played the piano works with fine charm, and in the accompaniments was, as always, incomparable."—Music News, August 2, 1912.

"Mr. Lester, a uniquely musical figure in Chicago's growing colony, is modern to the limit; and yet he is intensely musical and so consummately artistic that every audience likes what he plays, especially because of the way in which he plays it."—Music News, December 6, 1912.

NEW COMPOSITIONS BY WILLIAM LESTER

"Singers who bewail the dearth of really good English songs, will do well to become acquainted with the compositions of this young American composer."—Musical Courier, July 16, 1913.

"The songs are brimming full of ideas, which makes them decidedly effective."—Musical America, September 7, 1912.

"The song literature composed by Mr. Lester is full of expression, and one readily finds in the music a depth of sincerity, spontaneous melody and originality."—Musical Leader, February 29, 1912.

"The work of the composer shows remarkable and distinctive talent and the public should be given more opportunity to hear these beautiful songs."—Western Musical Herald, September, 1912.

"Many of the songs are so beautiful and strong that all serious artists should welcome the day when they will be made more widely available through publication."—Music News, May 10, 1912.

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To Phillis (high and low voice)	.50
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Compensation (high and low voice)	.50
Apple Blossoms (high and low voice)	in press
Remembrance (high and low voice)	in press
My Rose	in press
A Dirge (low voice)	in press

Published by G. Schirmer, New York

Evening Hymn (medium voice) sacred	in press
My Prayer (medium voice) sacred	in press

Published by Clayton F. Summy Co., Chicago

Hushabye, My Baby (low voice)	.50
Rockabye Town (low voice)	.50
Just as I Am (high voice) sacred	.60

(The above poems by Mary Louise Dawson)

"To Music" and "Song of Proserpine" (high voice)	.60

Published by the Studio Publishing Co., Chicago

CHORAL NUMBERS, ETC.

Under the Rose (mixed voices)	.10c
Home (mixed voices)	.10c

Published by The White-Smith Music Publishing Co., Boston

In the Quiet Hours with Jesus (duet) sacred	.60
Abide with Me (mixed voices) sacred	.10c

Published by the Studio Publishing Co., Chicago

Phyllis and Damon (women's voices)	in press
The Tryst (women's voices)	in press
The Lord Is in His Holy Temple (mixed voices)	in press
The Way of Righteousness (trio for soprano, alto and tenor)	in press
O Mistress Mine (male voices)	in press
If She Be Made of White or Red (male voices)	in press
Come unto These Yellow Sands (male voices)	in press

Published by G. Schirmer, New York

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MADAME PEOCOCK'S SEASON

Eleanor Hazzard Peocock, the American soprano who recently returned from Europe, is planning for a busy concert season in America. Madame Peocock is a unique artist whose serious programs have stood the test of critical Europe. Aside from this she has been able to repeat her appearances and give a children's program in which she has won the same high distinction as in her serious work.

ELEANOR HAZZARD PEOCOCK
In Child Impersonation

Madame Peocock made her Berlin, London and Paris appearances on the merit of her work and without any unusual exploiting, yet she succeeded in winning the admiration of the critics and musical public to an unusual degree. Her American tour will be under the joint direction of Antonia Sawyer, of New York, and James E. Devoe, of Detroit, Mich. Mr. Devoe will look after Madame Peocock's interests west of Buffalo.

One of Mme. Peocock's foreign notices reads as follows:

Madame Hazzard Peocock, an American vocalist of wide reputation, is one of the marvelous few who can bridge the years separating the adult from the child. It was in the skillful mingling of smiles and tears that Madame Peocock showed her great art.—Daily Citizen, London, England. (Advertisement).

RENE S. LUND

Mr. Lund's second appearance in song recital was made at the Whitney Opera House Wednesday evening, April 16, 1913, the critics commenting on his work as follows:

Mr. Lund disclosed the possession of a pleasant baritone voice. He has a fine understanding of the demands of varied style, a clean cut enunciation and the power to present his intentions clearly.

Further Mr. Lund has the courage to sing only in the language of the country and to represent native song generously and importantly in arranging his program. For the choice and the intelligent presentation of three difficult songs by Eleanor Everest Freer he deserves especial commendation. With two of these, "Old Love Song" and "Of the Need of Drinking," he was notably successful. An aria from "The Seasons," Mendelssohn's "When Through the Piazetta," and Tschaikowsky's "Pilgrim's Song" likewise must be chronicled among the successes of the evening.—Glenn Dillard Gunn, Chicago Daily Tribune.

Rene S. Lund appeared in song recital last night, disclosing a beautiful baritone voice and considerable artistic taste in his performance.—Edward C. Moore, Chicago Evening Journal.—(Advertisement).

MAXIMILIAN PILZER

Maximilian Pilzer, the young American violinist, has been secured to appear with Mme. Melba in her first two recitals, Montreal and Toronto. Mr. Pilzer will take the place of Jan Kubelik, the famous Hungarian artist, who will tour with Mme. Melba this season.

Mr. Pilzer has won a great deal of success in the east, his recitals always being well attended, and he is gradually becoming one of the best concert violinists of the day. This young artist has a wide repertoire and has also composed several excellent compositions for the violin.

This season Mr. Pilzer will make an extended tour through the south and west. He has been booked for several of the large music centers. During the season he will give his annual recital in Carnegie Hall. This recital has for a number of years been classed with the best violin recitals in the metropolis.

HARRY R. MURRISON

Harry R. Murrison is proving himself to be one of the most popular of the oratorio bass-baritones. Mr. Frederick V. Evans, Lawrence College Conservatory, Appleton, Wis., has this to say of his work:

"Mr. Murrison's voice is a big, sonorous, well controlled bass-baritone. His musicianship and artistry are very marked and clear in their evidences of a splendid in-

HARRY R. MURRISON

nate ability. As an oratorio singer I consider him as one of the topliners of the younger singers of the country."

Mr. Murrison has sung under Mr. Evans' baton the following performances: "Messiah," five times; "The Creation," three times; and four miscellaneous concerts in four consecutive seasons.

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G, (C-D) A. Bb. C.
Scent of the Roses (The) ....Lewis Carey
Bb, (A-Eb), C, D.
Awakening (The) .....Eric Coates
C, (C-F), D, Eb.
Strong Box (The) ..... Kate Coates
Eb, (D-Eb), F.
Brownies (The) ..... Franco Leoni
D min. (A-E) F minor
Dear Love, Remember Me Charles Marshall
G, (C♯-E), Ab, Bb, C.
Sensitive Plant (The) ....Charles Marshall
F, (D-F), Ab.
Little Damozel (The) .....Ivor Novello
D, (A-E), Eb, F, G.
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In Love's Garden ..... Wilfrid Sanderson
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Spray of Roses (A) ....Wilfrid Sanderson
Bb, (Bb-Eb), C, Db, Eb.
Within the Garden of My Heart Alicia Scott
C, (C-E), E.
Love's Messengers .....Haydn Wood
G, (D-E), Ab, Bb.
Crystal Heart (A) Amy Woodforde-Finden
Bb, (D-F), Db.

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Violinist

MR. AND MRS. CLARKE

Mr. and Mrs. Clarke will give many joint recitals this season, with Earl Victor Prahl at the piano.

Mr. Clark is a member of the Faculty of the American Conservatory, Chicago, and teaches also at his residence studio, 852 Windsor avenue; phone Edgewater 9133.

———♯♯♯———

Fitch.—Mrs. Wilbur Fitch has opened a studio for voice at 63 the Auditorium Building, where she will teach on Monday and Thursday afternoons.

FIRST ARCHE CLUB MUSICALE

The first concert of the Arche Club in Lincoln Center for this season was given last Friday afternoon, and an excellent program was presented by Mrs. Marie Sidenius Zendt, soprano; Mr. Gustaf Holmquist, bass, and Mrs. Helena Stone Torgenson, harpist, with accompaniments played in fine style by Miss Susie Ford and Mr. Phelps Cowan.

There was a great throng of interested listeners at the concert and a genuine "crush" at the reception which followed, again proving the Arche entertainments among the most popular of the city.

An extraordinarily fine feature of the afternoon was the singing of duets by Mrs. Zendt and Mr. Holmquist—"Now Thou Art Mine" (Hildach) opening the program in a thoroughly pleasant manner, "The Bud and the Bee" (Marzials) proving very popular, and a scene from "Thais" (Massenet) being done with distinguished style by the singers, assisted beautifully by Mrs. Torgenson at the harp and Mr. Cowan at the organ.

Mrs. Zendt has rarely been heard when her work was so altogether charming. Radiant in health and spirits and with her usual poise and sincerity of manner, she at once captured the audience on her appearance, and it required but a few phrases of singing to prove that her voice was in splendid condition and that her artistry had gone even a step further than before.

"Her Love Song" (Salter), "Du Mondenschein" (Bohm), and "Happiness" by Bantock constituted a group which was admirably suited to her voice and which she differentiated and colored in engaging fashion, displaying also vocal beauty and purity of the most pronounced description. For encore she delighted everyone present with the simplicity and charm of her rendition of the old "Robin Adair."

Mr. Holmquist, suave and forceful in his artistry and with a voice which pleases wherever it is heard, made a fine impression at this time with his rendition of Handel's "Hear Me, Ye Winds and Waves," a number he sings with great dignity; and in the "Serenade" by Bantock he pleased so much that two encores were necessary, the first being one of the Swedish songs in which he so excels, and the second being (by request) the favorite "Meet Me by Moonlight Alone," a number he has made peculiarly his own.

Mrs. Torgenson was most cordially received in her solo group, which included an arrangement of the Liszt "Consolation" (No. 6) and two pieces of her own.

C. E. W.

———♯♯♯———

HAYDN GUNTER

The following is the comment of the Detroit "Free Press" on the work of Haydn Gunter, violinist:

"The violinist of the evening was Haydn Gunter, an artist little known in this country, but who is fast coming to the front. His Paganini number was brilliant and all his numbers were exquisitely played. He was compelled to respond to many numbers." (Advertisement.)

Mr. Charles E. Watt announces the first appearance in Chicago of

Sidney Silber

Sunday Afternoon, Oct. 19th, 3:30 P. M., Sharp

WHITNEY OPERA HOUSE

(Joe Howard Comedy Theater)

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"Bach could hardly be in safer hands."—St. Paul Dispatch.

"Mr. Silber's Schumann playing was of an unusually high order, which bespeaks best of all musical intelligence and feeling."—New York Musical Courier."

"As a Chopin player, Mr. Silber was fully as satisfying as he had been in the bigger and heavier numbers which preceded the group. The brilliancy and clearness of his technic in the six difficult studies were an example of the almost unattainable."—Nebraska State Journal.

ANNOUNCEMENTS BY F. WIGHT NEUMANN

F. Wight Neumann announces that he has had to rearrange several of his dates owing to the serious operation which Mrs. Fannie Bloomfield Zeisler had to undergo last Saturday, from the effects of which she probably will not recover for a number of weeks. It therefore was necessary to postpone her annual recital from Sunday afternoon, November 2 to February 22.

Mme. Frances Alda's appearance will take place Sunday afternoon, January 4, the date originally booked for Max Pauer, who was unable to secure a release from his contract with the Stuttgart Conservatory, permitting him to come to America.

Mr. Neumann's season will open with a song recital by Clarence Whitehill, the great Wagnerian interpreter, at the Studebaker, Sunday afternoon, October 26. Followed by a concert by the Paulist Choristers, 75 boys and 50 men, under the leadership of Father W. J. Finn, C. S. P., Sunday afternoon, November 2. The program will contain a novelty, Brahms' mass, dedicated to Father Finn. This mass has never been given in Chicago.

Mme. Rosa Olitzka, contralto, will be heard in a song recital, Sunday afternoon. November 9, at the Studebaker.

Josef Hofmann, piano recital, Sunday afternoon, November 16, at the Studebaker.

Kneisel Quartet, first chamber music concert of a series of three, Sunday afternoon, November 23, at the Studebaker.

Francis Macmillen, violin recital, Sunday afternoon, December 7, at the Studebaker.

Mme. Marie Rappold, soprano, song recital, Sunday afternoon, December 14 at the Studebaker.

Joint recital, Simon Buchhalter, pianist, and Rudolph Engberg, baritone, Sunday afternoon, December 21, at the Studebaker.

Mme. Teresa Carreno, piano recital, Sunday afternoon, December 28, at the Studebaker.

Mme. Frances Alda, soprano, song recital, Sunday afternoon, January 4, at the Studebaker.

Carl Flesch, violin recital, Sunday afternoon, January 18, at the Studebaker.

Leo Slezak, tenor, song recital, Sunday afternoon, January 25, at the Studebaker.

Mr. and Mrs. David Mannes, sonata recital, Sunday afternoon, January 25, at the Whitney Opera House.

Mme. Alma Gluck, soprano, song recital, Sunday afternoon, February 1, at the Studebaker.

Mischa Elman, violin recital, Sunday afternoon, February 8, at the Studebaker.

Kneisel Quartet, second chamber music concert, Sunday afternoon, February 15, at the Studebaker.

Mrs. Fannie Bloomfield-Zeisler, piano recital, Sunday afternoon, February 22 at the Studebaker.

Mme. Ernestine Schumann-Heink, song recital, Sunday afternoon, March 15, at Orchestra Hall.

Mme. Otillie Metzger, contralto, song recital Sunday afternoon, March 22, at the Studebaker.

Kneisel Quartet, third chamber music concert, Sunday afternoon, March 29, at the Studebaker.

Mme. Margaret Matzenauer, contralto, song recital, Sunday afternoon, April 12 at the Studebaker.

Recitals and concerts will be given every Sunday afternoon at the Studebaker with the exception of the Schumann-Heink recital, which is given at Orchestra Hall and the Mr. and Mrs. Mannes sonata recital which is given at the Whitney Opera House.

Negotiations are pending with other noted artists and organizations. dates of which will be duly announced in the hall programs and through the medium of the daily press.

The song recital by Mr. Whitehill will be the first public recital in Chicago, for which he has arranged the following program:

a. La Procession	Cesar Franck
b. Le Charme	Chausson
c. Visione Invernale (New)	Zandonai
d. Chant de Touraine (New)	Massenet
a. Am Meer	Schubert
b. Daheim	Hugo Kaun
c. Caecilie	Strauss
a. Stella Amoris (New)	Schindler
b. Looking-glass River	Carpenter
c. Song of Tristram	Borowski
d. The Sailor's Last Voyage (New)	Alnaes
e. Homeward (New)	Harty
a. As the Beam O'er the Waters (New)	
b. Down by The Sally Gardens	Irish Folk Songs
c. A Ballynure Ballad	

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FREDERICK PRESTON SEARCH

AMERICA'S GREAT 'CELLIST

Frederick Preston Search, whose portrait has been selected for distinctive presentation on the title page of this anniversary number, is a musician of whose rising greatness all America may well be proud. It is with greatest pleasure that the Music News gives renewed emphasis to what in these pages has been so many times said. No musician in America gives more unmistakable promise of international distinction. No soloist, at the present time, is giving greater pleasure to his audiences.

Frederick Preston Search was born in Pueblo, Col., July 22, 1889. His father, Preston W. Search, is the eminent educator, who as superintendent of schools at Pueblo and Los Angeles, Cal., and later on at Holyoke, Mass., and also by authorship and lecture utterances, won fame as the leading exponent of individual instruction in schools, and in his emphasis on "the preciousness of individuality." If there is any thing in the doctrine of heredity, young Search was certainly favored; his father being a lover of music, a director of choirs and musical societies, and president and promoter of music festival associations; and the mother, a brilliant pianist and most effective organist. Music was the atmosphere in which he as a child lived and breathed. In home residences also there were fortuitous circumstances, for his parents' work was successively identified with educational associations not only in the cities already named, but with Boston, Worcester, Cincinnati, and also with the leading art and musical centers of Europe. Extensive travel, and intimate knowledge of the folk lore of the nations, and inheritance of classical study, and rare opportunity to know and to hear practically all the masters of the world, furnished their contributory enrichment. Many musicians are the product of a few specialized years of training; but, with Frederick Preston Search, this was only part of a greater whole. From earliest infancy music to him was a master passion; and everything in spontaneous interest, nerve development, artistic temperament and finger dexterity took impetus from a rare combination of natural endowment, re-enforceful environment and masterly direction. It was not, however, until he was ten years old that the 'cello became the idol of his heart and constant companion of his dreams. The home residence then was in the delightful old university city of Jena, Germany, with all that region, and glorious Weimar, so close at hand, rich in the associations of Goethe, Schiller, Liszt and others immortally inspired. Here wandered the youthful dreamer; sometimes sitting for hours amidst the sylvan retreats of Goethe's garden house; again taking his favorite path through the forest and along the river to the statue of the "Erl Konig;" or spending his birthday, by preference, in the home and amidst the priceless legacies of Liszt; and then again with dearest pilgrimages to Tannhauser's Wartburg and Eisenach, and to Alt Nuremburg of the mastersingers, or to Beethoven's birthplace at Bonn; or to Leipzig for the Ninth Symphony or Bach's Passion. In the same Jena home was living a 'cellist of the Weimar Court Orchestra; and the child often sat hour after hour silently listening to the musician's playing. One day the master turned and said: "Why don't you make a 'cellist of that boy?" "Do you think there is a 'cellist in him?" exclaimed the father. "Most certainly I do; give him to me." "Go ahead; you can have him," replied the father; and they went ahead. A rare old instrument of smaller size was found; and every day the child had a lesson with his master, the hour frequently extending to more than double time. Master and pupil played together, heard music together, walked together, lived together. The result was that in 1901, Frederick Preston Search, aged twelve, came back to America an inspired musician, to be known as "The boy 'cellist;" and as such, a little later he made a transcontinental tour, well remembered still, playing to large audiences in many western cities. Spokane, in particular, gave him an audience of 1,500.

Immediately on return from Europe at the age of twelve, Frederick Preston Search entered the New England Conservatory of music, where he had two years of training under Josef Adamowski, first 'cellist of the Boston Symphony. After that came four years at the Cincinnati College of Music, under Lino Mattioli and Georg Rogovoy, the latter having just come to America from the Imperial Orchestra at St. Petersburg. He then returned to Germany, and these seven preparatory years of magnificent instruction, of which any 'cellist might well be proud, were crowned with five wonderful years of virtuoso training, at the Royal Conservatory of Music at Leipzig, under the great Julius Klengel, who ranks as the leading 'cello master of the world. Although granted opportunity, by frequent visits to many countries, to know the greatest living 'cellists of all lands, Klengel, to Frederick Preston Search, is the master of masters. He is the chief spirit in the great conservatory, foremost adviser at the Gewandhaus, the world's most prolific 'cello composer, and unquestionably Germany's greatest 'cello soloist. From the very start the master took an exceptional fancy to the young American, and many were the delightful and interesting associations between them during the priceless five years of continuous instruction, wherein the great teacher gave his all to the indefatigable learner, until a critic, hearing the playing of the wonderful Volkmann Concerto, exclaimed: "Julius Klengel has nothing further to give to Frederick Preston Search." Under Dr Klengel the young 'cellist made the phenomenal record of mastery of over twenty-five of the world's greatest 'cello concertos, including the Dvorak, Haydn, Klen-

gel (I, II, III, IV), Servais, Romberg. (I, II, III), Schumann, Volkmann, Popper, Lalo, Saint-Saens, Grutzmacher, Raff, Lindner, Moligue, Davidhoff, and Goltermann (I, II, III, IV); the most prominent sonatas for 'cello and piano; besides countless short concert pieces and other larger numbers with orchestral accompaniments.

Besides all this, his power and fame as 'cellist gave him opportunity for rich associations in musical Leipzig; for chamber music as 'cellist as one of the finest quartets; as soloist on great occasions; and for distinction as the only American, at that time, holding position in the famous Gewandhaus Orchestra, under Arthur Nikisch, the greatest living conductor, from whom he holds testimonials of remarkable appreciation. When Fannie Bloomfield-Zeisler played at Leipzig, under engagement with the Gewandhaus concerts, she specially singled out Frederick Preston Search at the rehearsal and complimented him that one so young, and as the only American, should so honor his country by winning membership in the greatest orchestra of the world and under the greatest conductor. Frederick Preston Search, at Leipzig, organized and was leader of the only 'cello quartet in the world. He also won fame by his compositions, particularly in his arrangement of the music for the great Titanic memorial concert, given under direction of Dr. Gustav Schreck, in the old church of John Sebastian Bach.

While in Europe Frederick Preston Sarch was frequently solicited to accept appointments with the court orchestras of several important cities, and for extensive concert tours, including even Australia. Excepting as soloist and member of his special quartets, these invitations were all declined as incompatible with his greater objective. He was in Germany for an exalted purpose and permitted nothing to side-track his specialized devotion. During five years he made only one home-run to America, and that was a short one in particular for the Knoxville (Tenn.) musical festival in 1910, where his own "Miles Standish Fantasy" was presented with the help of the Cincinnati Orchestra (himself as composer being honored with invitation to conduct, although then only twenty years old), and where he captured everybody also by his matchless solo work. While not seeking such recognition prematurely he has played with great favor in many European cities, even at the King's birthday in Saxony. Frequent visits in the study of national characteristics and local colorings for interpretative purposes, and also a rich acquaintance with master musicians, have made Berlin, Dresden, Vienna, Munich, Innsbruch, Florence, Rome, Paris and Amsterdam as familiar to him as home cities.

So busy elsewhere he has had little time for American concerts, but last November, following twelve years of indefatigable preparation, Frederick Preston Search returned from Europe for a special western recital tour, playing in over sixty cities. Everywhere he more than established his reputation as a violoncello soloist of marvelous technical ability, rich, vibrant tonal quality and wonderful control of all the resources of his king of instruments. From every city of appearance come reports of most phenomenal success; his emotional playing swaying great audiences as has been the experience with no 'cellist for years. He was particularly well received in the university cities, which classic engagements he particularly sought on his opening tour. Pueblo, Colo., as the city of his birth, through an organized committee of business men, gave him a tremendous ovation. Los Angeles, with an audience of four thousand, went wild with enthusiasm. The Salt Lake critics pronounced him the "'cellist wonder." Pocatello, Idaho, became so enthusiastic over "the finest musical event ever given in the history of Pocatello" that he was compelled to play four recitals there in a single week. In cultured city and wild mining camp he was equally successful. His contemplated recitals doubled in number, and he was immediately reengaged for appearances which will once more take him to the Pacific Coast this present season. Indeed, in his engagements, he is to cross the continent four times between October and April, playing in every state west of the Mississippi, and between runs in the east. His fall tour is to begin formally with recital at Boise, Idaho, where he opens the Boise artists' course in the Pinney Opera House, on October 6; and then come his engagements on the Pacific Coast. He carries with him, as accompanist, Walter Chapman of New York, who is a superb concert pianist. Frederick Preston Search expects to play one hundred recitals this season; after which he returns to Europe for concert appointments in all the chief musical cities.

———♯♯♯———

Connell.—The Clef Club of Buffalo, of which Alfred Jury is the director, has engaged Mr. Horatio Connell for the "Elijah" performance, which will be given with the assistance of the New York Symphony Orchestra, on January 8.

Important Announcement to Music Teachers

Music Teachers! Send the name of the firm with whom you are now dealing and we will arrange to have a package of our new music sent "on approval."

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She first studied harmony and piano with Mr. and Mrs. Crosby Adams, and then had seven years in harmony, counterpoint, canon and fugue with Mr. Adolf Weidig, and three years of vocal training under Miss Nora Loraine Olin.

She has had the pedagogical advantage of having taught music from primary up through all of the grades and the high school classes. This gives her a wonderful advantage in preparing and presenting her material to a pupil.

As a consequence, those who study with her look upon her unfolding of the subject as a revelation.

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Several of her four-part songs for high school choruses have been published and have been used very successfully by some of the best schools.

We predict great success for this teacher who makes her subject so attractive.

Hugh Anderson

BASSO

Has returned from a sixteen weeks' concert tour through Georgia, Alabama, Tennessee, Kentucky, West Virginia, Indiana, Michigan, Wisconsin, Ohio and Pennsylvania. He has appeared as Don Fulgenzio in "A Lover's Quarrel," by Parelli, 95 times, and sung in 220 concerts in 110 cities.

HUGH ANDERSON AS "DON FULGENZIO"

HENDERSON, KY.—Hugh Anderson, the bass, caught the audience with the solo, "The Big Bass Viol." The people could not get enough of Anderson. His voice is rich, it is pleasing.—Henderson Daily Journal.

WASHINGTON, IND.—Hugh Anderson won round upon round for his singing. He has a voice of sympathy and power which he knows how to use with excellent effect. His notes are of pure musical quality and he sustains them unvaryingly. His methods showed a distinct and artistic use of a voice that is rich and resonant naturally.—The Washington Herald.

HUNTINGTON, IND.—Hugh Anderson, the remarkable basso, sings in many languages. His work in the concert and his interpretation of Don Fulgenzio, was rewarded with many encores.—The Huntington Press.

GARY, IND.—Hugh Anderson, unlike most bassos of otherwise good parts, manages to remain in the key to the end. That alone is enough for an audience to accord a bass everlasting gratitude. Then his fine musicianship and a voice of such excellence as he possesses are assets that pay big dividends to a professional singer, and as in this instance, place him in the foremost rank. As "Don Fulgenzio," though his part was not long, he showed briliantly.—The Gary Post.

CHARLOTTE, MICH.—The basso voice of Hugh Anderson is one of unusual quality, and used under best vocal methods. Lack of space will prevent an extended mention of Mr. Anderson's artistic ability.—The Charlotte Leader.

Mr. Anderson, whose superb voice and excellent operatic style are known throughout the country, particularly distinguished himself at this time and drew enthusiastic response from his audience.—The Music News.

PITTSBURGH

REVIEW BY CATHERINE ELSTON

Regardless of the fact that there will be no regular series of orchestra concerts in Pittsburgh this winter, the musical outlook is most auspicious. The most important musical attractions in the country are scheduled, and no doubt before the season is over every prominent orchestra will have been heard, as well as grand opera by the Chicago Grand Opera Company.

The first recital of the season will be given in Carnegie Music Hall Tuesday night, October 14, by Rebecca Davidson, pianist, and Katharine McGonnell, violinist, both young local players who will tour this season under New York management.

The Art Society's prospectus offers a fine series of concerts. All the evenings given by this society this season will be musical ones, with the exception of the concluding entertainment, at which time a lecture will be given on the international exhibit of paintings.

The list reads:

Tuesday, October 28—Fritz Kreisler, violinist.

Friday, November 28—Franz Egenieff, baritone.

Friday, December 19—Bach-Handel program by Charles Heinroth, Christine Miller and Nicholas Douty.

Friday, January 16—Flonzaley Quartet.

Friday, February 20—Teresa Carreno, pianist.

Thursday, March 19—Julia Culp, soprano.

Tuesday, April 14—Kneisel Quartet.

The Schenley concerts, which will be held in the ballroom of the Hotel Schenley, will be five in number:

Friday, October 31—"Il Maestro di Capello," opera.

Monday, December 15—Josef Hofmann.

Friday, January 30—Schumann-Heink.

Wednesday, February 18—Florence Hinkle and Clarence Whitehill.

Wednesday, April 15—Alma Gluck.

Thursday, January 15—New York Symphony Orchestra.

Wednesday, January 21—Mischa Elman.

Tuesday, February 3—Ysaye.

Wednesday, March 4—Minneapolis Symphony Orchestra.

Tuesday, March 17—Cincinnati Symphony Orchestra.

Monday, April 6—Clara Butt and Kennerley Rumford.

In addition to these artists and orchestras the local organizations will bring others. The Philadelphia Symphony Orchestra and Harold Bauer, pianist, will be heard with the Mendelssohn Male Choir, and Jacques Thibaud, the great French violinist, will appear with the Damon Choral. Also, all the artists under the management of Antonia Sawyer will appear at various times throughout the season, under the local management of McAteer and Elston, who are in charge of Mrs. Sawyer's middle west office at the Hotel Schenley.

The Ellis concerts, which will consist of four evenings, are as follows:

Tuesday, October 21—Geraldine Farrar.

Tuesday, November 25—Fritz Kreisler.

Tuesday ,December 16—Paderewski.

Wednesday, January 28—Boston Symphony Orchestra.

A special series of attractions has been arranged for by local management and is as follows:

Thursday, November 6—Melba and Kubelik.

A GROUP OF PITTSBURGH MUSICIANS AT MISS ELSTON'S EDGEWOOD HOME

Reading from left to right Myrtle McAteer, 'cellist; Margaret Davidson, pianist; Carl Bernthaler, conductor, Pittsburgh Festival Orchestra; Lena Mason, soprano, New Century Grand Opera Company, and Catherine Elston, Pittsburgh representative of Music News, and music critic of the Pittsburgh Dispatch. The dog is a valuable Russian wolfhound belonging to Miss Elston.

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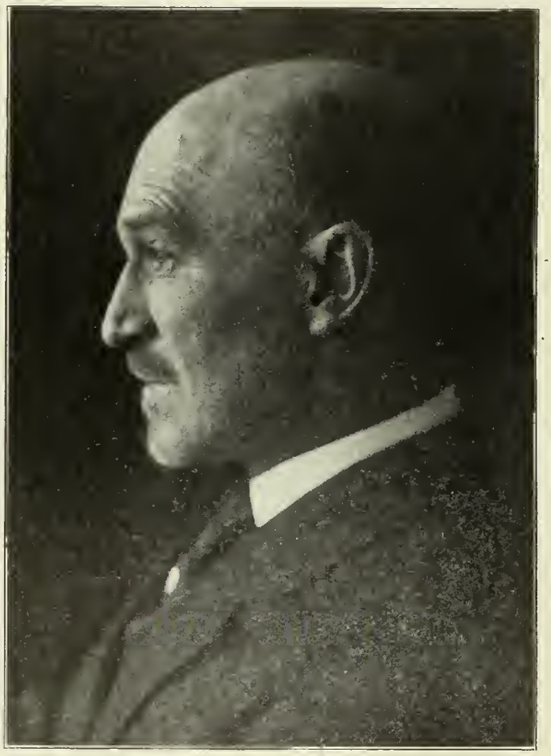
The Elderly Person

My Dear Editor:—On this, your hundred-paged anniversary, your Elderly Person wishes to be one of the first to offer congratulations. In domestic life, when five years of the married state have been completed, the rounded cycle is called a wooden wedding. It is generally celebrated elaborately, in that it marks the complete establishment of the household, and the safe passing of the most serious shoals of the marital voyage. If people are incompatible and are not going to get on well together, they find it out during the first five years. As a rule they are more satisfied with themselves for a steady diet. And they work together and save and deny themselves willingly. And they have lots of hard luck. And their noses are kept close to the grind stone, financially. They have generally not figured on how much it takes in money to run a household. And they find out how many unexpected expenses turn up. And they think they must have something which they do not need. And they twist and turn and work and strive devotedly towards their main interest. They forget their personal desires in their anxiety for the welfare of their home. And they grow keen and far-seeing and make fewer and fewer mistakes. And they watch for favorable signs of the turning tide. And they exult in each new annexation. And they get fresh courage with each battle fought against a common foe. And they learn how many threatened dangers may be averted by simply walking up to the scarecrow and pulling off his disguise. And all the time, though they don't realize it, they are growing together in the most complete union and are a thousand-fold more competent because of the difficulties surmounted. Until lo! one day, like you, they reach the boundaries of the first cycle. And laughing and crying over the experiences of the journey they find themselves on the plateau of rest and know that for good or better or best they are permanently established and a factor in the life about them. And that from present security they can take full breaths and a long look ahead, secure in the knowledge that by what they have done they are safe in presuming that they can go yet farther.



THE ELDERLY PERSON

And it is while they are resting and taking that look backward and the longer look forward that they discover that they are not going to celebrate alone. That all this time, while they have been engrossed in the demands of each day, any number of people have been observing them, and noting their sincerity and honest-heartedness, have grown interested in them. All unconsciously they have been making friends—friends of that most lasting sort. The best friends are those of our youth, and those perhaps who have been going through the same experiences as ourselves. In some such way you, and the paper, are

to be congratulated first upon the staunch friends who are crowding now to say the things they have felt, as they have come to know the paper and what it stands for. And this thought brings into the foreground congratulations for your conception of and adherence to the plan upon which you started out. It was your theory that the local musicians, both matured and those in the making, should have representation. Your Elderly Person tells you squarely that it was that idea which appealed to him and caused him to hitch his little wagon to the rising luminary. In the development of your plan it goes without saying that you have been misunderstood, and taken advantage of, and have also made some blunders. Don't forget to be grateful for every one of the mishaps. They are the stepping stones of real progress. You have been more than generous in your manner of recognizing and noticing those who are in the front of their profession, and also those who gave promise. Among them there were, of course, some who did not prove loyal. Be glad that you found them out and are the wiser for their lack of honor. Your episode with the musician who said gracious things when he owed you for a year's advertising is an example. He gave you his note for the amount due and then persuaded you to look after a series of his recitals in a suburb. He got good notices—and let the note take care of itself when it came due. Perhaps, like Mr. Micawber, he considered the account settled when he gave the note. You did exactly right when you gave the note to a collector who forced payment. It made the notegiver mad, naturally. And some other advertisers who used your time and space freely on the same basis are also mad and don't patronize you. But you don't need them. Any good business man will tell you that there are people in every profession, every trade, who try to get something for nothing. When you are sure that a patron is not trying to pay his debts, you owe it to your other customers who do pay promptly, to drop the delinquent and by means of a collector to tell him why. By this time you know how to discriminate between the honest and the unfortunate, or the handicapped. You have stood loyally by some who needed your aid. It will all come back in good time. Keep it up. Somewhere among these younger, striving people are the leaders for future years. If they are made out of the right stuff they will never forget the man who did them a good turn. And in no one general way can they be helped better than by publicity. Your slogan is absolutely true. Where there is so much to be done and so many to do it, the two needed forces must be brought together. Advertising is the modern Aladdin's lamp. If rubbed the right way often enough it lights the path to success.

One of the best and most original things you ever did was to assume the present size and shape of the paper. It was an unique move, and as shrewd as it was unique. It is just large enough, and its pocket size makes it capital for reading during the continual transit life the city people lead. Watch yourself that you do not grow too ambitious and make it bulky, and so prevent its thorough reading. The departments are all attractive, including your out-of-town correspondents. It might be said of some of them that they do not magnify enough the chief purpose of a local correspondent. The happenings of the home musicians and organizations are the vital things. Of course the chronicle of the coming and going of the traveling artists should be noted, and certain comment on the impression made, given. But extended reviews are a real clog to a newsy, readable letter. In passing you are also to be congratulated on the appearance of the printed pages, the clear type, good presswork and material. Mr. Donaldson and his Oak Leaves plant have been of no small moment in giving you an honorable place.

And further congratulations are to go to you on the loyalty you show toward everything which belongs to musical Chicago, including those eminent in the ranks of the great who come here under the auspices of Chicago organization and managers. The orchestra and opera company are our giants, the outgrowth of years of labor and sacrifice. Your columns have been splendid in generous reviews and multiplied detail. That so very many of the famous artists value the notices, and advertising columns, is the best compliment you could receive. You could hardly hope to have all—and it is not to be forgotten, either, that some out-of-town managers have a way of being tricky, and you do not care enough for what they have to present to give them the gratis notice they continually crave. If you didn't charge for your advertising space you could easily quadruple your columns. You are very wise to preserve a dignified silence after you have been generous in initiative, and that generosity has been taken for granted. There are artists who have to learn that there is no particular honor in writing notices of their work.

And you are to be applauded for your editorial attitude. It is very level now. It was not always so. You allowed a little fret to get into it when unpleasant competition assailed you. For just a little you forgot that the competition sought to undermine and disturb you just because you were successful. If you hadn't been making good at a tremendous rate no one would have bothered you. No one throws burrs at a dead one. It's the live wire they try to devitalize. You can pursue an even course, as it is, giving your patrons the best you have and let the envious go their own way.

So may you well survey your cycle, and buckle on your armor for yet more endeavor. Success comes slowly when it is stable and worthy. It is a result, not a chance. You will not forget that all these friends have contributed towards it, some largely, some in a smaller way. But they are your foundation stones. Their interests are the paramount issue. Cultivate them, and the other things that are good for you will follow. The paper has long ago passed the experimental stage. It is established remarkably and you are surrounded by patrons and well wishers and people who are ready to substantiate their friendship with profitable endorsement.

Really, it is quite amusing the way elderly people mix their good will with equal quantities of advice. The present one seems to be no exception. On the whole he believes he will not withdraw any of it. Some of it may hit the right spot. If it does, the rest can run off. And his recital of his pleasure in being allowed to be a part of your celebration irresistibly suggests the already quoted Wilkins Micawber. Therefore, he is constrained to become imitative and to wind up by remarking that "among the many eyes upraised to behold you in your lofty flight will ever be found

The
Eye
Appertaining
To
The Elderly Person."

SONGS

....by Jessie Johnston

Love's Message

On the Slopes of the Dune

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High or Low Voice and as trio for Ladies' Voices. Published by Wm. Maxwell Music Company, New York City.

Sweethearts!
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Mr. Pilzer's performance of the concerto (Sinding) deepened the good impression he had made within the week on the same stage. His tone was large and good of timbre, and showed his understanding of the music.—W. J. Henderson in New York Sun, January 15, 1910.

The tone he draws from his violin is sweet and expressive and carries well. Pilzer has a good technical equipment and plays with musical taste, with temperament and energy. He will make his mark and deserves to be heard oftener. —Max Smith in New York Press, January 15, 1910.

Mr. Pilzer brings a good tone from his instrument; his technic is facile, and his style is excellent. He is, in fact, a player whose performances give much pleasure.—New York Times, February 26, 1913.

Mr. Pilzer gave a really finished performance of Bruch's G minor concerto, drawing a beautiful rich tone.—New York Evening Telegram, March 24, 1913.

Mr. Pilzer played with great beauty of tone and a technic under such complete mastery that one forgets it in the presence of his interpretation—New York Evening Mail, March 25, 1913.

ELLA BACHMAN

Miss Ella Bachman, who is shown in the accompanying cut in the part of Azucena in "Il Trovatore," has returned to Chicago after a most successful season on lecture recitals through the South, her subject being "Folk Lore" and her programs attracting very great attention everywhere.

ELLA BACHMAN

Miss Bachman has many engagements to appear before clubs in Chicago during the coming season and will continue her very successful voice teaching at 85, the Auditorium building.

Following is some of the comment of the press on the work of Miss Bachman:

The Mobile Register, Mobile, Ala.—Miss Ella Bachman's lecture recital on Folk Lore, was a decided success. She has a very attractive manner in which she presents this broad subject, proving at once interesting and instructive. The humoristic touches cleverly added, gave it a certain charm and piquancy which was a delight to everyone present. The songs were all well chosen, her perfect diction in six languages being remarkable.

The New Orleans Item, New Orleans, La.—In her lecture recital on Folk Lore, Mme. Bachman proved to be a singer of great charm and intelligence. She handled her subject with ease and rendered many folk songs with tender feeling and tonal beauty. She was ably assisted by her pupil, Fay Stewart Gregg, who, under Mme. Bachman's careful training, has learned to use her beautiful soprano voice most artistically. Their rendition of old and new folk songs brought forth storms of applause and repeated encores.

The Star, Indianapolis, Ind.—At the concert of the Spanish War Veterans, Mme. Bachman sang "Comin' Thro' the Rye" and other good old songs. Her European operatic training stood her in good stead and her wonderful voice sent thrills to many a heart.

Free Press, Milwaukee, Wis.—"Elsa's Dream," from "Lohengrin," was sung by Miss Ella Bachman at last night's Wagner concert. Her sweet soprano voice and charming stage presence are gaining her friends among our music lovers at each reappearance. (Advertisement.)

Pittsburgh.—At a special musical service at the Highland Presbyterian Church in Pittsburgh on last Sunday evening, when only Pittsburgh composers were present on the program, special emphasis was placed upon the names of A. M. Foerster and Charles Wakefield Cadman.

THE MINNEAPOLIS SYMPHONY ORCHESTRA

As will be seen by the page advertisement of the Minneapolis Orchestra printed elsewhere in this issue of Music News, the season of this notable organization will be a fine one and its usual tours will far surpass in significance anything heretofore undertaken.

The programs to be given in the Minneapolis series are very fine and the list of soloists is a remarkable one.

To have heard this orchestra once under the splendidly artistic and virile baton of Emil Oberhoffer is to wish to hear it many times more, and Chicago, as well as the other cities which have been favored with programs the past few years will welcome the concert announced in this city for this season by the Minneapolis Orchestra, with great cordiality.

EDITH ADELAIDE KIEN

Miss Edith A. Kien has just been engaged by the American Lyceum Institute to appear as pianist and accompanist in the various concerts and recitals being booked for Miss Mary Highsmith, she also played at the Nike Club on October 6, her numbers being characteristic ones by Chopin and a concert waltz by William Hubbard Harris.

EDITH ADELAIDE KIEN

Miss Kien is a teacher of piano, her work on Monday, Tuesday and Friday of each week being in Chicago, while the other days are spent at her home studio in South Elmhurst. She has also taken up the study of voice very seriously and her work has been endorsed by her teacher Miss Highsmith, and also by Dr. Florenz Ziegfeld.

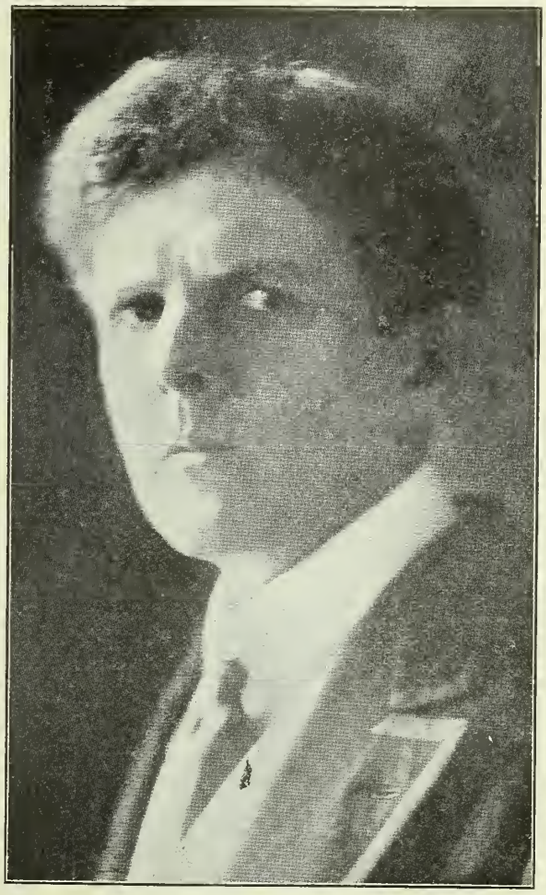
Thuel Burnham

Piano-Virtuoso

"Of the American pianists, we are inclined to consider Burnham the best of any we have heard from the other side of the Atlantic."—The Era, London.

"He is not only brilliant in execution, but possesses to a remarkable degree the highest sense of emotional expressiveness."—American, London.

"There breathes in his playing the gentle breath of sentiment, poetry, imagination, passion, soul, whatever you may choose to call it—the still, small voice that speaks to responsive hearts only when the true artist is at the instrument."—Concert Goer, New York.



"Thuel Burnham is a master of the piano. His interpretation of the Grieg Concerto unchained a veritable furore of enthusiasm. He employs an impeccable technic with an extraordinary bravoura. He added another great success to his already glorious career."—Gil Blas, (Paris.)

"He has a wonderful ability in producing a singing quality of tone in the piano."—Artists' Gazetteer, New York.

"He possesses a brilliant and powerful technic, and unquestionable musical abilities.—Musical Times, (London.)

"He possesses dramatic instinct, breadth of style, and a beautiful touch."—Topical Times, London.

"He has a magnetic personality and it is seldom that an artist so immediately touches the chord of public favor."—Musical Courier, London.

"Burnham's style is broad, big and dramatic."—Musical America, Paris.

"He has artistic repose, and, in the Schubert-Liszt Erl-Konig, showed that he has fire and knows how to grasp a tragic subject."—Topical Times, (London.)

"It was a bold rendition of the Schubert-Liszt Erl-Konig—the octave triplets were well articulated, the tempestuous gusts of octaves for the left hand were effectively played, and the tone of "Du liebes Kind" phrase was beautiful."—Athenaeum, London.

"We rarely have heard a rendition more replete with noble dignity and virile energy."—Courier, (New York.)

Thuel Burnham played a magnificent Schumann program. Few pianists are capable of interpreting Schumann with the unaffected but inspired sentiment of Mr. Burnham, who seems to have entirely caught the spirit of the composer."—London Daily Mail, (Paris Ed.)

"It was a striking justification of his title of 'poet-pianist.' In temperament and style Mr. Burnham is also an ideal Liszt player, his wonderful technic, vivid tonal effects and intensity of feeling giving his readings utmost power and brilliancy."—Musical America, (New York.)

American Concert Tour

January 1st—April 1st, 1914

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MR. DEVRIES AND HIS FRIENDS

The accompanying picture was made from a photograph presented to Music News by Mr. Herman Devries on his return from Europe recently.

To the left of the picture is seen M. Emile Engel, the eminent tenor, famous a decade ago and who now is professor of singing in the National Conservatoire of Music in Paris, besides conducting large classes at his beautiful villa in the same city.

Mme. Bathori-Engel, at the right of her husband is one of the most unique artists in France, her work has been commended and endorsed in the most flattering terms by such men as Claude Debussy, M. Camille Saint-Saens, Massenet, Toscanini, Chevillard, Colonne, etc.

Mme. Bathori-Engel sings in the four languages, English, French, German and Italian with equal facility and her repertoire includes all the classics as well as the modern songs and she accompanies everything herself, the entire work being done from memory.

This gifted artist contemplates a concert tour of the United States in the near future.

MR. DEVRIES AND HIS FRIENDS.

Mr. and Mrs. Devries are seen at the right of the picture, which was taken in the old cloister garden of M. Engel's country villa. M. Engel and Mr. Devries were colleagues at the Opera Comique in Paris and at the Opera Houses of Brussels, Toulouse, Marseilles and Bordeaux.

———♯♯♯———

Miller.—Miss Christine Miller, who is spending the summer in Europe, is now cruising in Norway. Before returning to America, Miss Miller will return to Germany, largely to look over some German songs which have appealed to her.

PETROWITSCH BISSING

Aspirants in the higher art of violin playing will be pleased to learn that Petrowitsch Bissing, the Russian violinist and teacher, having decided to locate in Chicago, has just opened a studio in Kimball Building. Mr. Bissing's greatest pleasure seems to be derived from assisting the struggling violin student to gain technical skill in the shortest possible time; to produce a good tone, and to develop a mastery over all details in the art of phrasing and interpretation. Yet he takes no less pains and conscientious effort with the beginner than with the most advanced pupils.

The perfect ease with which he executes the most tremendously difficult passages and his soulful interpretation of melody stamp him as an artist performer. His magnetic personality and extraordinary ability for bringing such astonishing results from his pupils will place him in the ranks of our greatest teachers of the queen of instruments.

PETROWITSCH BISSING

His creative genius is brought to light in a number of beautiful and interesting compositions for violin and piano. His works have been praised by such musical celebrities as Paul Stoeving, London; O. Sevcik, Prague, Bohemia; Joseph Bloch, Hungary, and Arthur Hartmann, Paris, France. His wonderful versatility is displayed in the various styles of his compositions ranging from the dainty little "Scherzino" and the showy "Capricietto" to the weeping, heart-rending harmonies in his "Romanza in G Minor" and "Traur Molitwa." For his masterwork "Ziguener Leben" he was honored with the following comment from his former teacher, Professor Sevcik. (Translation from German.)

Dear Mr. Bissing: Your composition entitled "Gypsy Life" for violin and piano, is an exquisite work. It is very suitable for concert performance. The work will be an honor to your name.

PROFESSOR O. SEVCIK.

———♯♯♯———

KATHERINE HILLEBRAND

Miss Katherine Hillebrand, soprano, who fulfills many concert engagements this season in conjunction with Sigrid Janson, violinist, and Clara Len, pianist, is a pupil of Mrs. Sara Cosgrove, who in turn was with Mme. Marchesi for seven years.

Miss Hillebrand has sung in several Chicago churches and has fulfilled many concert engagements here with great success. Her voice is a coloratura of much sweetness and her repertoire is an extensive and very pleasing one.

STELLA RODIN

Miss Stella Rodin, a popular North Side organist, is now engaged as director of music and organist at Temple Emanuel, and also at the Lake View Presbyterian Church.

Among the many positions filled by Miss Rodin have been the Lincoln Park Congregational and the Kenilworth Union churches.

On the first Sunday evening of each month, at 7:45 Miss Rodin gives a recital at the Lake View Presbyterian Church and during the series already given there she has gained a most enviable reputation for fine programs, played in thoroughly musical way.

She will also, during this season, present a week night organ recital at this church, due notice of which will be given.

Miss Rodin has a fine organ for her use at the Temple Emanuel and the Friday evening services (8 o'clock) are of particular value and interest on the musical side—she is especially proud of the quartet ensemble, the members being Mary Ann Kaufman, Louise Harrison Slade, Edward Walker and Frank Dunford.

MISS STELLA RODIN

Besides her extensive work in these two organ positions, Miss Rodin finds time to take good care of large classes, both in piano and organ, and is an active member of the Lake View Musical Club.

———♯♯♯———

Pittsburgh.—At a special musical service at the Highland Presbyterian Church in Pittsburgh on last Sunday evening, when only Pittsburgh composers were presented on the program, special emphasis was placed upon the names of A. M. Foerster and Charles Wakefield Cadman.

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FIRST FACULTY CONCERT

The Walter Spry Music School will give a series of faculty concerts this season, presenting some of the distinguished artists who are teachers in the school. The first concert will take place Sunday afternoon, November 2, in the Fine Arts Theater. The artists who will take part are: Walter Spry, pianist; Mrs. Clarence Eddy, contralto; Alexander Krauss, violinist; Carl Klammsteiner, 'cellist; Miss Elizabeth Parker, accompanist. Among the interesting novelties to be presented are the variations on a Balkan theme by Mrs. H. H. A. Beach, to be played by Mr. Spry, and a quartet for piano, violin, viola and 'cello by George Colburn, teacher of composition in the school, which will have their first presentation in Chicago.

Mrs. Eddy is known as one of the greatest vocal experts and coaches in the country and great interest has been shown in this her first appearance in Chicago. Mr. Krauss has been among the first violins of the Chicago Symphony Orchestra since its organization by Theodore Thomas; likewise Mr. Klammsteiner has been several years in the orchestra and is one of our best 'cellists.

MR. AND MRS. GEORGE ZENDT

MRS. ZENDT IN A NEW ROLE

Mrs. Marie Sidenius Zendt spent a part of the summer in the woods of Michigan (Lawrence) and occasionally tested her abilities as a fisher woman in Christee Lake.

Mr. and Mrs. Zendt are shown in the picture proudly exhibiting an afternoon's "catch," Mr. Zendt taking particular pains to point out just which fish was caught by the popular soprano.

Eleanor Everest Freer's SONGS

"The Volume of Eleanor Everest Freer's forty-four Sonnets from the Portuguese (a song cycle for medium voice) is a colossal work. So far as my knowledge reaches, I know of nothing that could with justice be placed beside it. It is marvelous enough that such sentiments could be poetically expressed forty-four times, by one person, and more so that another could place these wonderful sonnets in a musical setting and of the highest order."

The above is a criticism of the Freer "Forty-four Portuguese Sonnets" (William A. Kaun Music Company, Milwaukee, Wis., publishers) by a great German authority, and might suffice for all the Freer works, which are done with the same spontaneity, and sincerity; some 130 American and English lyrics having been set to music by this writer, piano works and part songs, all pronounced by authorities as among the best recent contributions to modern musical literature.

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The SONGS of

Albert H. Dowling Jr.

A TOAST

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FROM YOU

(An effective love song, sung very successfully by Christine Miller)

TO MOTHER

A GYPSY LULLABY

REGRET

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Contents: Diagrams of the Major and Minor Scales with exercises for scale playing.

Perfect Major, Minor, Augmented and Diminished intervals; Triads, Chords of the 7th and 9th, Chords of the seventh on the leading tone, Diminished 7ths, Secondary 7ths and Mixed Chords with inversions, written in every key and the formation of each thoroughly explained.

While practicing the two finger exercises, wrist studies, arpeggios, octaves, chord studies, trill names of the Intervals and Chords; how they are formed, the sound of each, and plays them in every key, thereby studying harmony, sight-reading and ear-training while developing the technic of the piano. Price $1.50, usual discount.

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CHICAGO SYMPHONY ORCHESTRA

The soloists who will appear this season with the Chicago Symphony Orchestra are: Vocal, Mme. M. Matzenauer and Mr. Leo Slezak; piano, Ignace Paderewski; Harold Bauer, Leopold Godowsky and Fannie Bloomfield Zeisler; violin, Eugene Ysaye, Fritz Kreisler, Jaques Thibaud, Carl Flesch, Harry Weisbach and Hugo Kortschak; Harp, Enrico Tramonti; Violoncello, Jean Gerardy and Bruno Steindel.

THIRD PROGRAM

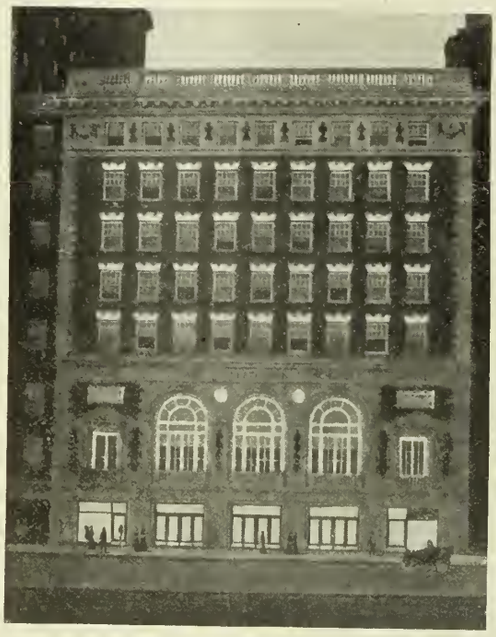
October 31 and November 1

Symphony No. 1, C major, Opus 21.....Beethoven
- Adagio molto-Allegro con brio
- Andante cantabile con moto
- Menuetto
- Adagio-Allegro molto e vivace

Five Little Pieces ..... Schoenberg

INTERMISSION

Symphony No. 2, D major, Opus 73.....Brahms
- Allegro non troppo
- Adagio non troppo
- Allegretto grazioso (quasi andantino)
- Allegro con spirito



ORCHESTRA HALL

The sale of seats has been a phenomenal one even for the orchestra, and these concerts will, as always, form the keystone of the season's musical building.

The first three programs (all without soloists), read as follows:

FIRST PROGRAM

October 17 and 18

Overture "Academic Festival".....Brahms

Symphony No. 7, A major, Opus 92.....Beethoven
- Poco sostenuto-Vivace
- Allegretto
- Presto
- Allegro con brio

INTERMISSION

Rondo, "Till Eulenspiegel's Merry Pranks"....Strauss

Suite, "Petite" .....Debussy
- Barcarolle
- Cortege
- Menuet
- Danse

Symphonic Tableau, "The Kremlin," Opus 30 ..... Glazounow

SECOND PROGRAM

October 24 and 25

Overture to "Die Entfuhrung aus dem Serail" ..... Mozart

Concerto G major.....Bach

Prolog to a Drama.....Reger

INTERMISSION

Symphony No. 10, C major.....Schubert
- Andante-Allegro ma non troppo
- Andante con moto
- Scherzo
- Finale

VALPARAISO UNIVERSITY

Last week Music News gave considerable space to a statement of facts about Valparaiso University, and especially as regards the Music Department.

Since then our attention has been called to a part of an article printed during the summer in "The Philistine," which we are pleased to reproduce here:

If Destiny has decreed that you shall not spend four years of your young life in a Gold Coast of Luxurious and Riotous Living, with everything supplied—do not despond. In Valparaiso, Indiana, is an institution of learning that dispenses with fuss and frivol, fitting young men and women for the serious business of right living. Indiana produces something beside best sellers—it produces desirable citizens.

In Valparaiso, the high cost of living is as unknown as the cost of high living. Five dollars a week defrays all the necessary expenses of the student. Dormitory accommodations are excellent. The food is fresh, wholesome, healthful. Valparaiso caters to young men and women who realize that time is their most precious possession and most transitory, and are willing to dispense with non-essentials, and work hard. It is no place for the drone, nor yet for the self-satisfied soul who haply deems he knows it all from A to Izzard. The youth who evinces a willingness to do almost anything but work, soon finds the environment uncongenial. He is a discordant note in the harmony and rarely tarries long. "Drink deep," said Pope, and they apply the advice at Valparaiso, with marked results.

Consider the following facts carefully, if perchance you have a son or a daughter for whom you hope good things. Valparaiso University boasts twenty-six departments, 195 instructors, and more than 5,600 students. The students hail from every state in the Union, and from twenty-two foreign countries as well, including Syria, India, the Philippines and Japan.

The Pittsburgh Contralto of National Prominence

Christine Miller

A Few Engagements Filled During Season of 1912-13

The List Speaks For Itself

NEW YORK ORATORIO SOCIETY (7th engagement within three years).

"Miss Miller never fails to carry conviction by her refined style and her well-schooled voice."—N. Y. Evening Mail, December 27, 1912.

CHICAGO MENDELSSOHN CLUB (2nd engagement).

"Miss Miller's interpretation strengthened the conviction that she is the first American contralto in the concert field."—Chicago Tribune, February 21, 1913.

PHILADELPHIA CHORAL SOCIETY (2nd consecutive engagement).

"Christine Miller was particularly enjoyable for the expression and earnestness of her singing—her phrasing is beautiful."—Philadelphia Record, December 31, 1912.

ST. PAUL SYMPHONY ORCHESTRA (2nd consecutive engagement).

"She is without doubt one of the greatest artists and the possessor of one of the loveliest voices on the American concert stage today."—St. Paul Pioneer Press, February 26, 1913.

CINCINNATI SYMPHONY ORCHESTRA (3rd consecutive engagement).

"Possessed of a voice warm and sympathetic, temperament and personal magnetism, Miss Miller has taken a very definite place in the musical life of the country."—Dayton Journal, November 20, 1912.

INDIANAPOLIS MAENNERCHOR (5th consecutive engagement).

"Every time she has sung here her work has been better than before—her voice, always pleasing, has become rounder and richer, and her chest tones have taken on a completeness and perfection gratifying to her listeners."—Indianapolis News, March 1, 1913.

EVANSTON, ILL., MUSICAL CLUB (7th consecutive engagement).

"Miss Miller's interpretation of the lovely alto solos has become classic—simple and dignified, her voice pours out wonderfully colored as occasion demands."—Daily News, December 20, 1912.

MILWAUKEE A CAPPELLA CHORUS (5th consecutive engagement in this city).

"Christine Miller in tone of her interpretations and the vocal delineation of them, added to one's regard for her high gifts."—Milwaukee Free Press, March 17, 1913.

NORTH SHORE FESTIVAL (2nd consecutive engagement).

"Miss Miller's oratorio sense is unerring. Her striking success in this field is testimony to her ability. Certainly no more eloquent, no more beautiful toned interpretation of this classic music are given us by any contraltos. The first aria, 'O Thou That Tellest,' was admirably sung, its superb musicianship of phrase and nuance being equaled by its enunciation. 'He Was Despised,' was the solo gem of the performance."—Chicago Inter-Ocean, May 27, 1913.

"Miss Christine Miller sang beautifully, every word coming to us with a tone color lovely in itself and full freighted with the spiritual message."—Chicago Evening Post, May 27, 1913.

MANAGEMENT

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DRESDEN

Though the musical season has scarcely commenced, the performances in the Royal Opera House are drawing big audiences. We have had some model representations of a series of Wagner works, such as "The Meistersinger," "Lohengrin," and the entire "Ring," all of them thoroughly re-staged and re-studied, new stage settings, new costumes, etc. The cast was of usual excellence under von Schuch's spirited direction.

The newly founded "Meisterschule fur Gesang" (master school of singing) under the leadership of E. von Schuch and Giacomo Minkowski, is being eagerly discussed. This institution, which gives great promise for the future, devotes its entire interest to a solid musical foundation in all branches of instruction required for public appearances on the operatic and the concert stages. Headed by the above famous artists, von Schuch and Mr. Giacomo Minkowski, whose fame from America and Berlin has preceded him, Mr. Minkowski being entirely new in Dresden, there is no doubt of success for the undertaking and its artistic results. As a rule only gifted "master pupils" are sure of admittance. Beginners are, of course, excluded, for the school goes in for a regular finishing polish. Nevertheless, the course of study comprises three years of serious work, so one may well fancy the pupils will achieve a thoroughly good musical education and routine.

Besides the above teachers, a noted phalanx of other instructors will assist, such as Alexander d'Arnals of the Court Opera; Frau Bleibtren, actress; Louise Brownson, Karl Pembaur, Royal Kapellmeister; Professor Fanto, Dr. Arthur Chitz and others.

The school building is a villa in the Bergstrasse 22, situated in the midst of a garden. The rooms are charming and comfortable, very tasteful in furnishing. I hope soon to be able to chronicle more about the lessons and the recitals occurring in the school.

The concert season is throwing its shadows beforehand. Well known soloists will assist at the philharmonic concerts, such as Elena Gerhardt, Bronislaw Huberman, Moriz Rosenthal, Claire Dux, Dr. Ludwig Wullner, Ysaye, etc.

The Petri Quartet Union began its series on October 6. Adrian Rappoldi, the exquisite violinist, in conjunction with Richard Burmeister, the famous Berlin pianist, will give sonata evenings devoted to Beethoven. Walter Bachman announces his chamber music union recitals. Marie Alberti will give a Schumann song evening, and so on.

The Dresden singing teachers are already busy with their respective classes. At the head is Mme. Natalie Haenisch, whose extraordinary pedagogic successes were chronicled last spring.

Guido Haebler's gifted pupil, Rudolf Kratina, was engaged for the Court Opera. He is doing some very respectable work both in minor roles and in bigger parts.

According to news from Finland. Mme. Aino Ackte, the celebrated prima donna of the Paris Grand Opera, she herself a native of Finland, arranged during the summer a series of operatic performances, devoted exclusively to the work of Oscar Merikanto, whose operatic drama, "Glinan Surma," was produced with Aino Ackte in the principal role of Kirsti Fleming. The performances took place on the ruins of one of Finland's oldest castles, Olavinlinna, situated in one of the most picturesque parts of the country. Mme. Ackte by all the home critics as well as by those from foreign countries, present on the occasion, achieved unstinted praise for her truly dramatic and powerful presentation of the exacting role. Her opera company was in general, to judge from reports, very good. After the operatic evenings were over the remaining days of the "Finnish music festival" of Savonlinna were devoted to concerts and recitals, the programs comprising exclusively Finnish composer's works, by Jarncfelt, Sibelius, Palmgren, Taivo-Kuula, Kajanus, Genetz, Levi Madetoja and others. Great enthusiasm prevailed.

ANNA INGMAN.

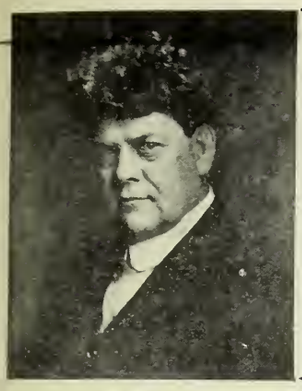
MISS ALICE DEAL

Miss Alice Deal, secretary of the Chicago Chapter of the A. G. O., and state president of the N. A. O., has arranged to continue the Sunday evening post-ludial organ recitals which she inaugurated so successfully last year at the Leavitt Street Congregational Church, where she is organist and director of music.

These programs follow immediately after the sermon of the evening service on the fourth Sunday evening of each month and the public is cordially invited to attend. Miss Deal also maintains a chorus choir, and during the winter season many special programs of much significance are given.

Besides her work as a solo organist, which has developed very much, Miss Deal is an accompanist of fine attainments and she has also large classes in both piano and organ.

ALICE R. DEAL



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THUEL BURNHAM, PIANO VIRTUOSO

It is thus that Thuel Burnham will be presented to the American public this season, beginning January 1, 1914, under the capable management of Harry Culbertson. His fame has already preceded him, and the interest will be all the greater, as this young master brings a new note into piano interpretation, that of the reappearance as a matured artist and musician of a child prodigy, who, at the age of ten and for several years toured all America and Europe with briliant success. People often ask what becomes of the child prodigy? Often no more is heard of him. Fourteen years ago Burnham went to Europe, and studied everywhere and finally several years ago established himself in Paris, which place is now definitely his home.

Having had so much experience before the public, it is as a master indeed that he comes to claim his own, and he brings with him an equipment and a developed genius that will surprise the American public.

During these last years Burnham has given numerous recitals at his own studio, and fulfilled many important salon engagements before the elite of the large European cities—Paris, London, in Germany, etc., where socially Burnham is a great favorite. At his own recitals many famous Americans and the nobility of Europe have congregated to hear and praise him.

And what are some of the traits that distinguished this brilliant young genius among the crowd of great musicians. His technic is colossal, his tone is crystalline and has that famous singing quality that Burnham has developed to the utmost. His runs are liquid pearls. But others have these too. What, then, makes Burnham gain such a hold on his public? It is an artistic development and a force and depth of character that very few obtain at such an early age. It is the message he brings through his interpretations, that incite in his hearers the desire to achieve and to worship the beautiful as Burnham himself does. One feels inspired, one has no time to think only that Burnham is inspired. He inspires you and leaves you a stronger and more foreful character. And then how he entertains you; his great humor and play of fantasy, his tragic development of the dramatic dramas whose depths he sounds in his wonderful readings of Schubert "Erl-Konig" (Liszt), MacDowell's "Sonata Tragica," etc.

His wonderfully classical Mozart programs, his mighty renditions of the noble Beethoven, whose character he seems to impersonate, so sympathetic is he with minds of the great composers.

Burnham's repertoire is enormous, including, with the classical school, special work in the modern Russian school, and the French school headed by Debussy. Burnham has a great fondness for American composers, and has done much to spread the fame of his distinguished countrymen abroad, giving frequent programs of American works, especially our inimitable MacDowell. A program that Burnham has had to repeat many times seems remarkably well composed and balanced. MacDowell's works, the "Sonata Tragica," "To a Wild Rose," "From an Indian Lodge, "To a Water Lily," "Shadow Dance," "Improvisation," "Witches' Dance" and "Polonaise." The contrast of the readings, the poetic descriptions, leave an effect of lyrical beauty and calmness that is unsurpassed.

As a Schumann player Burnham shows another side of his character that people who have heard him many times are amazed at. Only his long residence at Vienna and in Germany could have enabled him to so perceive and so embody the Schumann spirit.

And Burnham always leaves the desire to hear him again. He makes friends and keeps them. His studio recitals have become so crowded that the late guests cannot even get in the doors.

Burnham has wanted to make his first big tour an American one. After his fourteen years' residence abroad he is more patriotically American than ever. It is to the American public that he brings his storehouse of treasures, and judging from the large number of engagements already booked, a large part of the American public is already eager to hear him, and predisposed to give him a royal welcome. Burnham is a success and his magnetic personality opens all doors to him.

To hear Burnham play will be one of the interesting events of the American season. His interesting and dramatic reappearance will make him one of the most talked of among this season's artists, and orchestras and other musical clubs seem to be vying with each other to include him in this season's programs.

MAY MANSFIELD.

Paris, September 15.

SPALDING OPENS TOUR IN NORWAY

A letter just received from Christiania, Norway, reports that Albert Spalding opened his concert tour at Brodrene Hall on the night of September 4. He was greeted by an assemblage which filled every seat and was hailed with delight by a public which heard him last autumn. Mr. Spalding was assisted at the piano by Andre Benoist, in the following program:

"Sonata in D Major," Corelli; "Adagio and Fugue," Bach; "Prelude and Allegro," Paganini-Kriesler; "Gartenmelodie," Schumann; "At the Fountain," Schumann; "Mazurka," Dvorak; "Prize Song," Wagner-Wilhelmj; "La Campanella," Paganini.

ALBERT SPALDING IN CHRISTIANIA

In reviewing the performances the critics declared that the American violinist "revealed a wealth of tonal beauty and technical finish in the lovely Italian sonata." His other numbers elicited hardly less praise; the enthusiasm of the musical connoisseurs in the music-loving city was prolonged and stormy. Spalding played a number of encores and he played them superbly.

At all of the principal hotels and in many of the shop windows in the principal cities of Scandinavia are window cards and pictures, which announce the great tour which Spalding is making in northern Europe. He will revisit many cities in which he played last year.

New Publications

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A capital little encore song for medium or high voice

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Carl Koelling .75
Two new volumes in Summy Edition, Nos. 59 and 60. These have the attractiveness and general utility of the universally popular Burgmuller recreations and are being used in their stead by many.

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The Shepherd's Pipe (Gr. 2-3)
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These are particularly attractive musically, besides furnishing excellent teaching subjects.

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MINNIE HUDD-TRELOAR

Mr. and Mrs. Bennett Treloar (Minnie Hudd) have returned from a summer spent mostly in the Gogebic range of the upper peninsula of Michigan. Mrs. Hudd-Treloar sang at several functions during her vacation. The following notice appeared in a July edition of the "Ironwood News Record:"

"MRS. TRELOAR AND OTHERS PLEASE"

A fine audience assembled at the First Methodist Episcopal Church Friday evening, July 18, to hear a concert under the auspices of the church. The artist of the occasion was Mrs. Minnie Hudd-Treloar of Chicago. She was ably assisted by the Misses Lofberg, pianist and organist; Miss Jessica Bond, reader; Messrs. Bickford and Treloar, tenors, and Mr. Anderson, violinist.

Mrs. Treloar has a dramatic soprano voice. Her rendition of the aria from the "Barber of Seville" was flawlessly executed, the runs with her interpolated trills showing the voice to be also of the coloratura type.

"The Jolly Blacksmith's Lay," a quartet with anvil accompaniment, sung by Messrs. Treloar, Bickford, Rotter and Matthews, was finely rendered. The trio arrangement by Mrs. Treloar, of the beautiful "Barcarolle" from "Tales of Hoffman," and sung by Mr. and Mrs. Treloar with violin and piano accompaniment, called forth great applause. The evening's entertainment closed with two ballad numbers, Cowan's "Swallows," and Lang's "Irish Mother's Love Song." The most noticeable feature of Mrs. Treloar's work in ballad form was her clear enunciation, making it therefore possible to distinctly understand every word she sang, which was greatly appreciated by the audience. (Advertisement.)

MR. AND MRS. REED MILLER

Mr. and Mrs. Miller (Nevada Van der Veer-Miller), have returned from their summer in Europe and report an excellent vacation. Already the booking of concert and oratorio engagements for both of them is heavy and a feature of their coming season will be many joint recitals.

MR. AND MRS. REED MILLER

The accompanying picture was taken at Lake Constance in Switzerland, where they were in August.

HORATIO CONNELL, MAN OF RE-ENGAGEMENTS

Horatio Connell, the well known baritone, records a season of much activity and his plans for the near future are equally significant of a strong popular interest in his interpretative art.

Mr. Connell opened last season with a re-engagement at the Worcester Festival, October 3, singing the baritone solo in Schumann's "Ruth." This was followed by a re-engagement with the Milwaukee Musical Society, where he appeared for the second time in Wolf-Ferrari's "La Vita Nuova." With the B Sharp Club at Utica, N. Y., and with the Choral Society of Alton, Ill., he also filled re-engagements, and was re-engaged for recitals at the Middlesex Club, Lowell, Mass., and at St. Mary's School, Knoxville. Recitals were given at Northwestern University, Evanston, Ill.; St. Botolph Club, Boston; Purdue University, Lafayette, Ind.; Notre Dame University, Notre Dame, Ind.; Tuesday Musical Club, Wausau, Wis.; Musical Club, Sedalia, Wis.; Appleton, Wis.; Grand Rapids; Wednesday Club, Harrisburg, Pa., and the Haydn Club, Philadelphia. Mr. Connell appeared before the Liederkranz Club at St. Louis, with the Choral Union at Boston in Bruch's "Cross of Fire," with the Arion Club at Providence, R. I.; in "St. Paul," at Smith College, Northampton, Mass., and filled private engagements in New York, Boston, Philadelphia and Washington, concluding his season at the Paterson Festival in Massenet's "Eve," on April 30, and at the Bach Festival, May 30 and 31, in the Passion Music and the B Minor Mass, sung in Bethlehem, Pa., under the direction of Dr. J. Fred Wolle.

After a successful month at Bar Harbor, Me., during August, where he had many private engagements, he went to Spring Lake in the same state for his real vacation. He lived in camp on a beautiful lake and employed the time in fishing, being so fortunate as to hook many fine examples of the salmon and trout families.

Mr. Connell's coming season is very promising. He will give a recital on November 25 in Aeolian Hall, New York. He has been re-engaged by the Philadelphia Orchestra for symphony concerts on January 9 and 19, and has been engaged for the three-day festival given by the Mendelssohn Choir of Toronto under Dr. Vogt, February 3, 4 and 5. One of the works which he will sing will be the baritone solo role in "La Vita Nuova," Wolf-Ferrari. Mr. Connell is also engaged to sing with the Apollo Club of Chicago on April 6 in the Bach B minor Mass, and with the Boston St. Cecelia Society, April 10 in Bach's Passion Music. He will also be the baritone soloist in the performance of Beethoven's Ninth Symphony given March 13-14 by the Philadelphia Orchestra.

CARL E. CRAVEN

Mr. Carl E. Craven, who is a pupil and assistant of William Clare Hall, Fine Arts Building, is assured already of a busy season, both in teaching and concert work. To speak of his teaching, two of his pupils, Mrs. Edna Nall, soprano, and Mr. C. E. Matteson, baritone, whose testimonials prove them to be artists, had never studied before they came to Mr. Craven. Mr. Matteson began to study one year ago and Mrs. Nall only last May—both are now soloists at Trinity Methodist Episcopal Church, where Mr. Craven is director of music and tenor soloist.

Mr. Craven had two engagements in September and is booked to appear in concert with a mixed quartet in Milwaukee shortly.

In November he will sing the tenor parts in "Prodigal Son" (Vincent), and "Olivet to Calvary" (Maunder).

Between Christmas and New Year's he is to sing the tenor role of "The Coming of the King," by Buck. An engagement for "Elijah" is pending for November. Mr. Craven has a large repertoire in oratorios and cantatas besides several new programs for concert and recital purposes. He is under the management of Harriet Martin Snow.

WALTER DIEDERICH

Mr. Walter Diederich, tenor, who made so successful a debut last year and who has many engagements for the current season, will teach on Monday of each week at the Memorial Church of Christ, Oakwood boulevard, and on Tuesdays, Thursdays and Saturdays at the Chicago Evangelistic Institute, Wood street and Washington boulevard.

Cornelius Van VLIET

The Dutch 'Cellist

American Recital and Concert Tour

Season 1914-15

Management
Harry Culbertson
Chicago

CORNELIUS VAN VLIET, the Dutch 'cellist, is rapidly winning the distinction in this country that could be expected of an artist of European reputation.

Mr. Van Vliet, born in Rotterdam in 1886, has been in this country now for two seasons. His first American appearance was made in the fall of 1911, together with Tetrazzini, Mary Garden and other artists of the first order in a concert at the Chicago Orchestra Hall, and caused a sensation. Since then Mr. Van Vliet has appeared with supreme success in a number of our great cities in individual concerts or recitals, and as soloist with the Minneapolis Symphony Orchestra and a great many other organizations.

There are two genres of musical performers which each have their great particular following wherever heard. There are the virtuoso and the scholarly artist. One is the brilliant executant; the other, the penetrating interpreter. The former dazzles you, while the other quietly but firmly convinces you. But the exceptional performers are those who combine the qualities of the brilliant virtuoso with those of the scholarly interpreter. In this class of the all too few belongs Cornelius Van Vliet. And this is all the more to be appreciated as the repertoire of the 'cello is generally supposed to be limited and especially adapted for mere virtuose exploitation. A 'cello recital such as given by Mr. Van Vliet will thoroughly convince any one as well of the superficiality of such a supposition as of the profound and discerning musical erudition of the artist.

A child of music, Cornelius Van Vliet began his studies at six, learning several instruments, but from the age of nine specializing for 'cello work. His teachers were such men as Professor Eberle of Rotterdam and Professor Mossel of Amsterdam, while the names of Mengelberg, Winderstein, Nedbal, Sibelius, Colonne, Mahler and Weingartner through his fruitful association with them are like milestones in his development as musician and artist. Mr. Van Vliet is a man of versatile culture and many interests. It was his desire to learn to know America and Americans that caused him to realize a long harbored wish to come here. And he will not depart before he has seen and heard everything he wishes to, or before he has been heard everywhere. And to hear him is to appreciate him. Of a faultless, resourceful and brilliant technique, Mr. Van Vliet possesses a tone of phenomenal power and sweetness, while his pose in playing is a rare combination of well-calculated force and natural ease. His unfailing purity of intonation is a marvel.

It is men of Mr. Van Vliet's type who accomplish something for the spreading of genuine art appreciation in this country, and his coming was a valuable acquisition for lovers and promoters of a true musical culture.

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THE MUSICAL SEASON IN DES MOINES

Few cities of the country will enjoy a better concert season than that to be promoted in the Iowa capital this year. With three local managers in the field, a superb array of recitalists is arranged and a large guarantee has been procured in each case. The concert calendar to date follows:

October 10, Maggie Teyte.

October 14, Sidney Silber.

October 27, Harold Bauer.

November 3, Pasquale Amato.

December 15, Francis Macmillen and Frances Ingram.

January 9, Mme. Melba and Jan Kubelik.

January 13, Clarence Whitehill and Myrtle Elvyn.

January 14, Carl Flesch.

January 29, Leo Slezak.

February 2, Alma Gluck.

February 10, Ignace Jan Paderewski.

February 20, the Kneisel Quartet and Thuel Burnham.

March 9, Mischa Elman.

March 24, Margarete Matzenauer.

This does not include the orchestral concerts of the annual spring festival, the recitals of local artists, and an open date in one of the local courses. Dr. M. L. Bartlett, manager of the all-star concert course, Holmes Cowper of the Drake University course, and George Frederick Ogden of the Des Moines subscription concert series, are the enterprising promoters of these unrivaled attractions.

There will also be heard a number of concerts by the Philharmonic Choir and the Handel Choir, each of whom will have the assistance of outside soloists and orchestras.

♮ ♮ ♮

Municipal Concerts

Des Moines is also in the limelight because of her resolution to establish a series of municipal concerts during the months of November to April. The movement has been systematized and an organization of forces effected through the efforts of Mrs. F. D. Harsh, one of the brilliant club women of the city. The concerts will be held on Sunday afternoons in the Auditorium, the programs being given by the best local talent assisted by outside artists, who may be passing through the city. An admission of ten cents will be charged and an effort made to secure the attendance of all workers in the factories and shops. The plan is looked upon with favor by the majority of citizens.

♮ ♮ ♮

Changes in Professional Circles

Frederick Vance Evans, director of the voice department in Highland Park College of Music, has accepted the directorship of Lawrence College at Appleton, Wis., for the ensuing year. His successor in this city is George Ashley Brewster of Lake Forest, Ill., who will be an early recitalist this season.

Another change in this faculty was necessitated by the resignation of Mr. Eugene Hahnel, who has cast his lot in St. Louis. Mr. Hahnel's position as director of the violin department has been filled by Domenico Saluzzo, a brilliant young artist who has but recently entered this country, where he will resume his professional activities.

Mrs. Charles Hardy, one of the ablest exponents of the Virgil system of piano playing and who has been prominent here for many years, has taken up her new home in Minneapolis. Mrs. Hardy spent the past summer in study with Josef Lhevinne.

Daniel Bonus, violinist and director of the Midwestern Conservatory of Music in this city, has abandoned his school and joined the faculty of the John Milliken University at Decatur, Ill.

Miss Frances Wright, supervisor of music in the public schools, has returned from a season of summer school teaching in Boston, bringing with her some helpers for her local work. Miss Wright has been very successful during her years of service here and announces some very fine plans for the coming year.

George Frederick Ogden has opened his piano studios with a large number of students and five teachers. His lecture work will open for the season with an explanatory recital on the Harold Bauer program under the patronage of the Des Moines Women's Club. Later Mr. Ogden will resume his recital work under the management of Harry Culbertson of Chicago.

——♯♯♯——

MME. GERVILLE-REACHE

Mme. Reache, who shares the ideas of Mme. Schumann-Heink and Theodore Roosevelt on the subject of large families,

MME. GERVILLE-REACHE, DR. RAMBAUD AND SON

has lately become the mother of a second son, as chronicled in a recent issue of Music News.

The accompanying picture shows Mme. Gerville-Reache with her husband, Dr. Rambaud, and her elder son, Paul.

Mr. and Mrs. Clarence Eddy

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SIDNEY SILBER IN RECITAL

Mr. Sidney Silber, who has had great success abroad and whose various appearances as pianist in America have been universally successful, will make his first appearance in Chicago in a recital at the Whitney Opera House (Joe Howard Comedy Theater) on Sunday afternoon, October 19.

His program, which is very unusual in every way, reads as follows:

Chaconne ..... Bach-Busoni
Sonata Tragica, G minor, Op. 45 ..... MacDowell
Largo maetoso—Allegro risoluto
Molto allegro, vivace
Largo con Maesta
Allegro eroica
Barcarolle, Op. 60 ..... Chopin
Nocturne, D Flat, Op. 27, No. 2
Waltz, A Flat, Op. 42
Scherzo, B Minor, Op. 20. No. 1
Praeludium, A Flat, Op. 56, No. 1 ..... Hugo Kaun
Scherzo E flat, ,Op. 11, No. 2 Alexander MacFadyen
(Dedicated to Mr. Silber)
Eine Liebesnovelle, Op. 6 ..... Erich J. Wolff
Love's Awakening (Spring)
Love's Consummation (summer)
The Death of Love (Autumn)
Tintements de Clochettes ..... Raoul Pugno
Caprice espagnol, Op. 37 ..... Moritz Moszkowski

GRACE BRUNE MARCUSSON

Mrs. Grace Brune Marcusson, soprano, whose work was so well received by Chicagoans last season, will tour extensively during this winter under the direction of Harry Culbertson.

Series of recitals in Iowa, Nebraska, Kansas and Missouri are already arranged and the dates pending cover much territory, both east and west.

JESSIE LYNDE HOPKINS

Owing the very rapid growth of the Vocal Department of the Columbia Conservatory of Music at Aurora, Ill., Mr. Harry Detweiler, the director, has found it necessary to add a new teacher.

Choice for this position has fallen on Miss Jessie Lynde Hopkins of Chicago, who has made a number of very successful appearances in Aurora and who will hereafter be absent one day each week from Chicago, teaching a splendid class at the Columbia Conservatory.

ETHEL ALTEMUS' AMERICAN TOUR

Miss Ethel Altemus, the distinguished pianist, who has made so many warm friends among the American public, has just returned to this country from her concert season of 1913 and 1914. She has made Europe her home ever since she was fourteen, studying in the various capitals abroad, having made a five years' stay in Vienna, while a pupil under the famous Leschetizky. He predicted a brilliant career for her, but the marvelous way in which she has developed in her last two years before the public comes as a great surprise to all. She plays with a depth of feeling and an exquisite sense of beauty and tone color that charm and enthrall her hearers. Her press notices have been most enthusiastic and wherever she has once played she is always re-engaged.

MISS ETHEL ALTEMUS

Miss Altemus has been making a special study of modern French music, and among French musicians her interpretations of Debussy are held in high esteem. I do not know anyone better equipped in the concert field in America this season who can so truly and charmingly interpret this most elusive of modern composers. Tone color and dynamics play a great part in her readings, and as this gifted young player always works without notes at the piano, she works out marvelous effects and pictures. Her memory is so wonderful and her musical knowledge so great that I have known her to take a difficult Debussy composition of an evening, analyze it away from the piano, and the next morning she will go to the piano and play it from memory, the first time, searching and working for the balancing of colors and tonal effects.

Miss Altemus is an artist of great temperamental depths, delicacy of imagination, and of almost masculine force and technic. Her pedaling is a marvel of science. Although she has served a long apprenticeship in tradition, she has kept her originality of thought, and her exquisite taste and sense of and love of the beautiful give a harmonious result that places her among the front ranks of young pianists.

Her American tour this season will be much extended in the west, and consists of a much larger number of concerts, playing with the various orchestras and giving concerts and salon work.

F. B.

CLARA JEANNETTE PEARNE

Clara Jeannette Pearne reopened her studio in the Merrick Building for the winter's work, September 15. Besides teaching in her south side studio, Miss Pearne has classes on the north side, in Winnetka, and in Beloit, Wis. Miss Pearne has also accepted the directorship of the piano department in the School for Singing and Voice Building recently opened in the Merrick Building by Mrs. Bertha Smart-Iredale, pupil of Mr. Frederick Bruegger. Under the auspices of this school Miss Pearne will give a course of lectures on the "History of Music."

UNIVERSITY SCHOOL OF MUSIC

LINCOLN, NEBRASKA

The University School of Music entered recently upon its twentieth year of unprecedented prosperity. By virtue of his ability as a musician to select a corps of highly efficient instructors, together with exceptional executive and administrative powers, Willard Kimball, director, has succeeded in building up an institution which undoubtedly belongs in the group of about ten absolutely first class music schools of this country. The fact that the enrollment (which last year exceeded 800 students) is recruited from eighteen states besides Nebraska, is sufficient evidence of its wide scope and reputation.

MISS EDITH LUCILE ROBBINS

The equipment includes thirty-five instructors in all the principal branches of music, sixty-five practice rooms and studios all furnished with new pianos, lecture room seating 100, recital hall seating 700, four pipe organs, besides a separate building for the juvenile department.

Following is the list of departments and instructors:

Theoretical Department

John M. Rosborough, Howard Kirkpatrick, Charles F. H. Mills, Clare B. Cornell, Lucy Haywood, Ethel Biles.

Pianoforte Department

Sidney Silber, Mrs. Will Owen Jones, Mrs. Lura Schuler Smith, J. Frank Frysinger, Marjorie Anderson, Nell Cave, Arvid Samuelson, Louise Zumwinkel, Lucy Haywood, Hazel Kinscella, Katherine Kimball, Ruth Pilcher, Ethel Biles.

Juvenile Department (Pianoforte Study for Children)

Carrie W. Pettis, Marguerite Klinker.

Organ Department

J. Frank Frysinger, Helen Burns.

Vocal Department

Howard Kirkpatrick, Charles F. H. Mills, Lillian Dobbs Helms, Charles H. Miller, Vera Augusta Upton, Edith Lucile Robbins, Lulu Carnes, Jude Deyo, Elizabeth Bonnell.

Orchestral Department

Carl Frederic Steckelberg (violin, conductor People's Symphony orchestra), Abraham Loeb (violin, violoncello, leader Junior orchestra), Clare B. Cornell, (leader University of Nebraska Cadet band), Stephen Jelinek (cornet, trombone), Rex Elton Fair (flute, saxaphone, clarinet).

Public School Music Department

Charles H. Miller, Clare B. Cornell.

Theory and Practice of Piano Tuning

Augustus Judson Morley.

Normal Department

Sidney Silber, Mrs. Will Owen Jones, Mrs. Lura Schuler Smith, J. Frank Frysinger, Carl Frederic Steckelberg.

Dramatic Art

John T. Prince Jr.

The following courses are offered:

Post-Graduate—For professional students and those preparing for a public career. Two years.

Academic—Major in piano, organ, voice, violin or composition, with minor in applied music. Full theoretical course. Five years. Leads to degree of Bachelor of Music.

Teacher's Certificate—Piano, voice, organ, of violin, with one year of harmony; theory, history and pedagogy. Two years.

Public School Supervisors—Methods, piano, voice, theory, ear training. Two years.

Piano Tuning—Practical and theoretical work, ear training, history. Six months.

Preparatory—For children. The Fletcher-Copp system of objective study. Pianoforte only. One to two years.

Extension Courses—Harmony, counterpoint and composition by correspondence.

Modern Languages—French, German and Italian.

Dramatic Art—Criticising and analysis of plays, technic of acting. Preparation for recital and the stage. Elocution.

The Faculty

Sidney Silber, head of the pianoforte department, received his first musical education in Milwaukee. Subsequently he went abroad, studying under Professors Ernest Jedliczka and Heinrich Barth of Berlin. For three years he was a favored pupil of Professor Theodore Leschetizky. He played with marked success with orchestras in Berlin and Vienna and gave many recitals in various parts of Europe. Returning to Milwaukee in 1904, he was soon established as a leading instructor and brilliant artist. In September 1906 he was called to head the pianoforte department of Des Moines Musical College. In the short period following, he has achieved a veritable triumph. Readers of Music News are well acquainted with the high standards of his teaching as exemplified by the programs of numerous graduates and post-graduates.

Mrs. Will Owen Jones, whose artistic career is so familiar to every music lover of the West, was graduated with high honors from the New England Conservatory of Music. Later she spent one year with Rafael Joseffy. She has given many recitals in Nebraska and her programs and performances have invariably called forth the most genuine expressions of admiration and enthusiasm. In the class room she takes the greatest pride in the development of serious and gifted pupils who have without exception reflected the high ideals and spirit of earnest effort which pervades her studio.

Mr. Howard Kirkpatrick's musical training was received at Knox Conservatory, Oberlin Conservatory of Music, Leipzig Conservatory of Music and under Signor Vincenzo Vannini of Florence. Since the fall of 1900 he has been instructor of voice in the University School of Music. Mr. Kirkpatrick has written a number of exquisite songs and large compositions of which the cantata "The Fireworshipers" has been repeatedly produced with fine effect and the opera "Olaf" which received its initial presentation in Lincoln, achieving a most impressive success. Mr. Kirkpatrick has also edited a number of instructive works on vocalism and his work as a high class instructor is well known throughout the entire West.

Mrs. Lura Schuler Smith has just completed the eighth year of her connection with the School of Music and has demonstrated to the complete satisfaction of all that her concise and methodical ideas of

How does the Effa Ellis Teaching System and Keyboard Harmony aid the Music Teacher?

A private talk with Effa Ellis Perfield, the originator of this work will convince the most experienced and thorough musician that there are many vital problems which at first seem simple, but are really difficult to solve for pupils unless the teacher is developing through ***FEELING*** and ***REASONING***.

We have been told and taught mere facts so long that we do not know what it really means to develop and educate a pupil.

Teachers must begin with analysis of themselves and the material they use. Ask yourself these questions: Do I know why A is the relative minor of C, and why d-e-f-g or b cannot be its minor? Do I know why the half steps come between 3 and 4, and 7 and 8 in the major scale?

Do I present the major scale by singing it or playing it, and then building it from a pattern and think that that means presenting feeling and reasoning?

Do I teach the grand staff developed from middle C and think I am developing? Do I teach the major chord as 1-3-5 of the major scale and only enable my pupils to associate it with one key?

We have been told and taught by mere facts so long that we do not know what it really means to develop and educate a pupil.

Do I teach cadences as chords or 1-4-5 of the scale and not show why these chords are used?

Do I know five reasons why the dominant is stronger than the subdominant?

Do I know how to make a chord sentence or can I only play the chords on each letter of the scale, which sounds as though a sentence had been made of: "The, is, as, was and but."

Do I teach tonic minor scales and lose sight of the use of the scale only for technic?

Do I teach the dominant 7th chord as the 5th of the scale and enable my pupils to make only the tonic resolutions?

Do my pupils have to count while they play?
Do I know how to teach modulation to children seven or eight years old?
Do I know why augmented intervals are to be avoided?
Do I know why a major third is not to be doubled but a minor third may?
Do I know how to notate the chromatic scale in all keys, melodically and harmonically?
Do I know how to present and develop melody building?
Do I know how to have small pupils as well as adults harmonize melodies?
Do I know how to develop inner feeling and inner hearing?
Do my pupils read at first sight?
Do my pupils know how to phrase, pedal, memorize and transpose by harmony?
Do my pupils transpose IN key or merely ON keys by means of finger positions?
Do I develop rhythmic, melodic and harmonic ear training and melody dictation?
Do my pupils know music or only about music?

YOU have solved these difficulties you will appreciate the great work being accomplished by the Effa Ellis Teaching System and Keyboard Harmony, and if you have progressed to the point where you "know that you do not know" you are ready for this work.

Effa Ellis Perfield has been conducting a training class for teachers the last two weeks in Chicago, and will return in November. Full particulars may be had of the teachers who represent this work in Chicago and vicinity, a list of which is given at the bottom of this page.

EFFA ELLIS MUSIC BOOK PUBLISHED JANUARY 22, 1913, MEETS WITH FAVOR

Dear Miss Ellis:—

Am delighted with the new music book and thank you for sample programs.

Would be glad to use some of your Ellis Growing Green Postal Cards. (See date of this letter). (Signed) LEILA MUNSELL.

Muskogee, Okla., January 24, 1913.

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Full particulars may be had of the following teachers:

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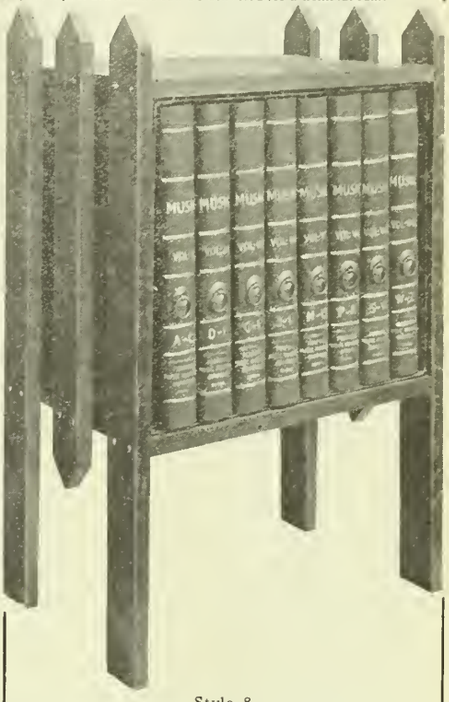

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study are producing results of an unmistakably high order. She graduated from the Oberlin Conservatory of Music in 1897. Subsequently she studied, before going to Europe, under Leopold Godowsky, Emil Liebling and the late Mme. Regina Watson. She then took up work in Berlin under Professor Ernest Jedliczka where she remained with him and other famous masters for three years. Mrs. Smith has appeared in recital in Lincoln and elsewhere on many occasions and has established herself firmly in the heart of the music loving public.

Mr. Carl Frederic Steckelberg has verified the remark of his former teacher, Jacobsohn, that "he was born a musician and a teacher." His musical education has been most elaborate and thorough in every respect and his tastes are, as a result, very catholic, his methods always authoritative. Being of a keen analytical mind, he has invented a time-saving technical device for violinists known as the "Nemusier." Among Mr. Steckelberg's teachers, the following should be mentioned: Ysaye, Sevcik, Hugo Hermann, Ivan Knorr and Jacobsohn. Mr. Steckelberg returned recently from a most successful tour which took him to the Pacific coast.

Mr. Charles F. H. Mils, likewise a prominent member of the vocal department, has a remarkable record as a thorough and highly efficient instructor and his musicianship and pedagogical acumen have achieved notable results. Mr. Mills was for a period of four years director of music at Tarkio College. In 1901 he became director of the Conservatory of Music at Cornell College, remaining here two years and conducting two festivals with the Chicago Symphony Orchestra. In 1903 he went to Leipzig for further study under Edward Shirner, Alexander Grossi and Richard Hoffman. Locating in London, he pursued voice study with William Shakespeare. Returning to this country, he spent one year as a private teacher in Portland, Oregon. From there he came to the University School of Music in 1906 as professor of singing. Mr. Mills has published two works on the voice entitled "Voice and Vocalism" and "Voice and Vocal Exercises," both of which have met with most cordial commendation by eminent voice teachers of this country and Europe.

Mr. John M. Rosborough, head of the theoretical department, has enjoyed a thorough musical education, fitting him preeminently for the responsible position which he has thus far filled with remarkable success. Mr. Rosborough's American training was received under such musicians as Ernest R. Kroeger and Peter C. Lutkin. In London he spent one year under Stewart McPherson and Fritz Hartvigson. He spent two years in Berlin with Professor Martin Krause (piano) and Hugo Kaun, harmony, counterpoint, orchestration and composition).

Mr. J. Frank Frysinger is widely known throughout the United States as a writer of charming compositions for the organ and the piano, as an authoritative organist and an instructor of eminent ability. His musical education was received under such well known masters as Richard Burmeister, Ralph Kinder and W. Wolstenholme. By official appointment he gave many organ recitals at the Jamestown exposition. Mr. Frysinger's excellent musical and literary education, together with a most pronounced individuality, have in the short period of two years borne remarkably gratifying results in the University School of Music.

Mr. John T. Prince Jr., is the head of the dramatic department. Mr. Prince took charge of this department last year and his results for this short period have been something short of phenomenal. Mr. Prince has been associated with the greatest actors of our times and has been stage director and manager of a number of theaters in Chicago and New York City. He has staged hundreds of plays and is a playwright of well known ability, a reader of Shakespeare and other classics and an instructor of most convincing individuality.

Miss Marjorie Anderson graduated from Gates Academy and Conservatory of Music at Neligh, Nebraska, in 1900. She continued studies at Tarkio College for two years, taught privately for two years and in 1904 entered the University School of Music. After three years she graduated with high honors. She gave a scholarly recital and was immediately added to the staff of pianoforte instructors, since which time she has rendered artistic services in the class room. She has pursued the higher study of music continuously since graduation and gave a magnificent post-graduate recital in March, 1910.

Mrs. Lillian Dobbs Helme's musical education was received in Chicago, New York City and London under world famed instructors. She specialized in scientific breathing under Mme. de Polkowski, in tone sensation under Victor Bigell, in Italian and oratorio under Albert Randegger and German Lieder under Mme. Arthur Nikisch and Alexander von Fielitz. Mrs. Helms was abroad in 1910 for five months, studying methods, interpretation and research in English, Irish, Scotch and Welsh folk lore. She concertized through Nebraska during the season of 1911-12 and spent last summer in England under the tutelage of Richard von zur-Muehlen.

Miss Nell Cave entered the University School of Music, graduating after three years, in 1899. Subsequently she gained experience as a private teacher for four years. She then continued her pianoforte studies under Ernesto Consolo, after which she was elected to head the pianoforte department of the Kansas Agricultural College. Leaving this institution after two years, she returned to the University School of Music and continuing her study, presented an admirable post-graduate recital which was received with the greatest acclaim.

Miss Louise Zumkinkel is a Nebraskan of German parentage. She graduated from the University School of Music in 1907. Her numerous recitals vouched for the success she has since so notably achieved. After a post-graduate course she became a member of the pianoforte department and proved a very competent teacher. She is well known in the state as a concert pianiste and accompanist of rare attainments. A summer of study in Chicago with the late Mme. Regina Watson and a year in Berlin under Mme. Teresa Carreno have made her even better equipped for this work.

Mr. Arvid Samuelson, whose completion of the regular and post-graduate courses of the University School of Music was marked by most artistic rendering of exceedingly difficult programs is likewise a member of the staff of pianoforte instructors. Mr. Samuelson has appeared often in public and always with a high measure of success. In the summers of 1911 and 1912 he toured several western states. His virtuosity is of most pronounced calibre and the future holds much in store for him. At present his success as a teacher has proven very gratifying.

Miss Vera Augustus Upton has been associated with the University School of Music since 1901. Her musical education was further pursued in New York City under

John Mehan and Oscar Saenger. She studied also under Karlton Hackett of Chicago. Under Frank Sealy she pursued the study of Italian as well as sacred works and oratorio under Carl Duft. She has appeared before large audiences in different parts of the United States with unceasing success. For the past six years she has made a large following of loyal and enthusiastic students.

Mr. Charles H. Miller, head of the department of public school music, is well known throughout the entire West as a competent and efficient instructor of this particularly important branch. He has been the director of music in the public schools of Lincoln since 1903 and has given consummate satisfaction as evidenced by the high status of music in the city schools. He has conducted the summer normal course in various parts of the state and as director of this department in this school has emphasized the importance of special training for public school work in music.

Mr. Abraham Loeb is known throughout Nebraska as a highly competent instructor of the violin and violoncello. His musicianship is of such a high calibre as fits him pre-eminently for orchestral work and the results achieved by the Junior orchestra of which he is leader have attracted wide spread attention.

Miss Carrie W. Pettis has conducted with splendid results the classes in kindergarten study and through these modern methods has demonstrated beyond question the superiority and extremely attractive features of this objective study. Miss Pettis has completed full courses in the Fletcher-Copp method under the best teachers of Boston and Chicago and the rapidly growing attendance is evidence of the high degree of satisfaction with which her efforts have been crowned.

Miss Marguerite Klinker graduated from the University School of Music in the class of 1912 after a period of five years of continuous study. She presented a most artistic recital during her senior year. Miss Klinker has had experience in teaching and public accompanying and her connection with the children's department has added materially to its efficiency.

Miss Lucy Haywood studied under Emil Liebling and A. J. Goodrich. She has held responsible positions in Simpson College (Indianola, Iowa) and in Meadville, Pa. In Lincoln she has served as president of the Matinee Musicale, one of the largest organizations of its kind in the West. Miss Haywood is particularly interested in all branches of musical theory and since last year has occupied the position of teacher of musical theory in the Lincoln High School in conjunction with her regular work in the University School of Music. Miss Haywood has been most successful in arousing her students to intelligent work.

Mr. Clare B. Cornell is a graduate of the University of Nebraska holding the degree of Master of Arts. Although his work at the University School of Music is confined to the teaching of harmony, he has proven remarkable ability as an organizer, at present holding the conductorship of the Cadet Band of the university. In the fall of 1908 he was a professor of mathematics at the Peru, (Neb.) State Normal School and holds a life teacher's certificate granted by the state superintendent, beside the degree of Bachelor of Education.

Miss Hazel Kinscella enjoyed a thorough musical and literary education. She is a graduate and post-graduate of the University School of Music and has pursued her studies unremittingly in Chicago and for the past two years under Rafael Joseffy. Miss Kinscella is a charming pianiste and possesses the rare faculty of winning the loyalty and endearment of a large following of students by her conscientious methods of instruction.

Miss Katherine Kimball, daughter of Director Kimball, has from earliest childhood been surrounded with the best musical advantages. She has never discontinued study on her favorite instrument, the piano. Her general literary education is of the best. Miss Kimball is a graduate of the class of 1911.

Miss Ruth Pilcher received her musical education in Evanston, Ill., having graduated with honors. She supplemented this with a year of study at the University School of Music, graduating in 1912. Her brilliant recital and thorough education commend her to all progressive students of the pianoforte.

Miss Lulu Carnes is a graduate of the School of Music as well as a post-graduate. Miss Carnes' post-graduate recital attracted widespread attention by virtue of the many difficult songs and arias interpreted and their truly artistic rendering. Miss Carnes has had practical teaching experience, having formerly had complete direction of the music department at Neligh Academy.

Miss Jude Deyo is one of the more recent accessions to the vocal department. She is well known in Lincoln, having held important church positions and has concertized with great success for two seasons. She portrayed the role of "Helga" in Mr. Kirkpatrick's opera, "Olaf," receiving the most flattering commendation of her artistic interpretation. In fact, her public singing has invariably called forth the most enthusiastic comments and plaudits. Her teaching reflects her sympathetic personality and ideals as an artist.

Miss Elizabeth Bonnell was added to the faculty of voice instructors this year because of her eminent interpretive ability, her analytical tendencies and her winning personality. Miss Bonnell's scholarship is of the highest and best, and it is safe to predict splendid results for her in the class room.

Miss Ethel Biles is a graduate of the class of 1913 and one of the latest accessions to the ranks of pianoforte and theoretical instructors. She is a most accomplished pianiste and possesses uncommon theoretical training. Her graduate recital made a profound impression because of the musicianship displayed.

Miss Helen Burns, assistant to Mr. Frysinger, is an organist of splendid equipment and attainments. She gave a remarkably interesting organ recital in graduating which attracted wide attention and most favorable comment.

Mr. August Judson Morley, who has held the position of piano tuning as a theoretical and practical study since 1908 is a thorough musician and artisan. For many years he resided in Rochester, N. Y. His mechanical penchant makes him especially fitted to instruct in this important branch and as a result he has pursued this calling with marked success.

Mr. Stephen Jelinck, instructor of cornet and trombone, is well known in Lincoln ad Nebraska by virtue of high unmistakable artistry. His strong personality and thorough methods of instruction have borne splendid results in the class room.

Mr. Rex. Elton Fair enjoyed a thorough musical education and is a flutist of great distinction. For some time he was solo flutist with the famous Wolff Orchestra, playing engagements at the French Opera, symphony concerts at West End Park, St. Louis, Mo.

Miss Robins, the latest accession to the ranks of vocal instructors of the University School of Music, comes fresh from a most successful season in Berlin, where, for four years she was a pupil of George Ferguson. Miss Robbins possesses a high soprano of appealing quality and unusual range. She is especially versed in the art songs and folk lore of Scandinavia, Germany, Italy and England. Miss Robbins has had considerable teaching experience, both in Europe and in this country, having taught in Berlin, three years in the State Normal School at Kearney, Neb., one year in Ansger College, Minnesota, and a number of years private teaching in various parts of the United States.

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PHILIP SPOONER, TENOR

There can be no question but that the musical season of 1912-13 was most noteworthy, and already there are predictions that the coming season will be even more brilliant. Last year welcomed many old European and American favorites, and introduced some excellent new artists, among them Philip Spooner, the young bel canto tenor, whose career will be watched with a great deal of interest. He is the youngest son of ex-United States Senator John C. Spooner of Wisconsin. Like all true singers, nature endowed him with a beautiful voice, which he has been using since boyhood.

During his college days he paid strict attention to the development of his voice, and

PHILIP SPOONER

on arrival in New York placed himself under a competent instructor. His progress was so rapid that he was persuaded to go to Paris and other European capitals to study languages.

Upon one of his recent visits to Paris Mr. Spooner was asked to sing for Jean De Reszke, the famous Polish tenor, and so pleased this great artist with the purity of his tone as to cause him to grasp the young man by the hand and enthusiastically exclaim: "You have a voice of lovely quality and it is perfectly poised; you have a fine future."

Only a few months ago Alessandro Bonci, the great exponent of the bel canto method, heard Mr. Spooner sing and immediately proclaimed him a great artist. Last year Mr. Spooner was heard in a number of concerts and recitals, and everywhere won distinct success.

Mr. Spooner's voice possesses that quality described by the old masters as limpid, which means a peculiarly bell-like clearness and a purity which is seldom found in the voice of today. Indeed, it is a quality rarely put there by nature, and does not remain unless trained with the greatest care. He, therefore, devoted six years of the most ardent study of the bel canto method before he considered himself ready to appear in public. Since entering the concert field Mr. Spooner has met with unqualified success, and his recent recitals have been a series of triumphs. His repertory is extensive, embracing classic and folk songs, American songs and operatic arias. The critics have been unanimous in their praise of his singing and his style.

Mr. Spooner is a believer in American singers, and upon his return from Europe this summer stated that the completest opera that he had heard was in New York City. While abroad he made a motor tour through Switzerland and visited several of the musical centers. On both the outward and homeward passages he was invited to participate in the concerts given aboard the steamers and won such distinguished success as to cause everyone to remark upon his polished art. This season Mr. Spooner has booked a number of concerts for the immediate future, several being return engagements.

♯♯♯

A FINE YOUNG ARTIST

New York music lovers present were agreeably astonished at the talent and ability of Master Joseph Stoopack, a young Russian violinist, who appeared as soloist with the United States Marine Band at the Hippodrome, Sunday afternoon and evening.

Master Stoopack is a pupil of Ovid Musin, New York's famous teacher of violin.

The Saint-Saens B minor concerto (Andantino, Allegro), was chosen to display the lad's wonderful technic, his wealth of temperament, his inate love of his art.

He, a slight boy, short of stature, with black, curly hair, looking little over ten years of age, stood upon the stage and did marvelous things. Closing one's eyes, there was not heard an infant prodigy, but an artist whose art appeared as mature as could be expected of a man grown. Technical difficulties seemed nothing to the boy. the intonation, absolutely true, and a tone as warm and beautiful and full as is rarely accomplished by a truly "arrived" soloist.

Young Stoopack's success was instantaneous and encores were demanded. Truly excellent support was given at the piano by Mr. Frank Bibb, whose accompaniments were wholly sympathetic at all times.

Among the better numbers offered in the matinee program by the band, were the "Lohengrin" Fantasie (Wagner); the von Weber "Jubilee" Overture, and the "Valse Brilliant" (Chopin.)

An ovation was accorded the director, Lieutenant Santelmann. F. D. B.

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Cosmopolitan School.—The Cosmopolitan School of Music will this season, as usual, give many faculty and pupils' concerts, due notice of which will appear in Music News.

♯♯♯

Layfield.—Mrs. Mabel B. Layfield substituted for Miss Jessie Hopkins during the Jewish New Year's services at Thirty-third street and Indiana avenue.

INTERNATIONAL COLLEGE OF MUSIC AND EXPRESSION

Mrs. Emma Clark-Mottl, who for the past fifteen years successfully conducted the Emma E. Clark School of Piano, has incorporated the International College of Music and Expression and merged her piano school into same, and asumed the presidency and directorship of the new college.

The faculty opens with eleven instructors of experience and some who have achieved international fame as artists in their respective branches.

Emma Clark-Mottl is head of the pianoforte department with Elizabeth Schoreck as an associate and teacher of composition, and Helen Beelman and Ethel Marie Smith, assistants in piano; Eleanor Capps-Hostler, instructor in voice, and the club chorus director; Mary Hester Cleary is in charge of the dramatic department, assisted by Helen de Loubenfels in esthetic dancing; Herman Braun Jr., member of the Chicago Symphony Orchestra, as head of violin and stringed instruments, and conductor of the college orchestra and ensemble classes; Ottaker L. Mottl, head of the foreign language department; Dudley Crafts Watson of the Art Institute, will give a special lecture on "The Relations of Art and Music," and Mr. and Mrs. Mottl will, with others, give special lectures from time to time, all of which will be among the free advantages to the pupils of the college.

Saturday afternoon, October 18, the International College presents Miss Cleary in the reading of "Prunella" and the "Happy Prince," with a musical setting. Mrs. Hostler will sing a group of songs, and Miss Beelman will be the pianist and accompanist. The program will be followed by an informal reception to the faculty. These social affairs will be given frequently by this college, which, with the fine clientele, make them valuable to the pupils in broadening their culture. This college takes special interest in out-of-town pupils. Catalogs will be sent upon request to the president of the International Colege of Music and Expression, suite 54, Auditorium Building, Chicago.

HARRIET CASE

Harriet Case has returned from a summer in New England to the vocal department of the Iowa State Teachers' College, where she has a large class of talented students. Miss Case will also appear during the season in concert and recital. Of a recent appearance in Waterloo, Iowa, the Courier writes, "Miss Case has a beautiful voice with wonderful range, and completely captivated her hearers. Her arias from "Tosca" were especially fine and gave the singer an opportunity to give full play to her vocal powers."

Kimbell.—Mr. Grant Kimbell, a tenor whose work has very rapidly brought him to the front rank in Chicago, will again this season be in the solo quartet at the First Congregational Church in Oak Park, with Mary Ann Kaufman, Permelia Gale and Frank Dunford—this constituting a notable ensemble. Mr. Kimbell will also fulfill many recital engagements, one of which will be before the Rogers' Park Woman's Club.

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THE SEVCIK CLASS AT PISEK, 1913

GERTRUDE AND CORNELIA CLEOPHAS

It has been decided that the Misses Cleophas, who have many friends in Chicago, are to remain through this season in Europe, Miss Gertrude continuing with Leschetizky, with whom she has been studying for five years, and Miss Cornelia entering upon her third year with Sevcik.

The accompanying picture is one of the Sevcik colony of the summer of 1913, at Pisek, Bohemia. The master is shown in the center of the lower line and Miss Cleophas is indicated by a cross on her shoulder.

Miss Gertrude Cleophas has toured extensively during the past two years in Europe, and both the young artists have received the finest kind of notices from foreign critics. They expect to return to America next spring and will certainly prove an addition to the musical circles of any city where they may locate.

Cheney.—Mary Cheney has re-opened her studio at Carnegie Hall, New York, and will divide her time during the season between teaching and concert giving. The characteristic recitals of Mrs. Cheney have attracted wide-spread attention and the beauty and charm of her voice have been much admired wherever she has sung. Her appearance at Lincoln Center in Chicago last August was one of the artistic successes of the summer season.

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C. E. LE MASSENA, COMPOSER

The American composer is winning his way slowly but surely and American compositions are now figuring more frequently on programs than heretofore, for the simple reason that singers and instrumentalists as well as conductors are finding out that the American has something to say and is learning how to say it. Last season Lucile Miller of Pittsburgh, while in New York, was invited to sing before the Manuscript Society of New York, and won such success with a group of songs by C. E. LeMassena that she added them to her repertoire and has been using them in many of her concerts, so that musicians have had an opportunity to judge of their merit, and with unanimous approbation declared them to be of excellent form and context. The People's Symphony Orchestra of New York recently introduced a transcription for string orchestra of Wagner's "Albumblatt," by Mr. LeMassena, with such overwhelming success that other orchestras have followed. Wassili Leps played it at Willow Grove Park, Philadelphia, during the summer, introduced it at the exposition concerts at Pittsburgh and in Cincinnati. It has been played at the Metropolitan Opera House, New York, and also by the Volpe Symphony Orchestra. Its success has been instantaneous and the enchanting melody, so beautifully and skillfully arranged, arouses audiences to great enthusiasm. Hans Merx, a German lieder singer, became acquainted with some Le Massena songs while in this country and upon his return to Germany used them most favorably, saying that the composer had caught the real German lieder spirit.

C. E. LE MASSENA

Mr. LeMassena's compositions are coming to the fore in proportion as they find their way into the hands of singers who are looking for suitable mediums. They number into the hundreds. He has to his credit two operas, a cantata, quantities of songs and violin pieces, as well as a large number of orchestral arrangements. The most popular of his songs are the "Album of Eight Songs," "How Beautiful Are the Days of Spring," "Come Unto Me," "Cradle Song" and "Nachtlied." He has recently written a new song for Florence Hinkle, also a romance and polonaise for Florence Austin, the violinist, who will introduce them this season.

Mr. LeMassena is a Princeton University man and studied violin and composition under the best masters. For several years he was on the editorial and critical staff of a large New York musical magazine, and at the present time is engaged in doing private press work for artists, under the firm name of Driggs & LeMassena, Inc. He is a tremendous worker, an earnest student, an admirer of art in all its forms, and a great reader. Pursuing a life along these lines has given him the necessary facility for writing and composing. He is a director in the Manuscript Society of New York and a member of the Musicians Club of that city.

Through his researches he was instrumental in bringing to public notice the false claim of John Stafford Smith as the composer of the "Star Spangled Banner," and his valuable essay on this subject, appearing last year in a prominent periodical, aroused considerable comment.

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MRS. SCOFIELD'S FIRST CONCERT

Mrs. W. C. Scofield opened her season of concerts by presenting her pupil, Miss Lillian Malatesta in a song recital at Kimball Hall, to a very large audience on Wednesday evening last.

Miss Malatesta has a pure coloratura voice of great brilliancy and power and she has been taught to use it with much skill. It was possible to hear her only in the Bach-Gounod "Ave Maria" and the "Caro Nome" from "Rigoletto," the second of which is much the more suited to her style.

In this number she displayed remarkable facility and an absolute certainty in all sorts of bravoura work and the trill at the end was really notable.

Besides these numbers Miss Malatesta sang the "Mad Scene" from Lucia, an aria from "Aida," and a group of songs by La Forge, Loewe, Clough-Leighter and Strauss, this certainly constituting a remarkably varied list and proving much versatility in the young singer. Miss Malatesta was assisted by David Rosensweet, violinist, who played two movements from a "concerto" by Wieniawski and some shorter works by Cui and Rehfeld. Good accompaniments were played by Miss Geneva Chacey.

C. E. W.

———♯♯♯———

Corlew-Smidt.—Mrs. Mabel Corlew-Smidt, soprano at the New First Congregational Church will fulfill many concert and oratorio engagements during the coming season. She will soon appear at South Bend, Ind., and has many club engagements later.

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BY MRS. FREDERICK HEIZER, SIOUX CITY, IOWA

Edward MacDowell chose one of the most enchanting spots in America for his "House of Dreams."

Nothing was omitted in making it an ideal place for creative work. Only a Ruskin should attempt a portrayal of the glorious beauties surrounding the Peterboro Farm. Eye, ear and sense of smell are delighted, refreshed and invigorated by its natural charms.

Scenes of wonderful variety may be beheld in a short ride as the driveways are kept in splendid condition.

The intense blue of the clear sky is contrasted by a purple sheen which spreads itself like a gauzy veil over hill and dale gathering with deepening shade among the sombre branches and trunks of the stately evergreen forest trees, and hovering like a benediction over the Monadnock.

Grass and shrubbery are kept resplendently verdent by early morning dew, which rises daily in mist as incense to the skies. Gently flowing streams are here and there enlivened by dashing miniature waterfalls.

A solemn majestic forest with glintings of sunlight stealing through the gloomy denseness of its shade, rises above, while the ground beneath is thickly covered with refreshing pine cones and fragrant leaves. Here grow in profusion, ferns, the red carmel, the Indian pipe and berries red, white and blue.

In this wild wood may be seen peeping forth the rustic cottages of the musicians, painters, sculptors, writers and art workers who are privileged to belong to the colony. In this secluded place they may work free from intrusion and uninterrupted from early morn until the going down of the sun.

"House of Dreams untold.
That looks out over the whispering tree tops
And faces the setting sun."

This house MacDowell built for his own use. Here in deepest wildwood where silence reigns supreme, but for the occasional warble of a song bird, chattering of furry animals, sighing pines or gurgling spring, the master found relief from worldly cares and dreamed those dreams which have immortalized his name.

From this beautiful, though isolated place came forth tone poems that have stirred the hearts of thousands. Tales of fairyland, idyls, songs of the brook, of flowers, the wind, moonshine, elves, the beauties of field and forest and the great Keltic and Norse sonatas.

Leading from the log cabin a two plank board walk winds through the forest to "Hillcrest." The deserted farm house, no longer desolate, but turned into a most inviting and homelike abode. The raftered ceilings of the living room and dining room with broad window seats and large fireplace, present a pleasing and cozy sight. The studio here is more modern, containing grand piano, life sized bust of the composer, broad fireplace, handsome desk, chairs, rugs, books and pictures. A beautiful garden with its sun dial placed there long ago in the center is a place where one longs to pause and rest. Flowers of many varieties grow in profusion and beyond is a meadow with browsing kine.

Immense trees give protection from the burning sun and the stone wall fences are covered with trailing vines.

Here lives the faithful widow of America's most distinguished composer. It is thorugh her generosity, selfsacrifice and excellent judgment that this art workers colony exists. To her remarkable energy, indefatigable devotion and tactful management is also due the success of the festivals..

The writer was recently afforded, not only the rare opportunity of witnessing these scenes, but also of beholding Mount "Monadnock and the setting sun" upon two memorable occasions; the opening and closing programs of the Edward MacDowell Memorial Association Festival of Music, given upon the pageant grounds August 21 and 24. The closing number of these two programs occurred just at the going down of the sun, and displayed nature arrayed in her most enchanting form. With the curtains of night gently drawing around to close the busy scenes of day the last strains of the chorus and symphony orchestra fell upon the ear intermingled with the evening song of birds, crooning of the crickets and whirring of nocturnal insects. The symphony was complete, creating an impression never to be forgotten. Though wearied by long sitting and intense dreaming we reluctantly withdrew to wend our way back to scenes of activity and toil.

Upon a gently rising knoll enclosed by a rustic vine-covered stone wall lies the grave of the composer. At the head of the grave rests a huge granite boulder in its natural state. A bronze inscription plate bears the name and dates. Inside the stone wall is almost covered by the choicest growing flowers and vines. The view from this point is indescribably beautiful, overlooking the great forest and Mount Monadnock.

———♯♯♯———

Stojowski.—Siegmund Stojowski, who has just completed a piano recital tour of England and France, appearing with the London Symphony Orchestra, under Arthur Nikisch, will resume his teaching at the Von Ende School of Music in New York on October 20.

———♯♯♯———

Heizer.—Frederick Heizer, violinist of Sioux City, Iowa, will appear in recitals in South Dakota and Iowa this month. Among other engagements is one to appear in joint recital with Rose Lutiger Gannon at New Rockford, N. D., on the 23d.

———♯♯♯———

Fraley.—George Fraley, baritone, last season at St. James, has accepted the position as soloist in the First Church of Christ, Scientist, La Grange.

SNOW CONCERT AND CHOIR BUREAU

The Snow Concert and Choir Bureau (located in Summy's Music Store), founded by Harriet Martin Snow, last season, has developed with unusual rapidity.

Mrs. Snow was for three seasons, assistant manager of the Apollo Musical Club and the North Shore Festival Association, and while occupying those positions formed the acquaintance of most of the prominent

HARRIET MARTIN SNOW

musicians both in and out of Chicago, so when she entered the managerial field on her own resources it was not as a novice, but with a foundation of knowledge of the work and the support of a host of friends.

Many important choir positions have been filled by Mrs. Snow, and the artists under her management are more than pleased with the number of engagements she has secured for them.

Mrs. Snow is also business manager of the Bach Choral Society, John W. Norton, conductor, and announces a "Bach-Schubert" concert to be given by the society in Association Auditorium, 19 South La Salle street, on November 19 next. Mabel Sharp Herdien, soprano; Jennie F. W. Johnson, contralto; Grant Kimbell, tenor, and Luther J. Williams, bass, will be the solo artists on this occasion, and the regular mixed chorus will be augmented by a boys' choir of thirty voices. Members of the Chicago Symphony Orchestra will furnish the accompaniments.

———♯♯♯———

Breen.—Miss Florence Breen, daughter of Judge Mathew P. Breen of New York, will appear in recital at Carnegie Hall, New York, October 12. This is Miss Breen's initial appearance here since her return from abroad, where she met with great success as a soprano of merit.

Father Finn is doubtless the most distinguished Musician of the Catholic Church in America

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FATHER WILLIAM J. FINN

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March 3, 1913. William Joseph Finn C.S.P.

DIRECTOR, PALLAST CHORISTERS of CHICAGO.

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DR. HEMINGTON'S RECITAL

One of the institutions of the West Side and also one the influence of which has been felt all over the city of Chicago is the fine series of organ recitals given on alternate Monday evenings throughout the season at Epiphany Church by Dr. Francis Hemington.

Throughout the year very large audiences crowd to these functions and very many people find in them their chief musical delight. On last Monday, because of the fact that it was the first concert probably, the audience was not so great as usual, but a splendid program was given and beyond question all who heard it will wish to come again.

A "Toccata and Fugue," by Bach, constituted the one solidly strong number of the organ list and it was played with strength and assuring clarity of outline.

Other fine numbers were "Reverie" (Karg-Elert); "Nuptial March," (Guilmant) "Finale" to the "First Symphony" (Vierne); "Scherzo" (Faulkes), and "Second Toccata," by Rogers, all being played with fine technical certainty and good musical judgment.

For lighter fare, numbers by Johnson, Mascagni, German and Elgar provided a rare treat and each one of these was given a light touch and musical suavity by Dr. Hemington.

As usual, there was a singer to assist and the choice for this concert had fallen upon Miss Mary Highsmith, a Chicago soprano, who makes friends for her personality and for her voice wherever she appears. Her singing of Mendelssohn's "Hear Ye, Israel," was full of authority, and "O Divine Redeemer," by Gounod was of charming musical feeling and truly religious aspect.

C. E. W.

———♯♯♯———

EVANGELINE WALLACE

Miss Wallace is a teacher whose ideals have always been of the highest and whose efforts to keep her work up to the finest developments of the times, have been unceasing.

A specialist in both voice and piano she has prepared herself exhaustively for this work and in her teaching has been uniformly successful.

Early in her teaching experience Miss Wallace was impressed with the need of scientifically correct and pedagogically certain methods of training children and also of the crying need for careful preparation of teachers. She has therefore given these subjects a great deal of thought and time and is, in fact, the originator of a kindergarten system which has been pronounced by all who study it to be of the very greatest value. Her normal training courses are also logical and pleasing and in actual practice have been found practical to the final degree.

Miss Wallace has returned to Chicago after a summer spent in the west and has already resumed work with large classes of pupils. On Tuesdays, from 1 to 6 she may be found at 522 Kimball Hall for consultation as to lessons and to make appointments for work at other points in the city.

Miss Wallace is also giving considerable attention to choral conducting and has now under her care several interesting choral societies.

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MUSIC IN PHILADELPHIA

The Metropolitan Opera House Company of Philadelphia begs to announce that its general director, Cleofonte Campanini, has, up to the present time, concluded the following engagements of artists, and arranged for the production of the subsequent novelties and revivals. A season of even greater interest and variety than heretofore is promised the subscribers and patrons of the local institution.

The arrangement of performances will remain the same as during the past season; namely, combined productions of the Philadelphia-Chicago and Metropolitan Opera companies, which will be known as the Philadelphia grand opera season. Operas will be given on Monday, Wednesday and Thursday evenings and Saturday afternoons; and at popular prices on Saturday evenings. This unique arrangement enables Philadelphians to hear the world-famous singers of these two organizations—a privilege not accorded any other city, with but one exception.

Associated with the general director, Cleofonte Campanini, in the musical direction of the company will be MM. Giuseppe Sturani (who is already well known here), Marcel Charlier, Ettore Perosio, Attilio Parelli and Arnold Winternitz.

Among the names of newly engaged male artists, that of Giovanni Martinelli stands pre-eminent. He is a dramatic Italian tenor, with a voice of unusual brilliancy and resonance. He has been selected to sing Cavaradossi in "Tosca" on the opening night of the season. For several seasons past he has been one of the leading tenors at Covent Garden, where his triumphs have been remarkable. He will appear also as Rhadames in "Aida," and as Dick Johnson in "The Girl of the Golden West," during the first half of the season.

One of the greatest living French tenors is Lucien Muratore, the idol of the Parisian public. As an artist he is unsurpassed, possession both vocal and dramatic endowments, combined with a dominating personality and a commanding stage presence. He will be heard in the tenor roles of "Monna Vanna," "Manon" (Massenet), and other French operas.

Ferrari-Fontana, who has been proclaimed the greatest Tristan of modern times, has been secured for several performances, through the courtesy of the Boston Opera Company.

Nothing need be said of Alessandro Bonci, the greatest exponent of bel canto, whose debut with this organization will doubtless be heralded with great satisfaction by the music-loving public. Mr. Bonci's art is at its zenith, and he remains the incomparable artist of the Italian lyric school. Amedeo Bassi, who will be remembered for his unique portrayal of Gennaro in "Jewels of the Madonna," will again add distinction to the many parts in which he will be heard. He will create the tenor roles in "Cristoforo Colombo" and "Zingara" this season.

Vanni Marcoux, the eminent French baritone, whose singing of the role of Scarpia in "Tosca" created such a sensation in Boston last year, will likewise be a member of the organization, and will effect his debut in this part on the opening night of the season, when Miss Mary Garden will be heard again in the title role. He has been specially engaged to create the role of "Don Quichotte" in the opera of this name, and which role he has sung one hundred and fifty times in Paris. For several seasons past he has been regarded as one of the great artists of the French operatic stage, as he stands supreme both vocally and dramatically.

Francesco Federici, a young Italian baritone, the possessor of a splendid voice—and who has just returned from triumphs in Buenos Aires and other South American cities—has also been added to the long list of baritones.

Allen Hinckley, a native of Philadelphia, who will be remembered for his appearances several years ago as leading basso of the Metropolitan Opera Company, will sing the principal roles of his repertoire, including "Sonnambula" and "Puritani."

An engagement of much note is that of Lina Cavalieri, the beautiful Italian soprano, whose local appearances on the operatic stage have always been occasions of enthusiastic interest. She will be heard as Fedora, one of her best roles, and in many others in which she has been regarded as unsurpassed.

Rosa Raisa, a young Polish soprano, who sings both lyric and dramatic roles, will make her debut in America in this city. She achieved a substantial success on the occasion of her appearance at the Verdi Centenary in Parma, which city is regarded as the most critical, musically, in all Europe. She has a remarkable musical and dramatic temperament. She will appear in the leading roles of "Aida," "Don Giovanni," "Cristoforo Colombo," and similar parts.

Minnie Edvina, whose reputation has been made and sustained upon the stages of Covent Garden and continental theaters, and also with the Boston Opera Company, where she has sung for several seasons, will be heard in her favorite roles. She is regarded as a soprano of exceptional ability, while her histrionic talents are unquestioned.

Marta Dorda, who for several seasons has sung at Hamburg and other German opera houses, has been engaged for a limited number of performances.

Frieda Hempel, of the Metropolitan Opera Company, has been secured for several performances during the latter half of the season, during which time she will be heard in such operas as "Lucia," "Traviata," and others of that similar school.

Ernestine Schumann-Heink, whose position in the musical world is second to none, is also a valuable acquisition to the company, and will sing a number of the contralto roles in which she has won lasting fame.

Beatrice Wheeler, an American-born contralto, who laid the foundations of her career in Italy and achieved distinct successes, will likewise be heard, as well as Cyrena van Gordon, a young and beautiful mezzo-soprano (a native of Cincinnati), and Amy Evans, an English soprano from the Royal Opera at Covent Garden.

A new artiste engaged for this season, who is destined for an extraordinary career, is Miss Florence Macbeth, an American coloratura soprano. Miss Macbeth is a native of St. Paul, and created a veritable sensation in London this year upon the occasion of her debut in that city. She possesses a brilliant soprano voice, of singular purity and flexibility, and sings with remarkable assurance. Her technic is declared to be perfection. She has a magnetic and charming personality, and it is safe to predict a brilliant future for her. She will be heard in the prima donna roles of "Sonnambula," "Puritani" and "Il Barbiere di Siviglia," and was engaged for the express purpose of singing opposite Alessandro Bonci.

Ralph Errolle, a young American tenor with a promising future, has also been engaged.

Among the favorites who have been retained are the following artists: Mesdames Frances Alda, Jenny Dufau, Minnie Egener, Mary Garden, Jane Osborn-Hannah, Mabel Riegelman, Minnie Saltzman-Stevens, Maggie Teyte, Helen Warrum, Carolina White and Alice Zeppilli; as well as the mezzo-soprani and alti, Mesdames Louise Berat, Julia Claussen, Ruby Heyl and Margaret Keyes.

The tenors who have been re-engaged are Leon Campagnola, Charles Dalmores, Francesco Daddi, Aristodemo Giorgini, Emilio Venturini, George Hamlin and Edmond Warnery. The list of baritones contains such names as Armand Crabbe, Hector Dufranne, Nicolo Fossetta, Giovanni Polese, Frank Preisch, Clarence Whitehill and the great Titta Ruffo. The bassi who have been retained are Gustave Huberdeau, Constantin Nicolay, Henri Scott and Vittorio Trevisan. M. Fernand Almanz will continue as stage director, and Mr. Joseph Engel will act as stage manager.

The ballet will be led by Rosina Galli, premiere danseuse etoile. The chorus will again be entrusted to the able hands of Pietro Nepoti.

Among the new operas to be given during the season are the following:

"Monna Vanna," by Fevrier; "Don Quichotte," by Massenet; "Christoforo Colombo," by Franchetti; "Zingari," by Leoncavallo; and "Cassandra," by Vittorio Gennechi.

Among the revivals of standard operas scheduled for the season are:

"The Girl of the Golden West," "Il Barbiere di Siviglia," "Don Giovanni," "Fedora," "La Sonnambula," "Manon," "Linda di Chamounix," "Parsifal," "Giaconda." "i Puritani," "Madama Butterfly" and "Pelleas et Melisande."

Despite the assumption of the directorship, Maestro Cleofonte Campanini will continue as the general musical director of the company, and will conduct the most important novelties and revivals, as well as a number of other performances. Maestro Campanini has won a most enviable position in the musical world of both continents and is the only artist in America occupying the dual capacity of managerial and general musical directorship.

♮ ♮ ♮

The Philadelphia Orchestra

With the return of Mr. Leopold Stokowski as conductor of the orchestra, a splendid list of programs has been given to the public, and the season promises to be the finest in the history of the organization. Among the prominent soloists to be heard with the orchestra this year may be mentioned the following: Fritz Kreisler, Josef Hofmann, Teresa Carreno, Herman Sanby, Mischa Elman, Louise Homer, Mme. Schuman-Heink, Kathleen Parlow, Wilhelm Bachaus, Thaddeus Rich (concertmeister of the orchestra), Harold Bauer, Katherine Goodson and Ignace Paderewski.

At the first pair of concerts, October 17 and 18, the following program will be rendered:

Overture, "Die Meistersinger" ..... Wagner
Symphony No. 3, in E flat (Eroica), Op. 55 ..... Beethoven
Symphonic Poem, "Wieland der Schmied" ..... Von Hausegger
(First time at these concerts)
Symphonic Poem, "Tasso" (Lamento e trionfo) ..... Liszt

♮ ♮ ♮

The Philadelphia Operatic Society

An amateur organization, well known for its extremely commendable productions of grand opera, will open its season with a performance of Verdi's masterpiece, "Aida," on the evening of October 30. Under the capable leadership of Mr. Wassili Leps, and the stage direction of Mr. Ed S. Grant, the rehearsals have progressed splendidly and the performance will undoubtedly be another triumph to the organization which is helping so much to strengthen the musical atmosphere in this city, and provides a hearing for many promising young singers. May their good work continue!

WALTER ST. CLARE KNODLE.

BOISE, IDAHO

The following remarkable recital program was played by Frederick Preston Search, 'cellist, assisted by Walter Chapman, pianist, at the opening of the artists' course at the Pinney Opera House on October 6:

Violoncello Concerto in B minor ..... Antonin Dvorak
Allegro
Adagio ma non troppo
Allegro moderato
Piano Solo—
Liebestraume ..... Franz Liszt
Sonata in E-flat major for 'cello alone ..... John Sebastian Bach
Prelude (Allegro non troppo)
Sarabande (Largo)
Allemande (Allegro moderato)
INTERMISSION
'Cello Soli—
a. Nocturne ..... Frederic Francois Chopin
b. Melody from "Madam Butterfly" ..... Giacomo Puccini
c. Butterfly Waltz ..... Frederick Preston Search
Piano Soli—
a. Arabesque ..... Claude Debussy
b. Etude, Op. 25, No. 9 ..... Frederic Francois Chopin
*First Movement from 'Cello Concerto in E minor, ... David Popper

*This number has been especially placed on the program in memorial tribute to the great David Popper, often called, because of his rhapsodical compositions, "the Liszt of the 'Cello," who died August 7, 1913, aged 70, at his home in Budapest.

"As thrills of long-hushed melody
Live in the viol, so our hearts grow fine
With keen vibrations from the touch divine
Of nobler natures gone."

HERBERT
MILLER
BARITONE

716 Fine Arts Building Chicago

Success has come naturally to Herbert Miller as a result of the thorough preparation brought to his professional work. Perhaps few singers or singing teachers have enjoyed as long and comprehensive a period of preliminary study as he. His earliest studies were under the supervision of Willard Kimball, now director of the University School of Music, of Lincoln, Neb., with whom he took his first piano and organ lessons. Later, in New York, he continued the study of the organ with John White and Samuel P. Warren, also composition with Mr. White and the late Max Spicker. The vocal work soon became the leading motive, however, and has continued to be to this time.

As a singer Mr. Miller's work has been universally endorsed by critics, as characterized by "fine musicianship," "deep sincerity," "ample temperament" and interpretative excellence of a high order. His voice is declared by eminent authorities to be one of uncommon power and beauty and produced with such freedom as to give him equal authority in the fine art of recital singing and the broader style of oratorio and opera. His recital in Music Hall was acclaimed in a leading daily paper as "one of the most interesting and attractive expositions of vocal art heard in Chicago this season" (1912). Mr. Miller has appeared as soloist with many important choral bodies, including repeated engagements with the Chicago Apollo Club and the North Shore Festival Association.

Though a highly successful public singer, Mr. Miller has always been led rather by the ambition to acquire an understanding and mastery of singing as an art from its first technical rudiments to, and including the broad field of interpretative expression. Referring again to preparation, Mr. accepted his first pupil. Having to start with six noted masters of various schools, before he accepted his first pupil. Having to start with, a voice described as mediocre, handicapped as it was, by nearly every bad vocal habit that ever harassed a singer and having found the way to work out his own salvation, the conviction came that he was equipped to prescribe for others similarly afflicted. Mr. Miller's work as a teacher seems to appeal with special force to singers of unhappy experiences, desiring to find a guide who has traversed the road, to lead them out of the intricate maze of vocal dogma into which they have fallen. At his studio at 716 Fine Arts Building, he has a large class of interested workers, and has drifted more and more into the teaching field.

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LUCY J. HARTMAN

Miss Lucy J. Hartman, who is the solo alto at the new First Congregational Church, and who will have a prominent part in the many festival events scheduled at that church for the season, is a very popular quartet singer and has been sought for many engagements.

During the summer she made a most successful (quartet) chautauqua tour and has been re-engaged for next season.

A soloist also of exceptional charm, Miss Hartman has fine presence, good concert poise and an excellent voice. Her repertoire is an extensive one and embraces every style of work. She is especially fine

LUCY J. HARTMAN

in oratorio, though also, as a matter of fact, few singers can give a small English song with such expressiveness and such clarity in enunciation as can Miss Hartman.

Among her early winter engagemets is one to appear as soloist at one of the popular Monday night organ concerts given by Dr. Francis Hemington at the Church of the Epiphany.

♯ ♯ ♯

THE KUBELIK RECITAL

That Kubelik remains the technical wonder of the times as far as violin playing is concerned, is true and the fact was endorsed by a very large audience at Orchestra Hall on last Sunday afternoon when he played his first recital of the season. He was, however, in a strangely unemotional mood and his larger works were found to be distinctly dry and without any degree of musical feeling.

The list of works played included a "Chaconne" by Bach, and the "Concerto" in B Minor by Saint-Saens, as well as a number of lesser works, which latter were found much more agreeable than the two mentioned.

♮ ♮ ♮

Hopkins.—Hamilton Hopkins, teacher of the Casini method of voice production is now located in studios at 726 Fine Arts building.

GARY MUSICAL CLUB

The opening meeting of the Gary Musical Club on the afternoon of Monday, October 6, took the form of a reception for the club members and their friends.

In a brief, but comprehensive talk Mrs. Ferguson, president of the club, told of the study program outlined for the coming season.

Helen Axe Brown, soprano of Valparaiso, gave the program of the afternoon. Her numbers included in the first group the following: "From the Land of the Sky-Blue Water" (Cadman); "Melisande in the Wood" (Goetz); "Chere Nuit" (Bachelet), and for encore an original setting of Riley's "Little Orphant Annie."

In the second group," "Good-Night" (Rubinstein); "Old Irish Folk Song," and Beach's "Years at the Spring." For double encore at the close of this group she gave "Mammy's Song" (Ware), and "Irish Love Song," by Herman Lohr.

Miss Brown with her gracious personality and charm won her audience from the first and held its approval to the end of her numbers. This, her first appearance in Gary, brought so many commendations that

Miss Fanny S. Amstutz acted as accom- near future.

Miss Fanny S. Amstutz acted as accompanist. The Gary Musical Club has had during its short life such unusual success and encouragement that it has given the wonderful young city of Indiana, a splendid foundation on which to build its musical future. G. B.

♯ ♯ ♯

MAC BURNEY STUDIOS

On next Monday evening the first studio recital of the season will be given at the Mac Burney studios.

The program will be sung by Alma Leslie, a pupil of Miss Huntley, and reads as follows:

Voi che sapete	Mozart
The Violet	Mozart
It was a Lover and His Lass	Morley
Maman, dites-moi	Weckelin
Bergeres legeres	Wecklein
Waldeinsamkeit	Reger
Der Lenz	Hildach
Als die alte Mutter	Dvorak
Traum durch die Dammerung	Strauss
Standchen	Strauss
L'esclave	Lalo
J'ai pleure en reve	Hue
Vous dansez, Marquise	Lemaire
Romance	Debussy
Reverie	Hahn
The Nightingale's Song	Nevin
My Laddie	Thayer
Now Sleeps the Crimson Petal	Quilter
Where Blossoms Grow	Sans Souci
Echo	Lester

♯ ♯ ♯

MATHILDE HEUCHLING

Mathilde Heuchling successfully opened her season with a concert given at Waukegan, Ill., on Thursday evening, September 18, in conjunction with other members of the Sherwood Music School. This popular contralto is looking forward to the busiest season of her career. Her concert and oratorio engagements are booked up till spring, and include appearances with the best societies and orchestras of the country. Her teaching time at the Sherwood School is almost entirely filled and she has also large classes at DePaul University, where she is in charge of the vocal department.

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HELENE MAIGILLE
Famous authority on voice placement and bel canto.

HARRY ROWE SHELLEY
Distinguished American organist and composer.

ADRIENNE REMENYI
Distinguished authority on voice culture and interpretation.

LOUIS STILLMAN
Writer and lecturer on musical pedagogy and successful pianoforte instructor.

SIGISMOND STOJOWSKI
The eminent Polish pianist and composer.

JEAN MARIE MATTOON
For nine years pupil and teacher under Leschetizky in Vienna.

ALBERT ROSS PARSONS
Dean of American pianoforte teachers.

FERNANDO TANARA
Teacher and coach of Caruso, Tamagona, Bonci, Slezak, Farrar, Gadski, Destinn, Gluck, Ruffo, Griswold and others.

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CAROLYN WILLARD

Miss Willard has returned to Chicago and re-opened her Fine Arts Building Studio after a summer spent partly in work and ending up with some fine play.

During the early summer, Miss Willard

CAROLYN WILLARD

taught a summer normal school at her home in Union City, Mich., and was there surrounded by a splendid class of pupils who were glad to have this specially pleasant opportunity to continue their work with this fine teacher.

After this session Miss Willard went for a visit of the Wisconsin lakes and this was followed by a trip to Denver. Both in Wisconsin and Colorado Miss Willard spent much time in swimming, tennis and hunting and has returned to her work much invigorated.

A western recital tour is being arranged for this season and Miss Willard will also, at some time during the season, give a piano recital in Chicago. She is also to appear shortly at Birmingham, Pa.

Miss Luella Sweet, a very talented pupil of Miss Willard, is to play a recital in the Little Theater in the Fine Arts Building, and Miss Clara Len, another fine pupil will play extensively this season with a trio (piano-violin-'cello), the initial appearance being made next Thursday before the Woman's Club of Sinai Temple.

———♯♯♯———

CHICAGO PIANO COLLEGE

The Chicago Piano College, Harmon H. Watt and Eleanor F. Godfrey, directors, is busily engaged in the new season's work; the enrollment of the fall term being unusually strong.

Informal musicales are given weekly in the lecture room for the benefit of students who are inexperienced in playing for others.

Many concerts of unusual character are scheduled for the season, among them being a series of six recitals given by members of the faculty and advanced students on Sunday afternoons in the Florentine Room of the Congress Hotel.

The very high standard set by this school is apparent in the work of all its pupils, and numerous earnest and talented students have been attracted to it in consequence.

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HERBERT E. HYDE

Herbert E. Hyde, organist and choirmaster of St. Peter's Episcopal Church, Belmont avenue, near Broadway (Evanston avenue), has just begun his season's work after returning from his study with Widor and Bonnet in Paris and with MacPherson in London.

Mr. Hyde is not only an excellent organist but also as a director he has gained a most enviable position in Chicago. The work of the choir of men and boys at St. Peter's ranks with the very best in the city, their "Monthly Festival Service" on the third Sunday evening of each month being especially worthy of notice.

Upon these occasions a brief organ program follows the service and the work of Mr. Hyde has at these recitals been found of absorbing interest and splendid value.

Many fine choral works are introduced in these services also, including during the season many novelties.

HERBERT E. HYDE

Mr. Hyde is also director of the Ravenswood Musical club, an organization of eighty voices—the first two concerts of the year will include Handel's "Messiah" in December and Gade's "The Crusaders" in February.

———♯♯♯———

La Grange.—At the Auditorium of the parish house of Emmanual Church on Thursday evening, October 16, there will be given a performance of the "Golden Threshold" (Lehmann). The singers being Mrs. Orpha Holstman, Miss Barbara Wait, Mr. Albert Lindquest and Mr. Marion Green, with Phelps Cowan at the piano.

Boston, Mass.

Editor
LESTER S. BUTLER

EDITH MARTIN

Miss Edith Martin was born in Boston in 1878 and began her early musical studies with her mother, studying later piano with Carlyle Petersilea, and violin with Director Julius Eichberg. She began harp instruction, then went to Vienna to study under Professor Anton Zamara, the celebrated harpist, and graduated with first prize from Vienna Conservatory in 1898. Her Vienna teachers were Professor Anton Zamara, harp; Professor Anton Door, piano; Professor Forsten, singing; Professor Robert Hucks, harmony and theory. She made her debut in Vienna in February, 1898, at the Militar Casino, under the management of Professor Simandl, and the following autumn made her London debut at Queens Hall" promenade concerts. During the following winter she made a German tour and gave various London concerts. Since then her European tours have included Norway, Sweden, several in Germany, as well as Russia, Italy, Switzerland and Paris.

She is a member of the Vienna "Ton Kunstler Verein, the oldest musical society in Vienna, and the only American member. She has opened her studio in Boston, 29 St. James avenue, for harp instruction; also for piano (the Carlyle-Petersilea method taught) she has many concert engagements.

James LaFleur

The following comment on Mr. LaFleur's "Finger and Wrist Studies of Scales, Intervals and Chords, Preparatory to the Study of Harmony," has been published.

"The work is receiving the highest praise by our musicians. It is the only book of the kind ever published, and is greatly needed; by its use the pupil studies the fundamental principles of harmony and piano technic at the same time.

"It may be used with any method of piano instruction.

"With the aid of the diagrams, first grade pupils may commence the study of scales.

"As a rule, piano pupils receive little or no harmony instruction, and often study for several years without any knowledge of the formation of intervals or chords. Mr. La Fleur aims to correct this deficiency. Being a teacher of much experience, a pianist and organist of recognized ability, he knows the practical needs of such a work.

"If this volume is faithfully used in connection with the daily piano practice, the student will become familiar with the intervals and chords in every key. Having learned the names of the chords and how they are formed, their further study will be found comparatively easy and interesting.

"For ear-training and sight-reading, the present work will be found invaluable."

♮ ♮ ♮

The Liederheim School of Vocal Music of Auburndale, Mass., opens this season with the largest enrollment in its history. Music News entertains the modest hope that it has contributed its share in acquainting the public with Liederheim's advantages.

Liederheim is a vocal school, at the same time it provides teachers of a high order for those who wish to take instrumental branches—piano, organ, violin, 'cello, etc. It is also peculiarly advantageous to the non-college girl, the girl who for any reason is not to take a college course, seeking rather to fit herself for singing and teaching. To her Liederheim provides the opportunity to take up such academic studies as she may elect, in order to round out her education and to perfect herself in instrumental branches while pursuing her vocal studies. When one considers that all this is done under the guiding genius of Liederheim's principal, Mrs. May Sleeper Ruggles, it can be easily understood how it is that the Liederheim girls take high rank as educated musicians.

♮ ♮ ♮

Dr. Muck Brings a New Symphony

Dr. Muck has secured Noren's new symphony for the symphony concerts this season. The work was played abroad, for the first time, about four weeks ago.

♮ ♮ ♮

The annual reception of the senior class of the Faelten Pianoforte School to members of the freshman, sophomore and junior classes will take place on Thursday evening, October 9, at the school. Refreshments will be served in Faelten Hall, and there will be dancing and whist in Huntington Chambers Hall until 11 o'clock.

LESTER S. BUTLER.

CLEVELAND

The first concert of the season was given at Gray's Armory, September 30, by the Cleveland Symphony Orchestra, conducted by Carl Bernthaler, formerly with the Pittsburgh Orchestra. Miss Gertrude Rennyson, soprano, gave selections by Wagner, Schumann and Grieg. Mrs. Sol Marcosson, pianist, played Liszt's "E Flat Concerto." Mr. Bernthaler has been chosen to conduct the orchestra this season. He is a Clevelander but has been prominent in the musical life of Pittsburgh for several years.

The coming season promises to be the most brilliant ever experienced in Cleveland. The course of symphony concerts, ten in number, will bring seven of the greatest orchestras in this country. The soloists will include Ysaye and Carl Flesch, violinists; Josef Hofmann and Harold Bauer, pianists; and Mme. Matzenauer, contralto; Leo Slezak, tenor; and Pasquale Amato, baritone.

There will be six morning concerts at the Hotel Statler, at which Gogorza, Kreisler, Carreno, Gerardy and Alma Gluck will be heard.

Paderewski, Elman, Schumann-Heink, Julia Culp and the Kneisel Quartet are booked for recitals.

At the Hippodrome will be heard the Russian Symphony Orchestra of New York, Melba and Kubelik, and Clara Butt and Kennerly Rumford.

The Fortnightly Club has engaged George Copeland and Nathan Fryer, pianist; David and Clara Mannes, Lucille Stevenson, soprano, and the Flonzelay Quartet.

The Singers' Club has announced three concerts as usual. The soloists are to be Mme. Sturkow-Ryder, pianist; Mary Jordan, contralto, and Anna Case, soprano.

EMERSON.

♯ ♯ ♯

MR. LIEBLING'S CONCERT

When Mr. Liebling announces a concert he invariably draws a capacity audience, no matter what the hour or the place, and so on Sunday afternoon last, at Kimball Hall, not only was there the usual complimentary number of people, but also the complexion of this audience was extraordinary, and it is doubtful if the most distinguished of visiting artists could boast a larger per cent of professional and amateur musicians in his audience that there were present in that which greeted and endorsed Mr. Liebling and his associates.

The concert was a chamber music function and enlisted the artistic services of Day Williams, 'cellist, and David Rosensweet, violinist, in addition to Mr. Liebling, and the ensemble thus formed was a notably good one.

EMIL LIEBLING

The program consisted of the trios, opus 63 by Schumann, opus 6 by Bargiel and opus 52 by Rubinstein, all played in their entirety.

This constituted a feast of rare charm and great variety, the Schumann and Rubinstein being at the opposite extremes of suavity and brilliance, while Bargiel proved to be interesting to the fullest possible degree, and all of the numbers were played with spirit as well as refinement.

C. E. W.

♯ ♯ ♯

Hess.—Mr. Hans Hess has returned from Colorado and, besides teaching a large class at the American Conservatory, is fulfilling many concert and recital engagements.

MR. HENRY AT PETERBOROUGH

The little cut shows Mr. Harold Henry on the veranda at Hillcrest, which is the MacDowell home at Peterborough. Mr.

MR. HENRY AT HILLCREST

Henry played the MacDowell "Concerto" at the festival in August, and was highly successful.

MR. AND MRS. BAILEY IN CHICAGO

Mr. and Mrs. Bailey, baritone and soprano, who have had charge of the voice department in Central College, Pella, Iowa, the past three years, came to Chicago last June for further work at the MacBurney studios. Their recital was one of the many interesting events that has taken place at these busy studios of late. Since their recital Mr. and Mrs. Bailey have decided to spend the coming year in Chicago. They are making a feature of their joint recitals which are above the standard usually heard in this class of work. These singers who have exceptionally well trained voices and the experience necessary for continued success, are available for concert and church work and can be seen at the MacBurney studios in the Fine Arts building.

A NEW CONCERT MARCH

One of the lesser known Marches of Franz Schubert has been selected by Theodora Sturkow-Ryder as the basis of a brilliant concert transcription, and the result, as sent out by the Lee S. Roberts Publishing Company, is a concert piece of wonderfully potent charm, one which involves technic of transcendent quality and yet which is so direct as to melody and rhythm that it cannot fail to prove of interesting content to any audience. Unquestionably a fine piece of work and one which will attain marked success.

FREER SONGS

The songs of Eleanor Everest Freer have won enviable reputation wherever they have been heard, and in fact some of the strongest words of appreciation for them have come from across the ocean.

There has been a very general demand from Germany that German text be provided as well as the English; for Germans, more loyal to their native tongue than Americans, never sing anything else than German in Germany.

To meet this request Mrs. Freer has had an admirable German translation made of two of the most charming of her short songs, "To a Painter" and "When I Am Dead, My Dearest" and the appreciation of this act has already been very wide.

"When I Am Dead, My Dearest" is a most exquisite setting of the Rossetti text, so well known and so often used, and it proves beyond any cavil that Mrs. Freer can sense the uttermost meaning of such poetry, and that she can set it to music which is at once excellent from the purely musical standpoint and wholly admirable from every scientific and technical viewpoint.

"To a Painter," though short, is one of the finest things ever done by Mrs. Freer, and wherever it is heard appreciation follows swiftly upon the hearing, and the more it is heard the more is it loved.

From the "Anacreon" (Moore) with German translation by Gertrude Walter, the very expressive text reads:

While you, my lyre's soft numbers hear,
Ingenious painter, lend an ear—
And, while it charms your ravished heart,
Display the wonders of your art.

First, draw a Nation blithe and gay,
Laughing and sporting life away.
Let them in sprightly dances bound,
While their shrill pipes the Bacchae sound.

To make them happy—bid them love.
And then, lest life insipid prove,
Bid every breathing creature live,
And if you can perfection give,

This plainly furnishes a wide range of mood and sentiment, and the definite and expressive coloring of such text is the sure proof of very great musical genius. This Mrs. Freer has happily and completely accomplished.

Other Freer works recently examined include four vocal quartets, "Stanzas to Freedom" (Lowell), "The Wood Pewee" (Scott), "Unto Us a Son Is Given" (Meynell), and "A Christmas Carol" (Foster), all of which are admirably adapted to the special times and places they are intended to adorn; and the "Six Songs to Nature," which are short solo numbers, collected in a small book, and which, as to content and beauty, are of immense value. These are written in both low key and high key and have been sent out by the William A. Kaun Company in most attractive dress. C. E. W.

Bergey.—The booking of pupils at the Bergey Chicago Opera School in the Fine Arts building is the largest in the history of the institution.

Zukowsky.—Mr. Alexander Zukowsky, violinist, has reopened his studio in the Fine Arts Building.

CLARENCE EDDY IN VANCOUVER

That Mr. Eddy in his organ recitals always brings pleasure to every part of his audience, is shown in the following comment on his Vancouver (B. C.) program from the press of that city, and on the composition of the program itself, also appended:

Mr. Clarence Eddy again made it eminently worth while for the audience at Mount Pleasant Methodist Church to spend a couple of hours last night listening to his masterly handling of the organ. Of his ten numbers perhaps the piece entitled "Echoes" was the most impressive in its sweetness and quiet. The composition carries an imitation of chimes, and Mr. Eddy's rendering of this effect, with its illusion of distance and echo, was quite wonderful. Rudolf Friml's "Orange Blossoms" and Kramer's "Negro Song" were other tuneful numbers, and the devotional suggestion of "Angelus" was most effective and impressive. More stormy moods occurred in Silver's "Rhapsody" and Guilmant's "Lamentation," though in the latter piece the varying moods of grief were well represented. The organist's fulness of sympathy, artistic sensitiveness and executive skill must have

CLARENCE EDDY

been manifest to the most indifferent listener. The program will indicate the range of selection:

Concert Prelude and Fugue.....Faulkes
"In Springtime".....Alfred Hollins
"Angelus".....Albert Renaud
Rhapsody in B minor.....Silver
"Chant Negre" (an idyl).....Kramer
(Arranged by W. H. Humiston)
"Orange Blossoms".....Friml
(Arranged by William Faulkes)
"The Hour of Joy," Op. 132, No. 5 (new).....M. Enrico Bossi
"Echoes" (new).....John Hyatt Brewer
"Lamentation," Op. 45.....Guilmant
"Kamennoi Ostrow".....Rubinstein
(Arranged by Edwin H. Lemare)
"Love-Death," from "Tristan and Isolde".....Richard Wagner
March and Chorus from "Tannhauser".....Richard Wagner
(Arranged by Homer N. Bartlett)

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NORTH SHORE SCHOOL OF MUSIC

Mr. and Mrs. Charles J. Haake gave the following program for two pianos at the Recital Hall of the school at Leland avenue and Broadway, on Wednesday evening of this week.

Violin solos were played by Miss Minnie Cedargreen.

Two Pianos—
Overture, "Ruy Blas" ..... Mendelssohn
Violin—
Minuet ..... Beethoven
Becreuse ..... Tor Aulin
Orientale ..... Cui
The Bee ..... Schubert
Two Pianos—
Variations on a Theme by Beethoven. Saint-Saens
Violin—
Canzonetta ..... Friml
Serenade ..... Schubert
Liebesfreud ..... Kreisler
Two Pianos—
Hungarian Dance ..... Brahms
Slavic Dance ..... Dvorak
La Sevillane ..... Chaminade

Baldwin Pianos

Whitehill.—Clarence Whitehill, the American basso and member of the Metropolitan Opera Company, New York will be heard in a song recital under the management of F. Wight Neumann, Sunday afternoon, October 26, at the Studebaker Theater.

Gary.—The Gary Choral Society has lately been formed in the Indiana city, with a charter membership of thirty. A. N. Hirons has been elected president, and Mrs. Jane Polson Spearin is musical director.

RENE LUND

Some further comment on the second Chicago song recital of Rene Lund reads as follows:

Rene Lund, who sang last evening, has a voice of pleasant quality, freely poised, and under good control. His intonation and enunciation were both excellent, and he sang with fine feeling for the music and appreciation of the text.—Karleton Hackett, Chicago Evening Post.

His voice proved itself to be a sympathetic, well-schooled organ and his sense of interpretation made his work thoroughly enjoyable to a good audience. —Eric Delamarter, Chicago Inter-Ocean.

Kilby.—Mr. Lemuel Kilby, who has been filling Chautauqua engagements throughout the summer, and who made a very marked success on the Pacific Coast, has become a member of the faculty of the Lyceum Arts Conservatory in the Fine Arts building. Besides fulfilling his duties as soloist at the First Baptist Church of Evanston, Mr. Kilby will sing many concert and recital dates during the season, notice of which, in detail, will be given later.

Bingham.—Miss Harriet Case appeared with Helena Bingham before the Iowa State Teachers College recently and scored great success in a number of the Bingham songs.

Johnson.—Miss Jennie F. W. Johnson sang at the home of Mrs. McLaughlin, 3412 West Adams street, on last Wednesday afternoon.

OPENING OF THE MUSICAL SEASON IN WICHITA

The real music season opens here October 21, so far as outside attractions are concerned, when Reed Miller, tenor; Agnes Kimball, soprano; Elsie Baker, contralto, and Frederick Wheeler, bass, billed as the oratorio artists, appear at the Crawford as the first of the Wichita chorus concerts.

The Musicians Club, which was the leading factor in securing the credit system for music students attending high school, held its first regular meeting last week, but postponed election of officers until the next regular meeting.

The Wichita Musical Club, second oldest woman's club in the city, entered upon its twenty-first year of work September 25 in the high school room.

Mrs. Inez Dodd Barbour of this city will head the vocal department in Southwestern College at Winfield this year again, it being her second year there. She still maintains her classes here as well.

The Euterpe Club of the American Federation of Women's Choral Clubs has just been organized by Shields Dierkes, formerly of St. Louis, who has recently moved here. Operatic scores, folk songs and dramatic work will be taken up by the club. The "Egyptian Princess," a spectacular opera for women's voices, will be presented during the early season.

At the state meeting at Sedgwick for the State Federated Clubs, Ralph Brokaw, violinist; Florence Young-Brokaw, pianist; Mrs. Earl Blake, soprano, and Mrs. Shattuck, contralto, are among the Wichita musicians asked to assist in the musical programs.

Frank Power, baritone, and Rafael Navas, pianist, of the Power-Meyer Conservatory, gave a concert at Garden Plain last week.

Mrs. Jetta Campbell-Stanley, soprano, accompanied by her pupil, Miss Grace, has gone to New York City for six weeks' study with her former teacher, William Nelson Burritt.

Mrs. Shattuck has resigned the directorship of the Y. W. C. A. chorus, a position held ever since the formation of the chorus four years ago.

Ralph Brokaw, violinist, and Frank Power, baritone, were the soloists at the Sedgwick County Teachers' Association last week. Mr. Brokaw was also soloist at the annual Y. M. C. A. reception and program September 30.

The dramatic department of the Wichita College of Music presented "Mr. Bob" at Philharmony Hall September 27.

Miss Hope Hardie, violinist, will be one of the soloists at Hypatia Club at their fall reception, October 6. The remaining portion of the program will be given by other pupils of the Power-Meyer Conservatory.

Thaviu and his band come October 8 to open the big annual fall exposition here.

Miss Jessie Clark, director of the public school music, has organized again her high school band and orchestra.

By the way, there will be some band music at the exposition, aside from Thaviu's. A band tournament will be held and much music and otherwise will be in the air.

THE OSTROVSKY METHOD

Following are some letters written to the Ostrovsky Institute of London, a branch of which has just been opened in Steinway Hall, Chicago, by Rex Underwood:

From Mrs. George Cornwallis-West.—Dear Sir: I heartily approve of your system of hand training for musicians, and find that I have benefited very materially from my course of hand development with your ingenious apparatus.

From Viscount Coke—Dear Mr. Ostrovsky: I am just writing to tell you how much I admire your method for teaching the violin. I am positive it is the only certain method by which the average amateur with limited time at his disposal can ever hope to obtain a good technic.

From Dr. Adolf Brodsky, (Principal, The Royal Manchester College of Music.)—Dear Mr. Ostrovsky: . . . . . perhaps you could find several pupils whom you could present me after a time for examination, which would certainly give me a weighty proof of the value of your new method. . . . I have much pleasure in saying that I have examined the following of your pupils . . . . It is quite an astonishing result, which gives the greatest credit to you in your capacity as teacher and the splendid method you have invented. . . . . your method of training physically the hands of beginners will be a great help to all teachers of violin. . . . . The success is most surprising. . . . .

From E. Polonaski, (Late Editor of "The Violin Times."—I have heard several pupils of Mr. Ostrovsky play the violin and consider the progress they have made in the short time they have been under his care, to say the least, simply extraordinary. I wish him and his splendid "method" every possible success.

From Professor Leopold Auer—Dear Mr. Ostrovsky: I am delighted to be able to state that the three pupils aged respectively six, eight and nine years of age, who have played to me today and who have only had a few months' training in your method have surprised me greatly, and furthermore I can honestly and safely say that your method will be of very great value to violin teachers, and it will also be a great advantage and help to the pupils.

I am sure your method will be crowned with success.

From Franz Drdla.—I am glad to testify to having heard today three of your pupils play the violin after having had the treatment of your method for four months only. The result is so astonishing that I shall gladly recommend your method on the Continent and I am certain that directly your method is known amongst violin teachers yau will have a well deserved success.

With best wishes and sincere admiration.

(Advertisement.)

SUNDAY EVENING CLUB

The music program of the Sunday Evening Club at Orchestra Hall last Sunday evening was as follows:

Organ recital—
Paean ..... Matthews
"A Song of Sorrow" ..... Nevin
Fantasic Symphonique ..... Cole
Mrs. Katharine Howard-Ward
Anthem, "Blessed Be Thou, Lord God of Israel" ..... Matthews
The Choir
Anthem, "Mount Carmel" ..... Foote
Women's Chorus
Anthem, "Thou, Who Sendest Sun and Rain" ..... Chadwick
Mrs. Gannon and the Choir
Offertory solo, "Still, Still with Thee" ..... Foote
Mrs. Herdien, Mrs. Gannon, Mr. Miller, Mr. Middleton
Organ Postlude, "Festival March" ..... Foote
Mrs. Ward

Stevenson.—Lucille Stevenson is the first of the soloists in the Sunday popular concerts to be give by the Minneapolis Symphony Orchestra, other artists being Carl Uterhart, William Hinshaw, Georgia Kober, Elsa Kellner, Henry J. Williams and Albert Lindquist.

Gale.—Mrs. Permelia Gale, contralto, will shortly give a song recital in Chicago.

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Miss Hopkins' voice is a rich contralto of unusual range, enabling her to sing both the mezzo and contralto roles. She is an exceptionally fine musician, and has rare interpretative ability. These qualities, combined with a magnetic personality and charming stage presence, account for her

JESSIE LYNDE HOPKINS

success, and many re-engagements attest the quality of her work.

Miss Hopkins has appeared in conjunction with the Theodore Thomas, Pittsburgh, St. Paul and Minneapolis Orchestras, the choral society of Evanston (five times), Apollo and Mendelssohn Clubs of Chicago, Milwaukee, Des Moines, Oberlin, and many others. She has been equally successful in recital.

CORNELIUS VAN VLIET

Mr. Cornelius Van Vliet and his 'cello were among the most potent attractions in the long series of concerts given by the Minneapolis Orchestra last year, both in the home city and on the road, and it is with

CORNELIUS VAN VLIET

pleasure that these communities learn that they are again this year, to hear the splendid artist.

During the season of 1914-15 Mr. Van Vliet will tour extensively under the management of Harry Culbertson and many inquiries as to dates are already on file.

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"The most telling of interpretations along every line of human thought and feeling; a singer, in short, to be reckoned with."

(Advertisement.)

———♯♯♯———

Steele.—Mary Hinman Steele has reopened her vocal studios at 503 Kimball Hall.

AN EXCEPTIONAL TRIO

Mr. Albert E. Fox, pianist, and Mr. William Hofman, violinist, have been associated in ensemble work for eight years, with constant rehearsals. Little wonder, then, that they play together with the abandon of soloists and yet maintain invariably the most perfect unity of purpose and interpretative thought.

It follows, without saying, that their readings are scholarly and brilliant, disclosing always a deep insight into the composer's meaning.

They have a very large repertoire of classic and modern compositions for piano and violin.

Mrs. Marjorie Dodge Warner, who is associated with them in the Chicago Concert trio, is one of the most promising of young Chicago sopranos. She has been endowed by nature with a voice of great beauty and her singing possesses highly lyric qualities as well as those which are temperamental and dramatic. Her tone is full, free and round throughout its entire compass. She has also a most attractive stage presence. (Advertisement.)

IN MEMORIAM

ROBERT WARNER

July 16, 1886
October 1, 1913

Robert Warner died at his home in Bonner Springs, Kansas, Oct. 1st, after a lingering illness caused by a tumor of the brain.

For the past five years Mr. Warner has been associated with the Bush Temple Conservatory as a student and had recently been added to the Faculty. He was also Organist for the Englewood Christian Chureh.

Owing to his rare talent and unsurpassed application, Mr. Warner made for himself an enviable reputation among the younger musicians of Chicago, as Pianist, Organist and Composer.

———♯♯♯———

AAGE FREDERICKS

An artist of the greatest worth and one who will measure up to the best that can be found anywhere is the Danish violinist, Mr. Aage Fredericks, who has taken up his residence in the United States after a splendidly successful career in Europe.

A recital by Mr. Fredericks offers one of the greatest possible musical joys, for his technical equipment is beyond cavil and his readings of his unlimited repertoire are full of intelligence and teeming with vitality and emotionalism.

AAGE FREDERICKS

Mr. Fredericks is prepared also to accept engagement with symphony orchestra and has a very large repertoire of concertos from which to choose for such purpose.

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THE NEW CANTATA "BETHLEHEM"

By WILLIAM RHYS-HERBERT, MUS. DOC.

To the well known cantatas "Bethany" and "The Nazarene," Messrs. J. Fischer & Brother have added a third example of the same form, in their recently issued "Bethlehem." This new work is the product of the authors of "Bethany" and "The Nazarene," Mr. William ApMadoc and Dr. W. Rhys-Herbert, who thereby have converted their creations into a trilogy. Should they go one step further and produce a cantata upon the subject of the Crucifixon, the result will be a tetralogy of exceptional value.

"Bethlehem," however, like its two forerunners, is a separately existent work, and is to be performed without reference to them.

First for the libretto: As must always be the case with modern tellings of old Bible stories, a considerable portion of the text is based upon direct Scriptural quotation. Both the Old and the New Testaments are drawn upon for this purpose, the former for the utterances of prophecy, the latter for the words of actual narration. Such vital phrases as "Comfort ye, my people," "And His name shall be called Wonderful, Counsellor, the Prince of Peace," and the like, are therefore enshrined here, as well as such essential phrases as "Glory to God in the Highest." Thus the verbal material of the cantata has qualities to render it immediately familiar even to children.

For the rest Mr. ApMadoc has made a rare selection of great poems from other centuries than our own, together with (where necessary) original verses of attractive quality. Indeed, in many respects, this libretto is an anthology of poetry relative to Christ's Nativity. Numbers which in the sevententh and eighteenth centuries were probably upon the lips of every earnest or cultured Christian, are here brought forward again, with immense benefit to the cantata.

The days have gone by when doggerel verse passed muster in religious compositions. We have arrived at a state of mind when a beautiful and significant thought must be told to us in a beautiful and significant manner. In this we are but returning to the methods of other days. It was the pressure of religious feeling in the late middle ages that gave rise to the prototypes of modern poetry (and, indeed, to modern music). It was also the pressure of a very similar emotion which, in the poet-Shakespearean period, gave rise to innumerable lyrics of an unforgetable tenderness. Within the past twenty-five years a change has taken place, and we of the twentieth century have now a small army of minor poets whose lyric verse has the true emotional ring of the Christian faith. Not a few English and American composers have recently discovered mines of valuable inspiration in the religious poetry of the seventeenth century, and it is my personal belief that the same will eventually have to be said of the vast stores of religious poetry appertaining to the twelfth and thirteenth centuries—translated, of course, from its medieval Latin.

Mr. ApMadoc, therefore, has produced here a libretto absolutely in sympathy with the truest, most vital spirit of the day. I go so far as to say that at least one-half of it should be memorized by our Sunday school children along with their text and catechisms: In every way would they benefit by so doing, as would no less the grownup folk who will sing and listen to the cantata. Consider the delicate beauty of:

On the hills of Bethlehem,
In the stilly night;
Every star a diadem—
Shining clear and bright;
Land of lily, rose and palm,
Land that prophets trod,
Where the Shepherd of the Psalm
Heard the voice of God.

or the maternal spirit of

Where did you come from, baby fair
Lullaby, oh, Lullaby;
There's angel voices in the air
Lullaby, oh, Lullaby;
Thy birth-place could no humbler be,
Unworthy are these clothes of thee,
Yet, thou'rt a royal babe to me,
Lullaby, oh, Lullaby.

(Those few lines last quoted and containing the essential spirituality of mother-love.)

Consider again the almost medieval vividness of

O'er mountains, and through valleys green
Rode Melchoir and Balthazar,
While Caspar bold leading ever on—
All following the wondrous star;
In walls and towns, in the dawns' dim light,
Stood the great Jerusalem;
And men gazed wild at the guiding blaze,
'Twas the star of Bethlehem:—

or the power of

O mothers: mothers: why such weeping?
God's love and comfort have not fled;
Your little one's are only sleeping—
They cannot all be with the dead;
O mothers: mothers: there's a morrow
Of judgment coming unto them
That brought into your homes such sorrow—
Your happy homes of Bethlehem.

I could quote up to the limits of space, but must refrain, making no further remark upon this aspect of the cantata than this: That no observing, thoughtful singer or auditor can come into contact with this libretto without finding food for far-ranging thought.

The music is of the class Dr. Rhys-Herbert has made welcome in many towns and countries. It flows along in phrases naturally responsive to the forms of the verse, with touches of local coloring (as the shepherds pipe in the chorus, "On the hills of Bethlehem") and with dramatic outburst as need arises (instances of the latter being Herod's furious solo "I am the king of the Jews," and the chorus, "They seek thy son.")

The cantata, though not a short work, is mapped out with an unfailing sense of contrast. That is to say, the successive numbers are truly successive, no more vivid illustration being needed than the juxtaposition of the lovely "Lamentation" and the above mentioned solo of King Herod.

None of the choruses are difficult, though several of them call for extreme alertness on the part of the singers. One such is the number "Then the three wise men." But throughout the work choirs will delight in the honest spontaneity of Dr. Rhys-Herbert's writing. Sections like the "Hosanna" that concludes Part one, make the reviewer sigh to be a chorister himself.

Perhaps one of the chief charms of "Bethlehem" lies in the skill with which the individual values of the different voices are brought out and maintained, the music being not so much arranged for choral use as conceived and written for the same. This is to be said as completely of the solo numbers, with which the cantata is lavishly supplied. The composer naturally allows himself a little freedom here, but never to a point of extravagance, and certainly never with a touch of arbitrary willfulness. It is not easy to make musical quotations. At innumerable points the music is of character which will fix it in the minds of the listeners, but these can scarcely be indicated by extract. The charming unaccompanied male voice chorus of shepherds will probably separate itself from the body of the cantata for use at Christmas services as also will the contralto solo, "The Peace of Thy Tranquil Kingdom." Indeed, the latter, which opens as follows:

The peace of Thy tranquil kingdom,
Shall be unto all a balm;
It leadeth beside green pastures,
Where waters are still and calm;
The love of thy blissful kingdom
Our sorrow shall take away,
While ever and ever revealing
The holy and perfect day.

Will probably be widely heard outside of churches, chapels and oratorio halls. The "Lullaby" again (of which a verse was quoted above), with its delicate violin obligato, represents an hour of inspiration, and will do much to draw the hearts of congregations and audiences.

Finally, as already hinted, the cantata is laid out on complete lines, and thus is of considerable extent. But as the authors have again adopted the practicable form proven and established in such works as "Elijah" and "The Messiah" (where the different numbers are individually complete) intelligent chorus-masters will have no difficulty in shortening the work by omission. This latter, however, must be carefully attended to, lest the artistic balance of the work—so noteworthy a feature of the original structure—be seriously disturbed.

SYDNEY GREW,
In the "London Music Standard."

♯♯♯

Dufau.—Mlle. Jenny Dufau, coloratura soprano of the Chicago Philadelphia Opera Company, will give a recital at Carnegie Hall Sunday afternoon, October 19. It is the first time Mlle. Dufau has been heard in this city in concert.

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THE LANGUAGE OF SONG

The following is an editorial comment of the Australian Music and Dramatic News on the art of David Bispham:

"In the beginning of the eighteenth century, the Italian tongue was so well understood in England, that operas were acted on the public stage in that language.

"So, according to Addison, some future historian, maybe of our own epoch, would feel constrained by the logic of facts and surrounding circumstances to write of the later years of the lamented Queen Anne. And, acording to the 'Spectator' (from which, as need hardly be said, the foregoing is taken), there was much reason even then to prognosticate the course of British musical history, precisely as Addison did. Having alluded to the 'transition period,' when 'the king or hero of the play generally spoke in Italian, and his slaves answered him in English: the lover frequently made his court, and gained the heart of his princess, in a language which she did not understand,' the essayist goes on to remark, 'At length the audience grew tired of understanding half the opera; and therefore, to ease themselves entirely of the fatigue of thinking, have so ordered it at present that the whole opera is performed in an unknown tongue.'

"Thus far, at least, Mr. David Bispham, who introduced himself to a Melbourne audience at the Auditorium on June 20, may claim support from one of the greatest 'literateurs' of Queen Anne's time. And the writer has been abundantly backed up in his plunge into prophecy by what all of us know as a matter of common knowledge. We dealt at some length in these columns with this problem of unknown tongues in opera, when discussing last year Mr. Thomas Quinlan's project to give us opera in English. We are with Mr. Bispham in his general contention all the time. Far better sacrifice some of the 'nuances' of the original version — as sacrificed they must perforce be, in any translation, however admirable—than lose the entire sense. Better to know what the slaves are pleading while ignorant concerning royalty's hot and indignant repulse of their prayers, than to know nothing at all about the matter. Half a loaf in such a case—but the proverb is as stale as the bread! The king's wrathful words may conceivably miss fire; but his rage and vexation are expressible by his acts and his actions; and if only we grasp what the slaves have been wanting him to do, it is perfectly simple to grasp that His Majesty is not going to do it.

"Polyglot opera, however, has still its champions to find. In various places it has been brought forward, but always 'faute de mieux'—there was no other way out. Neither by this way nor by any other can we escape from Mr. Bispham's logic:—The performers should sing in the vernacular. Thus and only thus, is there a reasonable chance of an intelligible production of any opera.

"Yet even here we have not by any means reached bed rock. Two other things are requisite—even when we have so far come to a distinct point of agreement. The translation must be sound and adequate, and the singers must sing to be 'understood of the people.' Now we have quoted Addison in support of Mr. Bispham: 'audi alteram partem'—hear what Addison has to say 't'other way round.' Speaking of the necessary transposition of works, if both sense and metre were to be preserved, he remarks, 'I remember an Italian verse that ran thus, word for word:

And turned my rage into pity,

which the English, for rhyme's sake, translated,

And into pity turned my rage.

" 'By this means the soft notes that were adapted to "pity" in the Italian, fell upon the word "rage" in the English; and the angry sounds that were turned to "rage" in the original, were made to express "pity" in the translation.' One need not, of course, go back to ancient history to find support for Mr. Bispham's main thesis; but the chief 'lion in the path' existed then, as we are afraid it always will exist. The problem of the best possible government is solved by finding a benevolent despot and putting him in supreme control. Mr. Bispham's problem may be really solved in a similar way. Procure an English translation which shall embody at once rhyme and reason, and which shall fit, not only with the notes, but with the meaning of the notes, of the music. When that translation is found for a song in German, in Italian or in French, it will assuredly be used by all English-speaking singers. No other version—not even the original—will stand a chance against it.

"There is also that other point: clearness of enunciation by the singer. If all singers were like Mr. Bispham, that question would not arise; but unluckily we have to take matters as we find them, and speaking from personal experience we have heard singers—in an encore number, let us say—who have allowed us to remain in doubt, during quite a long bit of their song, whether they were singing in one of the more familiar or the less familiar continental tongues: till suddenly there came a phrase quite unmistakably English. With Mr. Bispham we are left in no manner of doubt: it was, in fact quite unnecessary for him to announce that he intended to sing in English. He did it—quite simply and always intelligently. But how his inmost soul must have rebelled when he found himself called upon to sing a Wagner opera in Italian—in London! That, however, was in the bad old days when no opera was allowed on the boards of the Covent Garden—the 'Royal Italian Opera' as it was then called—save in the guise of the "lingua Toscana.'

"To say sooth, Mr. Bispham's diatribes against the absurdity of singing to people in words which they cannot understand, leaves us very much 'as we were.' When one of his genial personality talks gracefully to us about it: when he backs up his arguments by persuasive singing, such as he has given us—why of course, up go our hats. 'Bispham is right, all the time,' we cry; and we feel proud of speaking a language that admits of being sung—as he sings it. But the lion is on the path—on the war path—all the time.

"And we greatly fear that, till those translations fulfilling the almost impossible conditions of the problem come along, the lion will remain in full possession."

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Mrs. Ruby Vary Donaldson, who enjoys an enviable reputation as a teacher of voice, has resumed her teaching at her studio in Oak Park as well as at the Central College of Music in Austin. Mrs. Donaldson has had eminent success in voice placing and voice development. Several of her pupils are in opera work and she predicts successful musical careers for some of the voices that she has in present training.

LUCY J. HARTMAN

Following is a list of the choral works in which Miss Hartman appeared as soloist last year:

The Star of Bethlehem	Harker
Messiah	Handel
The New Born King	Blair
Elijah	Mendelssohn
The Righteous Branch	Clough-Leighter
Penitence, Pardon and Peace	Maunder
Noel	Saint-Saens
Triumph of David	Dudley Buck
Coming of the King	Dudley Buck
Rose Maiden	Cowan
The Crucifixion	Stainer
Passing of Summer	Cole
The Resurrection	Manney

Wait.—Miss Barbara Wait appeared in a program before the Catholic Woman's League at the Blackstone Hotel on Saturday afternoon, the other artists being Helena Stone-Torgerson, harpist, and Amy Keith Jones, violinist.

Loos-Tooker.—Besides teaching her large class of vocal students at 3814 Ellis avenue (Berlin Apartments), Mme. Carola Loos-Tooker gives one day a week to North Side pupils at 4619 Kenmore avenue.

CHICAGO CHORAL SOCIETY

The early rehearsals of this society point to a wonderful success this season. A great many new voices have been admitted in order to add tonal strength but the committee on selection has been most careful to insist upon good quality also and all voices which have any tendency to harshness were discarded.

Considering this fact, in conjunction with the excellent work done last year it is easy to suppose that the society will soon grow to be one of the best in Chicago.

Mr. Hutter, the director, is very willing to admit that he alone could not have brought the society to its present satisfactory status and shares the credit with the various officers who have been so liberal in their help and unceasing in their efforts to build up the society.

Success in the future for this society is thoroughly guaranteed in the new list of officers, elected last week, which reads as follows: President, John M. Rogers; Vice President, Charles E. Sinclair; Recording secretary, May Guilfoyle; Financial Secretary, Waldo J. McCabe; Treasurer, William A. Morrison; Musical Director, Clemens A. Hutter.

Adler.—Miss Lois Adler has begun work with her usual fine class of piano pupils at her home studio, 1364 Kenwood Park Place. She will appear on October 22 in a recital before the Schubert Club of St. Paul.

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(Signed) CLARENCE DICKINSON,
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♮ ♮ ♮

Mr. Christian is an organist of quite extraordinary ability. His really virtuosic

PALMER CHRISTIAN

technic is supplemented by his keen understanding and excellent interpretation of the master-works of organ literature. Mr. Christian played Julius Reubke's "Sonata on the 94th Psalm" in recital in the Conservatory, and also studied with me the greater works of J. S. Bach, Franz Liszt and Max Reger.

(Signed) KARL STRAUBE,
Organist St. Thomas Church, Leipzig, Germany.
(Translation.) (Advertisement.)

———♯♯♯———

MR. LUTTON'S REPERTOIRE

Following is a partial list of the songs given in his recitals by Charles E. Lutton, baritone:

"Honor and Arms"	Handel
"Hear Me Ye Winds and Waves"	Handel
"Saki! Dye the Cup's Rim Deeper"	Bantock
The Jester Songs	Bantock
"Mighty Lord and King All Glorious"	Bach
Confutatis Maledictis (Requiem)	Verdi
The Siege of Kazan (Russian)	Moussorgsky
Zueignung	Strauss
Mit deinem Blauen Augen	Strauss
In San Nazaro	Song Cycle
Myself When Young (Persian Garden)	Lehmann
The Eagle	G. A. Grant-Schaefer
A Lament	G. A. Grant-Schaefer
Song of Saul (inscribed to Mr. Lutton)	G. A. Grant-Schaefer
Light	Sinding
Persian Garden	Lehmann
Morning of the Year	Cadman
Jackdaw of Rheims	Hubert Bath
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Tragic Tale (Thackeray)	Slater
Zummmerzetzhire (Old Song)	Newton
Stone-cracker John	Coates
Corporal's Ditty	Squires

———♯♯♯———

Edwards.—After a very successful list of piano recitals on the Pacific Coast, Miss Marie Edwards is returning to Chicago this week and will at once resume her classes here.

Music News
522 Kimball Hall
Chicago

IT has become quite the habit in Chicago, when any musical address is wanted, to say "Look in the classified Directory Card columns of the Music News, and you will surely find it."

The habit is growing in other localities too.

This is not without its good and sufficient reason either, for while the cost of this service is only twelve dollars a year (including subscription) the advantages gained are very material. Not only do prospective managers and pupils use this list continually to find the addresses of artists and teachers, but also, church people often find it of service in locating desired organists, directors and singers, and further—the complete list is used habitually by all sorts of advertisers who want to send announcements of new and novel productions to a representative list of musicians.

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CHARLES AND FREDERICK CLARK

The accompanying picture shows Charles W. Clark and his brother Frederick, who

DR. FREDERICK CLARK
CHARLES W. CLARK

has. under Charles' direction, developed a fine voice in Paris and who will locate in America as a teacher.

ROSA RAISA

One of the attractive additions for the Chicago Grand Opera Company is a young and cultured artist, Rosa Raisa, a discovery of Maestro Campanini, who feels positive that she will make a profound impression as she did as the principal soprano at the opening performance of the Verdi Centenary Festival at Parma. He declares she has one of the most beautiful voices he has heard in years, and has a remarkable musical and dramatic temperament. There are few singers on the operatic stage today who can sing dramatic and lyric roles as she does, and he is confident that she can achieve the greatest success in these lines. As previously remarked, the impression of her appearance at the Parma Festival was unanimously in her favor.

Schumann - Heink. — Mme. Schumann-Heink is to fulfill five engagements with the Chicago Opera Company at The Auditorium during the season. Her work in "Le Prophete" will be one of the greatest treats of the season.

Miller.—The Boston Symphony Orchestra has engaged Miss Christine Miller, the popular American contralto, as soloist for its concert at Worcester, Mass., Tuesday evening, February 10.

Popper.—David Popper, without whose 'cello works no recital of the past twenty-five years has been complete, died in Austria recently.

MAINE MUSIC NOTES

The coming Maine Festival at Portland is a big event, with the favorite festival soloist, Mme. Schumann-Heink. As the new city hall proved last festival to have such poor acoustics, the old Armory will be used this year.

October 27, the first of the series of the Steinert concerts at popular prices in the City Hall Auditorium. Maud Powell, violinist; Mme. Yolando Mero, pianist, and Lambert Murphy, tenor. A splendid trio will open up the series of concerts.

Bar Harbor concerts have attracted great crowds this past season: August 2, the Balalaika Orchestra; August 9, Horatio Connell and Bonarius Grimson and Ruth St. Denis; August 16, the famous classical dancer, was a big drawing card.

Miss Wyman and William Durieux for August 23; Miss Greta Torpadie and George Harris, Jr., for August 30. Alice Cave Cole, accompanist.

The multo-millianaire colony were out in force at all the concerts.

ROBERT DOUGLAS.

WILLIAMS AND PROTHEROE

The accompanying picture shows H. Evan Williams, the eminent tenor, and Mr. Daniel Protheroe of Chicago, no less eminent as a composer and teacher.

These two are fast friends and have been associated in many musical affairs, one of these being the program of Protheroe mu-

DANIEL PROTHERO and
H. EVAN WILLIAMS

sic given at the La Salle Hotel last winter, and another at Pittsburgh last July, when Mr. Williams was principal soloist and Mr. Protheroe was adjudicator.

THE OPERA BALLET

The picture on the next page shows a group of the young Chicago women who were trained here for the Grand Opera Ballet two years ago and who have helped materially in the success of the various seasons.

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GEORGE L. TENNEY

The following appreciation of the work of George L. Tenney, tenor, was written for the Musical Leader by Professor Edwin Herbert Lewis, Ph.D. Litt. D., Lewis Institute, Chicago:

"We whose chief share in music is to pay for tickets and carry away a mood of fine satisfaction, are not expected to know the details of the equipment and method by which the singer moves us.

"I know nothing technically of the registers of my friend's voice; to me it seems all one register, of the same quality in every part. I am very far from understanding

GEORGE L. TENNEY

how he gets certain bursts of clear, free tone at altitudes where figuratively the air is too thin to breathe. But of three virtues in him I can speak with assurance; his enunciation, his dramatic power and his exquisite tenderness.

"Tenney enunciates . . . His dramatic power and tenderness are doubled in their effect upon me because I never miss his words."

———♯♯♯———

GRANT KIMBELL

Some recent press comment on the work of Grant Kimbell, tenor, is as follows:

"Grant Kimbell sang the part with intelligence and good style and gave the aria with excellent taste and effect."—Western Musical Herald, Des Moines, Iowa.

"Mr. Kimbell has a clear, tenor voice, wide range and pleasing expression, and his work convinced those who heard him that he has a bright future before him in the musical world."—Clinton Daily Herald, Clinton, Iowa.

"The abounding recitative was cleverly done by Grant Kimbell, displaying good musicianship and a very distinct predilection for oratorio style."—Musical Leader, Chicago. (Advertisement.)

———♯♯♯———

CHARLES E. LUTTON

The following is some recent comment on the work of Charles E. Lutton, basso cantante:

"There is a snap and a go and a rollicking realism about his 'Zummerzetzhire.'"—Eugene (Ore.) Sunday Record.

"Mr. Lutton sang 'Hear Me, Ye Winds and Waves' (Handel) splendidly, his enunciation being perfect."—Sunday Oregonian, Portland, Ore.

"Mr. Lutton sang the part of the Druid priest in the 'First Walpurgis Night' with the Evanston Musical Club, with clear conception of the character of the music."—Evanston Index. (Advertisement.)

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Some comment on the work of Miss Rogers is as follows:

"Her program ranged from the severely classical music of Bach to that of the modern composers. Her technique proved ample for the requirements of the difficult music she played, and her interpretation left nothing to be desired. Miss Rogers is gifted with the emotional temperament, but she has it under the splendid discipline of a mind well trained by thorough education and experience. Her playing was characterized by absolute steadiness of rhythm, unerring technique and artistic interpretation. One who commented said: 'Her playing is so melodious'—which is true; but there was no lack of power and breadth."
—Ripon (Wis.) Commonwealth.

RUTH ALTA ROGERS

"An admirable reading, colored with feeling and marked authority, was given Grieg's Sonata. A group of three Chopin numbers, to the first of which (the E major Nocturne) she gave a singularly sympathetic and dreamy interpretation, while the Mazurka and Scherzo offered a brilliant contrast, formed the concluding numbers. In 'Carillon' (Oldberg), Miss Rogers Simulated remarkably the sound of chiming bells."—Minneapolis Tribune.

"A pianist of unusual ability, Miss Ruth Alta Rogers, opened the program with the Grieg Sonata. She imparted to the work a rugged force that is possible only to an artist who has the instrument well in hand, and played the minuet movement, especially, with excellent style. Oldberg's 'Carillon' . . . displayed a remarkably sensitive control of fingers and keyboard."—St. Paul Pioneer Press.—(Advertisement).

———♯♯♯———

MABLE CORLEW-SMIDT

Mrs. Smidt is a singer of excellent presence, lovely voice, and the finest interpretative ideals. She is soloist at the New First Congregational Church, Chicago.

Some newspaper comment follows:

She sings easily and her stage presence might well be marked by many of the singers before the public today. She is unassuming and natural in her bearing and sincere in giving to others the message she has to impart.—Streator (Ill.) Free Press.

It was left for Mable Corlew-Smidt, a young Chicago artist, however, to carry off the honors, this owing not a little to the fact that she completely surprised her audience. A very young girl practically making her first pretentious appearance, her singing at first betrayed nervousness, but this was lost later. Her voice is a full glorious soprano, with deep, rich lower tones, full, clear middle tones and gorgeous special high notes which range above the orchestra like a bell. With all there was an intelligent comprehension of the spirit of rejoicing which marks the close of "The Redemption."—Aurora (Ill.) Beacon. (Advertisement.)

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The head of our piano department is Mr. ————. He is a very fine performer, and I would like very much to advertise to him, your system, with your permission, what do you say? I like it so much I almost "break out," any how, but haven't done so yet, and will not unless you say I may.

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THE OPERA CHORUS

Signor Pietro Nepoti, the choral director of the Chicago Grand Opera Company, arrived in this city Thursday, direct from Italy. He has been spending the major portion of the summer at his home in Bologna, since the close of the Covent Garden Opera season. He visited General Director Cleofonte Campanini at his home in Parma, and found him, as usual, very busy, in the midst of the stupendous work he has taken upon himself in directing the Verdi Centenary in that city. While musical directors are generally content to spend the summer taking a little rest, Maestro Campanini seems to rest at work. Happily, his efforts this season have been rewarded with enormous success, in association with the revivals of Verdi masterpieces at his beautiful new house, Teatro Reynach.

Signor Nepoti visited the choral class, rehearsing at the Auditorium, and expressed his delight to Chevalier Emanuel, who is in charge of the choral school, congratulating him on the fine new vocal enlistment that has come in this season. When he returns to Philadelphia on Sunday he will escort a number of the Chicago singers, who are already familiar with the repertoire for the opening performances in that city. This will not affect the main singing body here, as Chevalier Emanuel will keep the ranks closed up for the full quota of the chorus. This season the chorus will number regularly forty-five male and forty-five female singers, and the body will be augmented from time to time in order to meet the demands of various operas of the repertoire.

HAMILTON HOPKINS

Mr. Hamilton Hopkins, now of Chicago, enjoys the distinction of being the only pupil in America of Lelio Casini, having acted also as his assistant for four years in Milan, Italy.

Many may ask the question, Who is Lelio Casini?

Lelio Casini was the only teacher with whom Titta Ruffo ever studied. When Lelio Casini took hold of Titta Ruffo, he was singing as a bass in the very smallest theaters of Italy. He told Ruffo emphatically that his voice was a baritone and not a bass, and after hard and careful study under Casini, Titta Ruffo was engaged to make his first public appearance as a baritone at the Costanzi Theater which is the largest opera house in Rome.

The first night he sang he made a tremendous hit and with that glorious voice he sang only in the best theaters of Italy until he was engaged to sing in Russia, Spain, Portugal, South America, and at last we have him singing in the United States with the Chicago Opera Company. His salary for the coming season of twenty performances is to be $50,000.

———♯♯♯———

Emanuel.—Harrison Emanuel, violinist, will play in concert at Zion M. E. Church on October 16, his principal number being the Fourth "Concerto" of Vieuxtemps.

———♯♯♯———

Rock Hill.—At Winthrop College, Rock Hill, S. C., Mr. Clarence Eddy played to an audience of 1,200 people with very great success.

GEMUNDER ART VIOLINS

The new catalog of violins, violas and violoncellos sent out by August Gemunder and Sons of New York is a very handsome book, profusely illustrated and it has certainly been compiled by those who knew whereof they wrote.

So well indeed has the introduction to this book been written and so aptly does it touch upon vital questions of violin values that we here reproduce a large part of it.

After speaking of the endorsement received from many renowned virtuosi on the violin the article continues:

"It is not enough that the greatest virtuosi, living and departed, have testified to the superior merits of Gemunder art violins. A class of persons quite as critical as regards tone-qualities, workmanship, and sufficiency of power and volume, have been called in, this class being the workers in the field of music upon whom the future of the violin and violin music depend.

"Without the earnest, plodding, practicing of the average ambitious amateur, or the persistent instruction of the teachers, or the many-sided activities of the professionals, with their every-day occupations in theaters and orchestra playing, and the enlivening of social functions, we would not and could not have a serious musical activity in America.

"It is the 'average musical person' who is largely instrumental in the organization of symphony orchestras, in the fostering of love for the larger works of the great composers. It is this average musical person who makes the concertizing virtuoso a possibility. Without this 'average person,' there would be no audience to fill the many hundreds of seats; no money flowing through the box offices; no demand for virtuosi, and no virtuosi!

"That Gemunder art violins have helped musical emanate—not only do the prodigies rise from this class, but the critics, as well. While there may be a lack of that supreme technique which marks the virtuoso, there is no lack of appreciation for that supreme technique, and no let up in their practicing for the proficiency that is necessary to attain this goal.

"In this day and generation, more than in any earlier day or generation, the demand for an unequivocal stand on the part of violinists in general as to the relative merits of 'new' and 'old' violins is imperative.

"This is not so much because of the fact that ninety out of every hundred 'old' violins have reached a stage in their development where they are too old to be of service as musical instruments, and are of value only as relics, antiques, or keepsakes, but more so because of the fact that our music halls and auditoriums today have a seating capacity and area entirely beyond the tonal range of the average 'old' violin.

"Cremonese and Brescian makers made violins in a day when churches were the largest of buildings, and when churches were very diminutive compared to present-day edifices. And, in their day, the spinet, the viol da gamba, the lute and harpsichord were the most powerful accompaniment instruments.

"Today we have halls seating, as does the New York Hippodrome, nearly eleven thousand people! We have accompaniment instruments of wood-wind, brass and percussion that earlier violin-makers never dreamed of! And, never having so much as thought of an instrumentation of 80 or more pieces, many of them wood or brass wind instruments, these old masters certainly never designed their violins as fit for solo or ensemble in such large ensembles, or in such large auditoriums as we have today.

"But for the skill of modern makers, in fitting Cremona instruments with new bass-bars and in refitting them generally, it would be absolutely impossible for any artist to use a Cremona instrument in a hall seating anything like five thousand people.

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"Price, too, is bound to be a deciding factor in the decline of 'old' violins in popularity. Of the few hundred or less fine specimens of the old masters, which today are in fit condition to give results in a large hall, nearly all are held at thousands of dollars. Each time one of these changes hands its price goes up a thousand or more!

"For an instrument having the volume, power, resources and reserve power of a Gemunder art violin you would have to pay from ten to fifteen thousand dollars if you insisted upon an old one, where in the new one you get quite as much tone-beauty, quite as much beauty in wood and workmanship and varnish, quite as much mellowness and twice as much power and volume for a few hundreds, and you can feel safe that your instrument will increase in value, tonally and financially, the longer you own it. But the important point is, to begin with it is better in tone than any old violin your means would allow you to purchase, and is made by violin makers who know violins as a watchmaker knows watches, and as an architect knows effects or an artist knows colors. Art and artistry and artisanship combine with the hereditary aptness and intuitiveness of three generations of violin makers to make the Gemunder art violin the best violin investment for the modern violinist. All Gemunder art violins have increased in value from the time they were made, and to purchase one of them is an investment.

—Advertisement.

———♯♯♯———

Elvyn.—Myrtle Elvyn opens the Des Moines subscription concerts under direction of George Frederick Ogden, the other artists of the series being Clarence Whitehill, Thuel Burnham, Margarete Matzenauer, The Kneisel Quartet and Harold Bauer.

———♯♯♯———

Bartholomew.—Mr. L. B Reeder, tenor, voice pupil of Mr. H. B. Bartholomew, has been re-engaged as soloist at the First Baptist church, Aurora. Mr. E. Fitzgerald, pianist, gave two programs at Joplin, Mo., in August.

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in the concert field during the current season.

\# \# \#

Longman.—Marie White Longman gave a song recital at Albion on October 3.

CONCERT ANNOUNCEMENTS

(Under this heading Music News will hereafter print advertisements of Concerts at the rate of 20c a line, minimum, 5 lines.)

PIANO RECITAL—Whitney Opera House, now Joe Howard's Comedy Theater, Chicago debut of Sidney Silber, Sunday, Oct. 19, 1913, 3:30. Tickets $1.00, 75c and 50c; at Box Office Monday, Oct. 13.

CONCERT—Memorial Church of Christ, Oakwood boul., near Cottage Grove ave., Thursday evening, October 23, at 8:15. The Imperial Quartet and Mrs. William Lester. Tickets for sale at 522 Kimball Hall or at church on evening of concert.

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ANNUAL CHOIR CONTEST A FEATURE OF THE WORK

First bi-monthly meeting of the club's season will be held next Monday evening, OCTOBER 13th. Dinner at 6 o'clock at the Boston Oyster House, followed by an address by ERIC DELAMARTER, the subject being "Unaccompanied Music."

Interested choir directors may communicate with any of the Officers, regarding Membership.

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SONG RECITAL BY EDITH LUCILE ROBBINS

On Wednesday evening, October 1, Edith Lucile Robbins, the latest accession to the ranks of vocal instructors of the University School of Music of Lincoln, Neb., appeared in a song recital before an audience that filled the Temple Theater. The following interesting program was presented:

Widmung	Schumann
Immer leiser wird mein Schlummer	Brahms
Du bist wie eine Blume	Schumann
Heimliche Aufforderung	Strauss
Variations (Italian text)	Rode
Nymphs et Sylvans	Bemberg
Songs My Mother Taught Me	Dvorak
Norwegian Echo Song (Norwegian text)	Thrane
Summer	Chaminade
Bid Me Discourse	Bishop
Little Blue Pigeon	Hadley
Wiegenlied	Brahms
My Baby	Gaynor
Doan You Cry My Honey	Landsberg
Sleep Little Baby of Mine	Dennee
Aira: "Care Nome," from "Rigoletto"	Verdi

Hazel Kinscella at the Piano

Commenting upon this event the Nebraska State Journal stated in part as follows: "The delicate finish of her vocal art, her purity of tone, and clearness of enunciation made the recital most pleasurable. Miss Robbins' voice is a lyric coprano, flexible, sweet and of extensive range. She sang a program of sixteen numbers in almost as many different styles and representing fourteen composers, two of the number, Schumann and Brahms, each being represented by two songs. In Rode's "Variations" and the Aria from Verdi's "Rigoletto," Miss Robbins showed a fine command of the florid Italian style. The "Norwegian Echo Song" displayed the beauty of her tones to as full a degree perhaps as anything on the program. The pianiste Hazel Kinscella furnished very satisfying accompaniments.—(Advertisement.)

———♯♯♯———

COMMENT ON THE EFFA ELLIS SYSTEM

Following is some comment on the work of Effa Ellis:

The Special Course for teachers as taught by Miss Effa Ellis will commend itself to any one who will examine into Miss Ellis' methods of presenting the work in music.

I can recommend it to those wishing a working knowledge of music. Yours sincerely,

(Signed) W. M. DAVIDSON,

Supt. Public Schools, Omaha, Neb., now president National Educational Society.

The method is as interesting as it is simple and pupils of all ages and various abilities at once become enthusiastic in the work.

(Signed) E. A. ZARTMAN.

Teacher of Shorthand and Longhand Writing, Omaha High School. (Advertisement.)

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Sworn to and subscribed before me this 27th day of September, 1913.

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(Seal) Notary Public.

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J. HENRY FRANCIS

voice, and some of his latest compositions bear evidence to the fact to a remarkable degree. They are pleasing and easily singable to the average vocalist.

♯♯♯

GERTRUDE CLEOPHAS IN BAVARIA

Miss Gertrude Cleophas has been enjoying a visit to the wonderful Bavarian castle of Ludwig II. Writing from Botzen, Tyrol, under date of August 26, she tells of the magnificent view of the castle from the lake and the uncanny feeling it inspired—the grounds being neglected—the fountains never playing.

"We went thru the castle itself—only one wing is completed and only one floor of that. But such furnishings I have never seen. Usually castles over here are a great disappointment and nothing especially elaborate or splendid, but this exceeds the utmost flights of fancy. Gold leaf everywhere. Heavy velvet draperies, richly handembroidered in gold, splendid mirror room, golden beds and wash sets—in fact it is all beyond description."

♯♯♯

Ballmann.—Mr. Martin Ballmann has sent out a circular announcing that he will conduct a series of concerts at Lincoln Turner Hall on Sunday afternoons throughout the season, beginning on October 26, at 3 o'clock. Programs will be announced later.

♯♯♯

Indiana Harbor.—Miss Constance Frisbie, soprano, Mr. F. Harry Strong, whistler, and Mr. William Lester, pianist, gave a very successful concert at Indiana Harbor on October 4.

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Music News

Vol. 5 CHICAGO, OCTOBER 17, 1913 No. 42

Editorial

OUR ANNIVERSARY

Perhaps in a week or so we shall let you read some of the splendid letters of congratulation which have been called forth by our Anniversary Number.

It certainly attracted much attention and has done a lot toward showing other parts of the United States that Chicago is in the musical ring to stay.

No other city in the country could be the home of such a music paper or such a special number excepting only New York—and, even though New York has the great group of "Big Managers," and even though it is the "GATEWAY" through which the Foreigners come to visit America, yet, even New York can scarcely surpass our Anniversary Number in beauty or importance.

Such a number is an immense undertaking from the purely physical standpoint also, and just a word on that point may be enlightening. For instance, more than ten thousand pounds of white paper were used in printing our special number and the resources of the Oak Leaves Company—a very elaborate plant by the way—were taxed to the very limit from Saturday previous to the date of issue up to the very moment when Music News went to the postoffice early on Friday morning just six days later.

Proof sheets began to arrive at Music News office as early as Sunday morning previous to the Red Letter Friday (October 10), and not only did the office force work all day and every night, but also the entire force at the Oak Leaves Company stayed on the job each night till 2 a. m., or later.

In spite of all this extra work the paper went to the postoffice promptly on time and all our subscribers received their papers on the Friday morning mail just as usual. To our printers and to all who had to do with this achievement sincere thanks are given.

A LESSON IN ENUNCIATION

Vocal students and some teachers of the vocal art also have a tendency to attend song recitals with the single end in view of studying tone production and sometimes in noting excellencies or shortcomings. In this respect they lose track of other things.

In the work of Mme. Melba at Orchestra Hall last Sunday afternoon, for instance, there may have been or there may not have been noticeable impurity of tone—judged by the Melba standard of the past—and the comment on that point may or may not be worth while, but one thing is certainly very much worth while, and that is for students and teachers to study the Melba enunciation as it is in evidence today and try to discover if possible the means by which she has brought it to such absolute perfection.

In all her English text songs the words came as clearly last Sunday as spoken text to the audience, and while most of the songs were old and the text therefore more or less familiar, there was one number on the program which provided a rigid test and which gave absolute proof that the purity of enunciation was no fancied merit of the singer but an absolute and very vital thing.

This number was a new song by Liza Lehmann, absolutely unknown in Chicago, and involved in content to the extent that it disclosed a dialog between two persons, with airy interjections thrown in by a blackbird. Just the kind of song where most singers leave the audience in a hopeless muddle as to just who said each thing and which was bird talk and which man or woman.

Melba left no doubt whatever, and it is safe to say that every word of the entire song was distinctly heard and understood by every person in the audience.

This is a triumph worth much comment and that attention from other singers which will guide them into the same admirable methods used by the noted prima donna.

———###———

ON VERSATILITY

If you stop to think about it a moment, it is easy to recall that the vast majority of great artists in music are very versatile and that in their earlier days they excelled in several departments of the art—Sembrich, for instance, being both violinist and singer, and quantities of other fine vocalists having begun as pianists.

It is a point worth keeping in mind by young students today, and especially inasmuch as there is a certain commercial development in the music field which demands that for traveling companies of musicians the young artist shall have at least two strings on his professional harp.

Again and again during the summer this writer was asked for a "violinist who could play good piano accompaniments" or a "pianist who could also sing or play some other instrument."

Such combinations are exceedingly rare, and while it may be said that the student whose aim is a thoroughly artistic one, should have only one absorbing ambition, it yet is true that if the concert development of the times is such that two talents are expected, many young people ought to take this into consideration and provide themselves with a secondary musical attainment.

A young vocalist for instance, certainly cannot work at her voice all day long and even though she may be very ambitious as to languages and other adjuncts to the great vocal art, she yet, if she were wholly ambitious, might find time to make of herself a good piano accompanist, and in doing so might very readily be securing for the future an engagement in concert work which, as a singer alone, would not be given to her. The subject is worth attention in these days when so many young musicians

(Continued on page 24)

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WILLIAM BOEPPLER

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A resume of the work and achievements of Mr. William Boeppler, whose picture appears on the title page of this week's issue, gives to the reader but a slight conception of the abilities of this popular conductor.

Mr. Boeppler came to America in the winter of 1894-5 and made his first home in Milwaukee. Shortly after his arrival he organized the Milwaukee A Cappella Chor, which, under his baton, soon became one of the leading choral organizations of the city. A few years later he founded the Wisconsin Conservatory of Music and also organized the Milwaukee A Cappella Chor, chestra, both of which organizations met with immediate success under his management and direction. The Chicago Concert Goer in writing of one of the Symphony concerts said: "The success of the Symphony Orchestra last week is still a topic of conversation. Milwaukeeans are proud to have at last a Symphony Orchestra, and nothing but praise is heard for Mr. Boeppler, whose energy and effort have made the organization possible." The Evening Wisconsin wrote: "One of the most prominent musical conductors openly admitted that he had never heard an orchestra of Milwaukee musicians perform with such finish and subtle artistic feeling as under Mr. Boeppler."

Desiring to give wider scope to his work, Mr. Boeppler located in Chicago in the year 1905, and soon became a factor in the musical world in this city. The Germania Maennerchor, the most representative German male chorus in the city, at once recognizing his abilities, chose him for their leader, which position he still holds.

Always on the alert for producing bigger and better things in a musical way, Mr. Boeppler saw the need of just such a chorus as he founded in 1910, the Chicago Singverein. This society, a chorus of mixed voices, devotes its efforts to the cultivation of German choral music in the vernacular. Although still a young society, it has won for itself an established place among the leading choral organizations of the city. This achievement has been due entirely to Mr. Boeppler's intelligent leadership. Of their first concert (Die Schoepfung) Mr. Gunn, of the Tribune wrote: "The new chorus justified itself by giving one of the most brilliant performances of a season filled with splendid choral offerings." This same authority in reviewing their last concert (Aus Deutschland's Grosser Zeit) which was given in April, 1913, said: "The capacities of the Singverein in the direction of broad and massive climaxes probably exceed those of any similar chorus in the city. That it can compass the more intimate and restrained inflections with precision and much refinement of tone has been demonstrated on several occasions in the past. Last night's performance was a tour de force, a brilliant sustained assault upon the heights and depths and breadths of choral expression, that moved with the inspiring and irresistible, but ordered progress of a perfectly drilled regiment." Karleton Hackett, in the Chicago Evening Post, was enthusiastic in his criticism, a part of which follows: "The poem and music were both intended for popularity, simple in structure, easily understood, cast in melodious form. with broad lines where a man could get a good breath and let go of himself without fear. Mr. Boeppler knew just how to bring the feeling of it out of his forces, and they were as solid under his baton as though they were one of the Kaiser's own garrison regiments at Potsdam performing their evolutions under his very eye. It was the chorus that shone, for Mr. Boeppler is a conductor of temperament, and they willingly followed where he showed them the way. To judge from the way they sang and from the audience which came out to hear them, they are now thoroughly established as one of the choral societies of the city."

The Turner Chorus was the next to take advantage of Mr. Boeppler's skill as a leader, and selected him for their musical director. For twenty-five years this chorus has won first prize at the National Turnfests, the last two times under Mr. Boeppler's leadership, four years ago in Cincinnati and this year in Denver.

When Mr. Boeppler came to Chicago he gave up his work in Milwaukee, but after a short time the A Cappella Chor and the Conservatory extended to him a very flattering offer to return. Having undergone a number of changes in the meantime, it was quite gratifying to Mr. Boeppler, after he had resumed charge of the A Cappella to read what the "Germania" said of it: "The A Cappella Chor rose 'Wie ein Phoenix aus der Asche' (like a phoenix out of the ashes)."

In summing up Mr. Boeppler's work as a choral director, we find him the leader of the Milwaukee A Cappella Chor, the Chicago Singverein, the Germania Maennerchor and the Turner Chorus of Chicago. These societies each give two or more concerts during the season. Early in the spring 1912, Mr. Boeppler introduced a novelty to the Chicago musical public, by combining his A Cappella Chor of Milwaukee with the Chicago Singverein, and giving a rendition of Handel's "Samson" in Chicago and Milwaukee. Of this performance we quote the following musical critics: Nicholas Devore, in Musical America wrote: "A two-year-old among Chicago choruses and an organization from Milwaukee came to the Auditorium on Sunday night and gave Chicago a taste of singing, such as New York might well feel proud to produce. Mr. Boeppler has few equals among choral conductors and he is a musician through and through and knows just what he wants and how to get it. The pianissimos of this chorus were second only to the flawless Mendelssohn Choir, and the attack and release were thrilling in spontaneity." The Milwaukee Sentinel wrote: "The single word 'triumph' can be unhesitatingly set

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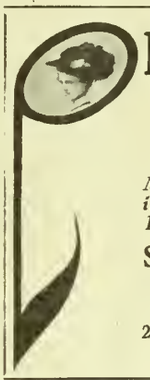
down to sum up in a word the splendid achievement of conductor. soloists and chorus." Felix Borowski, in the Chicago Record-Herald, said: "Mr. Boeppler has succeeded in accomplishing the remarkable feat of inducing five hundred vocalists to sing pianissimo." Maurice Rosenfeld, in the Examiner: "Mr. Boeppler is a very talented choral leader. He has that magnetic personality and that German perseverance, which is the most necessary adjunct of a conductor of choral societies. He gets through this means, a clear tone from his body of singers, which swells and diminishes at his will, and it is musical whether at its greatest fortissimo or at its softest pianissimo." The Milwaukee Evening Wisconsin: "Mr. Boeppler demonstrated convincingly that he deserves the praise which has been bestowed upon him. The allegiance to every subtle markation of his baton and hand, made up an ensemble of musical sincerity, tonal quality and technical perfection, the like of which this city has not known heretofore.

Last April the Milwaukee A Cappella Chor gave a most wonderful performance of Bach's "St. Matthew Passion," before an audience which completely filled the great Auditorium, the seating capacity of which is seven thousand. Many distinguished persons from all parts of the state of Wisconsin, among them the governor of the state (and a great many prominent musicians from Chicago), attended this concert. In commenting on this performance, the Milwaukee Sentinel had this to say: "From every standpoint the A Cappella's achievement reflected glory upon the participants, the auditors and the city itself. Mr. Boeppler conducted in his usual refined and incisive style, and as the general of the 550 odd singers and players he must be accorded full credit for attaining so complete a musical victory." Other critics compared the A Cappella favorably with the Toronto Mendelssohn Choir and the Sheffield Choir of England.

Mr. Boeppler's efficiency as a musical director and manager is also shown in the success of the Wisconsin Conservatory, with its faculty of sixty teachers and more than 2,000 pupils. It is today one of the largest. best equipped and best regulated schools in the middle west. His marvelous success is not only due to his most excellent and thorough musicianship, but also to his exceptionally strong and magnetic personality.

By his thoroughness and his intelligent method of voice placing and voice building he has gained much distinction as a vocal teacher, and these qualities have won for him many serious-minded and enthusiastic pupils, both in Milwaukee and in Chicago, where he has a large class in Kimball Hall. Among professionals he is regarded as an authority in coaching for concert, church and opera. Following are a few of the best known artists who have coached with him: Iva Bigelow Weaver, soprano; Elsa Bloedel, contralto; Beecher Burton, tenor; Hannah Butler, soprano; Helen Cafarelli, soprano; Lotta Chatroop, soprano; Gustaf Holmquist, bass; Jessie Lynde Hopkins, contralto; Anna Langrich, soprano; Rene S. Lund, baritone; Alma von der Muehlen, soprano; Dorothea North, soprano; Marion Roddy, soprano; Alfred Shaw, tenor; Mary L. Young, contralto; Marie Sidenius Zendt, soprano; Katherine Clarke, contralto; Ora M. Fletcher, soprano, and Adolf Gill, tenor.

Surely, all these activities would test the ability of a busy man, and in many cases would prove disastrous. Not so with Mr. Boeppler, for as a crowning success to his achievements, he has this year been tendered and has accepted the direction of the orchestra concerts of the Chicago Turngemeinde. In this venture Mr. Boeppler will be enabled to display his exceptional abilities as orchestra leader. His success with the Milwaukee Symphony Orchestra assures for him a brilliant future in Chicago, in this his latest undertaking. A man of Mr. Boeppler's genius and talents is sure to bring the Turngemeinde concerts up to an artistic standard, which will meet the demands of the most critical of music lovers. As the Turngemeinde celebrates its golden jubilee this year, it will give him an opportunity to offer his very best. His unusual artistic gifts, his intelligence, his knowledge and wide experience are bound to bring splendid results.



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Mr. Boeppler's popularity as a director is attested by the following words of commendation from some of the most prominent musicains who have appeared under his direction:

"It is an honor conferred on any singer to appear in concert under Mr. William Boeppler. The guidance and support of this efficient and compelling master dispel all fears of possible troubles. He is deserving of all the praise allotted him as an exceptionally capable conductor."

BEECHER BURTON.

"I consider Mr. Boeppler one of the ablest and most inspired directors of the country."

ROSE LUTIGER GANNON.

"I have had the pleasure of being associated with Mr. Boeppler in a performance of 'Elijah,' and I am glad to be able to say that I have always looked upon it as one of the very best choral performances I have ever heard or taken part in. Mr. Boeppler knows music, the voice and the orchestra, and really a man who knows all three of those things is a rare one these days. I shall follow his work with keen interest, for I believe in the man."

MARION GREEN.

"I am very glad to add my testimony to that of the host of William Boeppler's friends among the artists of America. I have found him an able and inspiring conductor and a gifted master of choral singing."

MATHILDE HEUCHLING.

"It has been my privilege and pleasure to know Mr. William Boeppler for several years. I have sung for him and his Choral Societies several times. and have always found him a most competent and efficient choral and orchestral conductor, also a perfect gentleman."

FREDERIC MARTIN.

"I was fortunate enough to be the alto soloist in a presentation of 'Elijah' directed by Mr. Boeppler, and it remains in my mind as an ideal performance, an evening of inspiration. Mr. Boeppler is a poet as well as a musician, and conducts the text as well as the notes."

JESSIE LYNDE HOPKINS.

"I consider Mr. Boeppler a splendid conductor. He has knowledge and experience, and most of all, an enthusiasm for his work which communicates itself to his singers, and makes them give of their best efforts.

ALBERT BORROFF.

"The performance of 'Elijah' I sang with Mr. Boeppler certainly showed him to be a fine musician and an able conductor."

SIBYL SAMMIS MAC DERMID.

"It was my privilege to sing under the direction of Mr. Boeppler, which I consider a great opportunity for any musician. He is an inspiration and most accurate leader, as well as master of the art of conducting."

DOROTHEA NORTH.

"A great musician must first of all be a scholar; second, he must be a poet—a poet in the sense that he must thoroughly understand and appreciate the emotional value of music and not try to reduce it to a mathematical progression; third, he must possess boundless tact and a personality which wins from his performers the most enthusiastic response and the very best work that they are capable of doing. Were I to name a man who possesses these qualities in the highest degree and one in whom they are perfectly blended, I should perforce name Mr. William Boeppler, who, by his seeming unconsciousness of these virtues, really enhances them."

GEORGE L. TENNEY.

"A singer who travels about the country, appearing with many different choral societies under strange conductors, meets

HERBERT
MILLER
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Success has come naturally to Herbert Miller as a result of the thorough preparation brought to his professional work. Perhaps few singers or singing teachers have enjoyed as long and comprehensive a period of preliminary study as he. His earliest studies were under the supervision of Willard Kimball, now director of the University School of Music, of Lincoln, Neb., with whom he took his first piano and organ lessons. Later, in New York, he continued the study of the organ with John White and Samuel P. Warren, also composition with Mr. White and the late Max Spicker. The vocal work soon became the leading motive, however, and has continued to be to this time.

As a singer Mr. Miller's work has been universally endorsed by critics, as characterized by "fine musicianship," "deep sincerity," "ample temperament" and interpretative excellence of a high order. His voice is declared by eminent authorities to be o e of uncommon power and beauty and produced with such freedom as to give him equal authority in the fine art of recital singing and the broader style of oratorio and opera. His recital in Music Hall was acclaimed in a leading daily paper as "one of the most interesting and attractive expositions of vocal art heard in Chicago this season" (1912). Mr. Miller has appeared as soloist with many important choral bodies, including repeated engagements with the Chicago Apollo Club and the North Shore Festival Association.

Though a highly successful public singer, Mr. Miller has always been led rather by the ambition to acquire an understanding and mastery of singing as an art from its first technical rudiments to, and including the broad field of interpretative expression. Referring again to preparation, Mr. Miller had studied singing for eleven years, with six noted masters of various schools before he accepted his first pupil. Having to start with, a voice described as mediocre, handicapped as it was by nearly every bad vocal habit that ever harassed a singer and having found the way to work out his own salvation, the conviction came that he was equipped to prescribe for others similarly afflicted. Mr. Miller's work as a teacher seems to appeal with special force to singers of unhappy experiences, desiring to find a guide who has traversed the road, to lead them out of the intricate maze of vocal dogma into which they have fallen. At his studio at 716 Fine Arts Building, he has a large class of interested workers, and has drifted more and more into the teaching field.

with varied experiences. Often he finds the chorus ill-prepared, the orchestra rough, and the conductor a good musician enough, but with insufficient routine, and none too well acquainted with the work which is being performed. It was my great pleasure to sing a performance of Bach's "St. Matthew Passion" under Mr. William Boeppler, in Milwaukee. This stupendous work taxes soloists, chorus, orchestra and conductor to the limit. Here, if ever, some excuse might be found for an inadequate performance. But Mr. Boeppler was everywhere complete master of the situation. His beat is clear, easily followed, and yet elastic. The chorus was well trained; indeed, one seldom hears the chorales, of which this work is full, sung with such good effect, except in Germany and in Bethlehem. Mr. Boeppler knew the music, every note of it, not only the chorus parts, but the orchestra parts, and the solos as well. It was altogether a delight to be associated with a man who is at once a musician and a gentleman." NICHOLAS DOUTY.

"Mr. William Boeppler is to my mind one of the best conductors I have had the pleasure to sing for."

GUSTAF HOLMQUIST.

"I have been singing under Mr. Boeppler's direction for a long time and I think he is a musical genius, a most sincere, conscientious director, teacher and friend."

ELSA BLOEDEL.

"It gives me much pleasure to speak of Mr. William Boeppler as a musical director. His splendid natural musical ability, together with his splendid training, place him among the really great choral conductors. His broad mental vision permits him to grasp music in its larger meaning. It is a real pleasure to sing with him."

(Advertisement.) FRANK ORMSBY.

THE MAC BURNEY STUDIOS

The third season of recitals at the MacBurney Studios opened on Monday evening with a program by Alma Leslie, a very talented pupil of Miss Hazel Huntley, one of Mr. MacBurney's assistant teachers.

Miss Leslie is tall and graceful, and presents a very reposeful attitude to her audience—her expression is most amiable and her enthusiasm for her work is distinctly sincere.

Her voice is a liquid clear soprano of considerable volume and range and her method is so good and so well established that she is able to sing with great ease and to produce her effects with security.

Her control of shading is fine and she is easily able to cover a wide range of dynamic effects.

More than this, however, is the altogether patent fact that she has a genuine musical feeling and that her intelligence is such as to cover adequately text of wide range of significance.

She gave fifteen songs on Monday, covering French, German and English text and she gave them all about equally well though it seems that her German songs are a little more germane to her personality than the French ones, and it is also quite sure that serious songs suit her much better than do frivolous ones.

The composers represented were many and very good, and the choice of selections was admirable. Mozart, Morley, Weckerlin, Reger, Hildach, Dvorak, Strauss, Lalo, Hue, Lemaire, Debussy, Hahn, Nevin, Thayer, Quilter, Sans Souci and Lester were all represented, and if a few selections should be named and labeled "best" those few—in the mind of this writer, would be: "It Was a Lover and His Lass," by Morley; "Der Lenz" (Hildach), and "Als die alte Mutter," by Dvorak, though, as matter of fact, the last group, comprising most of the English text songs, was not heard. Mr. William Lester assisted at the piano with his usual force and discretion. C. E. W.

THE MELBA RECITAL

A capacity audience greeted Mme. Nellie Melba on the occasion of her appearance in concert at Orchestra Hall on last Sunday afternoon, the first of such occasions for several years.

Mme. Melba was exquisitely gowned—even if the effect was that, of stern simplicity and—worthy of remark, was the fact that she paraded none of those extreme styles or dress affectations which have distinguished the appearances of so many singers of the past year or so, or perhaps it were better to say, marred their appearances and made them the cause for untoward merriment.

Mme. Melba has lost considerable of that avourdupois which was a distinguishing feature when she last sang here in opera and she was so svelte and light on Sunday as to suggest irresistably that her "Violetta" or "Mimi" would be much more attractive now than then.

These are merely externals, however, and have nothing to do with her beautiful voice and excellent methods.

True, she avoided some of the high notes she once took so glibly in "Se seran Rose" (Arditi), and other numbers given, but purity of tone and control of resources was at all times in wonderful evidence.

The very best work, if the least showy, was done in the great arias from "La Boheme" and "Louise," arias which depend for their effectiveness upon pure art such as was lavished upon their presentment at this time.

The audience was most cordial and was rewarded by many extra selections. "Comin' Through the Rye," "Goodbye," and John Anderson, My Jo," being some of them.

Mme. Melba was assisted by two fine artists and a fairly good accompanist.

Mr. Burke sang an aria from "Benvenuto Cellini" with superb display of voice-and much artistic detail, two shorter songs given for second number were hardly worth while and some encores were inconsequential. But the opulence of his tone and the certainty of his work in all his numbers was notable.

Such flute playing may be heard but rarely as that provided by M. Moyse, whose solos were exhilarating and whose obligato to the "Mad Scene," from "Lucia," which was sung by Mme. Melba, was nothing short of wonderful in its perfection. C. E. W.

Wing.—Mrs. Eloise Wing, soprano, sang at a musicale at Girton School in Winnetka on Friday evening, October 10, with Mr. Emory L. Gallup at the piano. The work of both artists was fine and was received with much enthusiasm.

AMATEUR CLUB CONCERT

Of infinite charm are the concerts of the Amateur Musical Club and of abounding variety also. In this cozy and thoroughly appreciative environment hundreds of musicians have appeared, always giving of their best because they know full well that the most excellent is appreciated at its full value and every bit of finish which may be added is enjoyed definitely.

The opening concert for the season was of particular interest, opening with a serious "Sonata" for violin and piano, written in the best John Alden Carpenter vein and played with discretion and sincerity by Amy Keith Jones and Florence Hodge, the latter of whom also furnished delightful accompaniments later for Mrs. Iva Bigelow Weaver.

Mrs. Weaver, now of Milwaukee, but with a host of friends and admirers in Chicago, showed her luscious soprano voice to be in prime condition and her growth in artistry very marked.

She sang three French songs (Holmes, Faure and Massenet) with delightful finish and beautiful tonal quality, and in the great "Ave Maria" from "Cross of Fire" (Bruch) she was magnificent, both in vocal sweep and in dramatic fire.

Miss Edith Maldwyn Jones sang a group of English text songs with great beauty as to quality of vocalism and with most unusual interpretative valuations as well.

Grieg's "The First Primrose," was delightful, and Protheroe's "Ah, Love But a Day" was a revelation as to the true valuation of that song, bringing out many before unheard beauties and contrasts.

IVA BIGELOW WEAVER

Miss Clara Rubey, a young pianist with certain technic and great breadth of style, played a composition of her own, one by Cyril Scott and the great "Rhapsody" in C Major by Dohanyi, excelling especially in the last, which indeed she delivered with wonderful sweep.

C. E. W.

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Irish Choral Society.—The Irish Choral Society has begun rehearsals for its winter concerts, Daniel Protheroe continuing as conductor. The organization meets on Tuesday nights at the Hotel La Salle. A concert of part-songs will be given early in December and there will be a performance of Handel's "Messiah" on Palm Sunday of next spring. The soloists have not yet been chosen.

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MR. GIRVIN AND MR. LA BERGE

Mr. Ramon Girvin, violinist, and Mr. Charles La Berge, baritone, united in giving a very attractive program to the pupils of the American Conservatory at Kimball Hall last Saturday afternoon.

Mr. Girvin is a violinist of fine attainments—he has breadth of tone in abundance, and he also has facility for every kind of brilliant work, while at the same time his control of these resources is such that color and shading are managed with great dexterity.

His shorter numbers by Debussy, Kreisler and Kramer were gems—every one, and his playing of the Corelli "La Folia," was a revelation in exact technical control and pure beauty of tonal development.

Mr. La Berge successfully opened the program with a group by Elgar, Tschaikowsky and Damrosch, in which he ran the full gamut from tenderness to bold dramatic touch of the sort demanded by the forceful "Danny Deever."

In a great scene from "The Flying Dutchman" (Wagner), he disclosed dramatic talent of fine degree and was able to show great musical values as well in spite of the ridiculous English translation which had been made of the text.

His last group was composed of (true) English text songs and disclosed among other things the fact that his enunciation and pronunciation of this text is extremely good.

Mr. La Berge has a keen sense of humor and this group was made both dramatic and humorous, it being one in which there was wide reach of content as may be imagined from the detail list—"Here's a Health to Thee, Robert," by Bullard; "The Refractory Monk" (Rosse), and "Smuggler's Song," by Kernochan. C. E. W.

RAMON GIRVIN

CHARLES LA BERGE

SUNDAY EVENING CLUB

The anthems sung at Orchestra Hall on last Sunday night were: "Rise, Crowned with Light" (Otis), "Angelus" (Elgar), and "Evening Hymn" (Reinecke). The offertory was "Seek Ye First the Kingdom of God" (Fisher) sung by Mabel Sharp Herdien, and the organ numbers were played by Edgar Nelson. Before the service he gave "Prelude in C Sharp Minor" (Rachmaninoff), "Arabesque" (Debussy) and "Allegro" (Dupuis). After the sermon he played the "Triumphal March" by Mansfield.

CLARENCE WHITEHILL

Clarence Whitehill, the American basso, will make his first recital appearance in Chicago Sunday afternoon, October 26, at the Studebaker, under the management of F. Wight Neumann. Mr. Whitehill, who is universally known through his Wagnerian interpretations, will sing the following program:

La Procession ..... Cesar Franck
Le Charme ..... Chausson
Visione Invernale (New) ..... Zondonai
Chant de Touraine (New) ..... Massenet
Am Meer ..... Schubert
Daheim ..... Hugo Kaun
Cecilie ..... Strauss
Stella Amoris (New) ..... Schindler
Looking-glass River ..... Carpenter
A Song of Tristram ..... Borowski
The Sailor's Last Voyage (New) ..... Alnaes
Homeward (New) ..... Harty
As the Beam O'er the Waters (New)
Down by The Sally Gardens
A Ballynure Ballad
..... Irish Folk Songs

DUFAU IN RECITAL

Miss Jenny Dufau's song recital at Carnegie Hall in New York on next Sunday afternoon will have this program:

I.

Das Veilchen ..... Mozart
Standchen ..... Strauss
Elfenlied ..... Wolf
Ich hab' in Penna einen Liebsten ..... Wolf

II.

Aria from "Lucia di Lammermoor" ..... Donizetti

III.

Le Violette ..... Scarlatti
Odorava L'April ..... Parelli
Amore Amor ..... Trindelli
Viens, mon bien aime ..... Chaminade
Dites, que faut-il faire? ..... Air du XVIII-Siecle

IV.

Indian Bell Song from "Lakme" ..... Delibes

V.

An Irish folk-song ..... Arthur Foote
Marian ..... Kurt Schindler
Lo, Hear the Gentle Lark ..... H. Bishop

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A CHARMING PROGRAM

The season at the Little Theater was inaugurated on Tuesday afternoon by a program of seventeenth and eighteenth century music which was given by Helen Abbott-Beifeld, soprano, and Helen Sears, pianist.

HELEN ABBOTT-BEIFELD

The choice of numbers was made with the rarest sort of intelligence and in the presentation of the dainty list both artists were as effective as it is possible to imagine any one to be.

The Little Theater is a very small place and the acoustics are perfect. It would therefore, here, be quite out of place to attempt any bravoura work and utterly useless to force the tone either of voice or piano. Both artists sensed this fact absolutely and both of them gave out therefore pure tone, and all the shading and coloring was done with Dresden-china elegance and simplicity and each piece presented therefore, stood out a miniature gem.

Miss Sears plays with remarkable elegance as to all musical values and her technical advantage is absolute.

Mrs. Beifeld has one of the sweetest voices in Chicago and she uses it with utter abandon to the most artistic of ideals and with an effectiveness in the interpretative thought which is equaled by very few singers.

The program was such a rarity and so absolutely met the requirements of its caption that it is a pleasure to reproduce it in entirety.

Voice—
Caro mio ben.....Giuseppe Giordani, 1743-1798
La Columba, Folk Song of Tuscany.....
.....arranged by Kurt Schindler
Danza, fanciulla gentile.....
.....Francesco Durante, 1684-1755

Piano—
Fugue .....Girolamo Frescobaldi, 1587-1653
Minuetto.....Alessandro Scarlatti, 1649-1725
Aria .....Alessandro Scarlatti, 1649-1725
Tempo di Ballo.....Domenico Scarlatti, 1683-1754

Voice—
Liebster Herr Jesu .....
.....Johann Sebastian Bach, 1685-1750
Cradle Song.....Wolfgang Amadeus Mozart, 1756-1791
"Faithfu' Johnie," Scottish Folk Song.....
.....Arranged by Beethoven, 1770-1827
Spinnerliedchen .....Anonymous, 16—

Piano—
Sonata, G major.....
.....Wolfgang Amadeus Mozart, 1756-1781
Allegro
Andante
Presto

Voice—
"Have You Seen But a Whyte Lillie?".....
.....Anonymous, 1614
Sally in Our Alley.....Anonymous, 17th Century
Fairy Lullabye (Gaelic Folk Song).....Anonymous
The Jolly Miller.....Anonymous, 17th Century
Come Lassies and Lads.....Anonymous, 17th Century
Un doux baiser (Musette).....
.....Anonymous, 17th Century
Fuyez l'Tmour.....l'Abbe de l' attaignat, 1750
Menuet d'Exaudet (Chanson a danser).....
.....Anonymous, 17th Century

Mrs. Beifeld is under the management of Fannie E. Warren. C. E. W.

CHICAGO CONCERT QUARTET

On October 7 the Chicago Concert Quartet, Mary Ann Kaufman, soprano; Permelia Gale, contralto; Grant Kimbell, tenor; Frank Dunford, bass, and Carl D. Kinsey, pianist and director, appeared before the West Side Co-educational Club at its annual reception and musicalc in the following program:

Quartet from "Rigoletto".....Verdi
Aria, "Fleeting Vision," from "Herodiade"..Massenet
Mr. Dunford
Duet, "Home to Our Mountains" from "Il Trovatore" .....Verdi
Mrs. Gale and Mr. Kimbell
Aria, "Love and Music, These I Have Lived For," from "Tosca" .....Puccini
Miss Kaufman
Spinning Wheel Quartet, from "Martha".....Flotow
INTERMISSION
Song Cycle, "Nonsense Songs" (The songs that came out wrong), from "Alice in Wonderland....
.....Liza Lehmann
Quartet, How Doth the Little Crocodile
Solo (bass), Fury Said to a Mouse
Duet (tenor and bass), You Are Old, Father William
Solo (contralto), Speak Roughly to Your Little Boy
Quartet, Will You Walk a Little Faster
Recitative (contralto), Oh, 'Tis Love
Solo (tenor), Mockturtle Soup
Solo (soprano), The Queen of Hearts
Quartet, They Told Me You Had Been to Her

The quartet has a number of future engagements, detailed notice of which will be given later.

APOLLO CLUB

The Apollo Musical Club of 300 singers will give a single performance of Haydn's "Creation" in the Auditorium Theater, Sunday afternoon, November 9. This will be the first time in ten years this beautiful choral work has been given in Chicago in its entirety.

The last examination of new applicants for membership in the club was held last Monday evening and there is now a waiting list of fifty singers ready to take the places of members not finding it possible to attend the rehearsals regularly. No excuses for absence are accepted other than

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sickness, and important business engagements in the case of men. This insures an attendance of ninety per cent of the members at rehearsals each Monday night.

JOINT MEETING OF THE LAKE VIEW MUSICAL SOCIETY AND AMATEUR MUSICAL CLUB

Studebaker Theater, Monday, October 20, 1913, at 2:30 p. m. Program arranged by a committee from the Lake View Musical Society and Amateur Musical Club. Assisting artist, Mr. Bruno Steindel.

PROGRAM

Trio, Op. 101 ..... Brahms
Mrs. Bruno Steindel, Mrs. Charles Hagenow, Mr. Bruno Steindel

Vissi D'arte from "La Tosca" ..... Puccini
Ariette ..... Vidal
The Groves of Shiraz ..... Cadman
Spirit of Spring from "The Poet and the Dryad" ..... A. Cyril Graham
Mrs. Monica Graham Stults
Mrs. Theodora Sturkow-Ryder at the piano

Adagio ..... Haydn
Intermezzo ..... Beethoven
Tarantelle ..... Popper
Mr. Bruno Steindel
Mrs. Steindel at the piano

My Dear Soul ..... Sanderson
Sacrament ..... MacDermid
An die Musik ..... Schubert
Der Lenz ist da ..... Foerster
Mrs. Frederica Gerhardt Downing
Mrs. Katherine Howard Ward at the piano

Pastoral Variations ..... Mozart
Etude in C sharp minor ..... Chopin
Etude in A minor ("North Wind") ..... Chopin
Miss Jeannette Durno

CECIL FANNING AND H. B. TURPIN AT HOME

Cecil Fanning and H. B. Turpin have returned to their separate homes for four days, after their successes at the Maine Festival and in the East. While in New York Messrs. Fanning and Turpin had daily rehearsals for a week with Anna Case, of the Metropolitan Opera House, of an Irish sketch they wrote while abroad, and which will be given in the East a number of times during January. On the morning of October 10 Mr. Fanning, accompanied by Mr. Turpin, gave a recital at the home of Mrs. Riker, at Seabright, N. J., which was one of a course of concerts arranged by Mrs. R. W. Hawkesworth, Anna Case and Albert Spalding being the previous artists. On October 17 Fanning and Turpin start on an extensive tour, which will take them as far west as Denver, Colo., and will close December 18, when they will return to their homes for Christmas.

NORTHWESTERN UNIVERSITY SCHOOL OF MUSIC

The first pupils' concert of the season at Music Hall in Evanston was of a value and beauty to set a fine pace for the season, and it is doubtful indeed whether any offering of the winter will discount it.

Mr. Charles E. Lutton is a singer who is immensely popular in Evanston and that is for the good and sufficient reason that he has appeared there so many times and always with uniformity of success. Mr. Lutton, while possessing all the attributes of other successful young vocalists in the matter of voice, style and musicianship, has also an added value in the fact that he is a natural born comedian, and his singing of humorous songs long a special feature of each recital given by him is of surpassing degree of excellence.

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Knoxville, Tenn., Daily Sentinel:

"Summing up the recital, it may be justly called a most unique concert and the finest 'cello recital heard here in years."

On Tuesday evening he gave "On the Road to Mandalay" (Speaks), "Ballad of Little Billee" (Peel), and "Supposin'" (Trevelsa), with an unction that was irresistible and with an effect on the audience indiscribably potent.

His encores too were of the same ilk and one of them—a musical setting of a limerick about "Mary Ann" was uproariously funny both in the serio-comic tone given it by Mr. Lutton and in the "bang" and glissando furnished by Mr. Grant-Schaefer at the piano, these being ludicrously typical of the explosion and upward flight of Mary Ann which followed her use of coal oil in lighting her morning fires.

But quite aside from these comiques, Mr. Lutton proved himself a splendid singer. His "Confutatis Maledictus" from Verdi's "Requiem" was splendidly virile, the Sinding "Light" was exhilarating and "The Song of Saul" by Grant-Schaefer (inscribed to Mr. Lutton), was superb both in initial content and in presentation at this time.

The alternate artist was Miss Claire P. Livingston, a mezzo-soprano with superb dramatic style and a very good voice.

Her program was distinctly unhackneyed and, after the "Penelope ein Gewand wirkend" (Bruch), it comprised "Les Berceaux" (Faure), and "Love and Eternity" (Morgan), intensely emotional songs, given with great feeling, "Standchen" (Brahms) her very best offering, "Zueignung" (Strauss) well sung, "Three Birds," a really wonderful song by Cui, to most poetic text by Coppee, and sung with remarkable coloring, and "Come Dance the Jig," an extremely modern song by John A. Carpenter, which is by far the most attractive of his list yet heard by this writer.

Mr. G. A. Grant-Schaefer played the accompaniments—and that is equivalent to saying that they were superbly played.

♯♯♯

C. E. W.

Olitzka.—Mme. Rosa Olitzka will give her annual song recital Sunday afternoon, November 8, at The Studebaker under the management of F. Wight Neumann. This will be Mme. Olitzka's only appearance in Chicago this season, as she has been engaged as prima donna contralto for the opera season in Montreal and will also go on tour with the Montreal Opera Company, besides filling a large number of recital dates.

MUSIC TO COME

(Under this caption Music News will hereafter schedule all announcements received by Tuesday noon of each week.)

Friday, October 17

Orchestra Hall, 2:30, first afternoon concert, Chicago Symphony Orchestra.

Fisk Hall, Evanston, 8:15. Organ recital, John Doane, Jr.

Saturday, October 18

Columbia School Recital Hall, 3:00, program by Joseph Kitchin, Florence M. Granquist and Arthur Oglesbee.

Kimball Hall, 3:30. Concert by Mabel Woodworth, violinist, and Frederick Persson, pianist.

International College of Music, Auditorium Building, 3 o'clock. Reading by Miss Mary Cleary.

Orchestra Hall, 8:15. First evening concert Chicago Symphony Orchestra.

Sunday, October 19

Auditorium, 3:00, benefit German Hospital, Geraldine Farrar, Clarence Whitehill and Fritz Kreisler.

Orchestra Hall, 3:30, Maggie Teyte, song recital.

Whitney Opera House, 3:30, Sidney Silber, piano recital.

Thursday, October 23

Memorial Church of Christ, Oakwood boulevard, 8:15, concert. The Imperial quartet, and Mrs. William Lester, soprano.

Friday, October 24

Orchestra Hall, 2:15. Second concert by Chicago Symphony Orchestra.

Campbell Park Presbyterian Church, Leavitt street and Campbell Park, 8:15. Chicago Concert Trio.

Saturday, October 25

Orchestra Hall, 8:15. Chicago Symphony Orchestra.

Sunday, October 26

Studebaker Theater, 3:30, Clarence Whitehill in song recital.

Fine Arts Theater, 3:30. Piano recital, Jessie King.

Sunday, November 2

Fine Arts Theater, 3:30. Faculty concert, Walter Spry Music School.

Wednesday, November 26

The Auditorium, 8:15, opening of the Chicago Grand Opera season.

NIKE CLUB

The opening reception of the Nike Club in Chicago was given on October 6, the musical program being as follows:

Miss Edith Adelaide Kien ..... Pianist
Miss May L. Edwards ..... Vocalist
Miss Effie E. Murdock ..... Accompanist
Elegie ..... J. Massenet
L'Heure exquise ..... Hahn
Miss Edwards
Etude in D flat ..... Liszt
Miss Kien
Villanelle ..... Dell'Acqua
Miss Edwards
Etude in C sharp minor ..... Chopin
Concert Waltz ..... Hubbard Harris
Miss Kien
Mighty Lak' a Rose ..... Nevin
In a Garden ..... Cadman
A Perfect Day ..... Carrie Jacobs Bond
Miss Edwards

♯♯♯

STEIN STUDIOS

Miss Ruth Dahley, contralto, and Mr. William F. Krimel, baritone, students of Karl Buren Stein, gave a vocal recital before the Forum in the Auditorium Hotel last Sunday p. m., October 12. Both the singers sang with splendid vocal poise and expression. They presented songs by Sanderson, Wilson and Ball and closed with a delightfully rendered duet by Campana. Mr. Stein announced the numbers very satisfactorily and played the accompaniments with taste and skill.

♯♯♯

SIDNEY SILBER'S PROGRAM

Mr. Sidney Silber, pianist, will make his Chicago debut on next Sunday afternoon (October 19) at the Howard Theater (Whitney Opera House) in the following unusual and very attractive program.

Chaconne ..... Bach-Busoni
Sonata Tragica, G minor, Op. 45 ..... MacDowell
Largo maestoso—Allegro risoluto
Molto allegro, vivace
Largo con Maesta
Allegro eroica
Barcarolle, Op. 60
Nocturne, D flat, Op. 27, No. 2
Waltz, A flat, Op. 42
Scherzo, B minor, Op. 20, No. 1
..... Chopin
Praeludium, A flat, Op. 56, No. 1 ..... Hugo Kaun
Scherzo E flat, Op. 11, No. 2 ..... Alexander MacFadyn
(Dedicated to Mr. Silber.)
Eine Liebesnovelle, Op. 6 ..... Erich J. Wolff
Love's Awakening (Spring)
Love's Consummation (Summer)
The Death of Love (Autumn)
Tintements de Clochettes ..... Raoul Pugno
Caprice Espagnol, Op. 37 ..... Moritz Moszkowski

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Editor
LESTER S. BUTLER

THE VARIABLE CHARGE FOR LESSONS

An interesting topic to musicians, teachers in particular, is being discussed here by thoughtful people, and that is the equity of the variable price charged to different pupils for the same amount of time.

Some assert that a difference in the charge to conform to the pocketbook of the student is at least sentimentally just, if not business-like; others say that it seems to put the teachers' instruction on a "bargain counter" basis, or like a net whose meshes are so fine as to catch all comers.

The question is an important one, and is closely related to that of "missed lessons," which the Musical Forum of Worcester, Mass., voted to charge for; and the "Etude," promoted a strong campaign in favor of teachers doing so throughout the country.

At first view, it would appear the fairer way to have one price for all, and, when this price seemed greater than a desirable pupil could afford, make a difference in the time allotted him, arrange a class-schedule, or even accept fewer recitations in the week or month. These ways would accommodate the finances of all, and without disturbing the charge for the regular lesson time. It might also put the music teaching profession on a less unstable basis, and prevent hidden methods of competition quite worthy the acumen of "Stealthy Steve."

♫ ♫ ♫

At the New England Conservatory

The New England's Conservatory's season of recitals and concerts began on October 4 with a recital by pianists and singers in Recital Hall. The program included numbers from Chopin, Scarlatti-Godowsky, Henselt, Brahms, MacDowell, Schuett and Strauss, presented by G. Calvin Ringgenberg, Samuel Goldberg, Dorothy Cook, Viva Richardson, Gladys Zimmerman and Isabelle Wilson.

Ramon Blanchart, baritone of the Boston Opera Company, and member of the New England Conservatory faculty, is planning a concert tour of the middle west next spring. Mr. Blanchart now makes his home in Brookline, Mass.

Alfred De Voto of the faculty, member of the Boston Music Commission, has been actively interested in the Verdi celebration planned by the Italian societies of Boston for Columbus Day, October 12. For a Pan-American meeting in Faneuil Hall on the same date, to emphasize the idea of an intercontinental holiday, David Sequeira, pianist, also of the New England Conservatory faculty, has been asked to play some of his own compositions. Mr. Sequeira, a native of Nicaragua, was graduated from the Conservatory in 1904-06, and shortly thereafter made instructor in pianoforte, sight playing and Spanish.

Miss Bertha Draper King, teacher of dancing at the New England Conservatory, has returned from three months' study of the latest developments of dancing abroad. In Paris she paid special attention to the much discussed American dances in the form in which they have won recognition in the best European society. She also had a month at the Jacques Dalcroze College of Eurhythmics at Dresden-Hellerau.

Henry Albert Lang, composer, of Philadelphia, has been awarded by a committee in charge of the contest inaugurated last spring by the Sinfonia, Phi Mu Alpha, musical fraternity of America with a prize of $100 and a gold medallion for the best piece of string quartet music submitted in competition. The contest was limited to men musicians. The judges were Dr. Hugh A. Clarke, professor of music at the University of Pennsylvania; Arthur Foote, the well-known Boston composer, and Arthur Shepherd of the faculty of the New England Conservatory of Music, recently winner of the National Federation prize with his "City in the Sea."

Mr. Lang was born at New Orleans in 1854. He was educated in Germany and for several years was on concert tours with Strakosch, Emile Sauret, Rosa Papier, Hausmann, Natchez and other artists. Since 1890 he has lived in the United States. A sonata of his for pianoforte has been premiated at a Hamburg competition, and two years ago he won first prize in the chamber music competition instituted by the National Federation of Music clubs. Among his other works are two symphonies and two suites for orchestra, a violin concerto and a cycle of four symphonic poems.

The Sinfonia fraternity, the oldest of music school Greek letter societies, was organized at the New England Conservatory of Music by O. H. Mills, now bursar of the school. It has chapters at many American conservatories and universities which include music departments.

♫ ♫ ♫

Boston Teacher's Pupils Heard in Saco, Maine

Louis Scholk, baritone and teacher, with studios in Steinert Hall, will make bi-monthly trips to Saco, Me., where he has a fine class of pupils, who began study with him during his stay at his summer home this year.

Mr. Scholk's pupils gave a program of songs in Saco City Hall, September 10, which presented many modern composers and the Elizabeth Seidel, Mary Blake, Roy Hutchins, Ruby McClintock, Louise Harfard, Harold Moulton, Sarah McCarthy, Elroy Harford, Marcia Hill, with Alma Cooper at the piano.

♫ ♫ ♫

Faelten School Recitals

A recital was given by the pupils of the Carl Faelten Pianoforte School, Saturday afternoon, October 11, in Huntington Chambers Hall. The composers played were Donizetti, Zucher, Krogmann, W. S. Smith, Beethoven, Mrs. H. H. A. Beach, Mozart and others.

The ensemble was Lois Hannaford, Mildred Gates, Eva Lee, Edith Clement, Florence Fleming, Zayma Galvin, Emma Crone, Fannie Brodrick. Others who took part were Ruth Eyre Davies, Kenneth Beardsley, Lewis Harlow, Alberta Avonelle Sanford, Helen Genevieve Tracy, Maxine A. Buck. The next recital will be Thursday night October 23, at 8 o'clock.

♫ ♫ ♫

At Symphony Hall

Jan Kubelik, the Bohemian violinist, opened this season's series of Sunday afternoon concerts in Symphony Hall October 12. He played Saint-Saens' Concerto in B

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minor, the famous "Chaconne" of Bach, Wieniawski's "Legends," "Mazurka" and "Carnival Russe;" a "Caprice" by Paganini, and "Scene de la Czardas," by Hubay. George Falkenstein was the accompanist.

Melba gives the second concert of the series on Sunday afternoon, October 19. She will be assisted by Edmund Burke, baritone; Marcel Moyse, flutist, and Gabriel Lapierre, accompanist. Mme. Melba will sing the mad scene from "Lucia;" an aria, "Depuis le Jour," from Charpentier's opera "Louise;" a song, "Magdalen at Michael's Gate," by Liza Lehmann, and two pieces by Puccini and Lalo.

Geraldine Farrar comes to Symphony Hall Tuesday afternoon, October 28, for a song recital. The program calls for some twenty-four songs from the compositions of German, Russian, French, Norwegian and American composers.

Paderewski is just starting on an American tour, under the direction of C. A. Ellis. He comes to Symphony Hall for a recital Friday afternoon, November 7, his first appearance in this city in four years.

The program for the opening concert of the Boston Symphony Orchestra Friday afternoon, October 10, was Beethoven's "Seventh Symphony," Brahms' "Tragic Overture," Liszt's "Les Preludes" and Wagner's overture to "The Flying Dutchman."

♮ ♮ ♮

Kneisel Quartet

This season's series of Tuesday evening concerts by the Kneisel Quartet open in Steinert Hall, November 4, at 8 o'clock. The dates for the other concerts are December 2, January 6 and March 17. The sale of subscription seats opens October 22 and single seats October 8. L. S. B.

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An Evening at Faelten School

From a beginning twenty years ago, the Faelten Piano School stands unqiue in the country's musical development as probably being the largest school devoted exclusively to the teaching of pianoforte. The institution, which now numbers approximately 800 students—and "never of a finer quality than this season," as Mr. Carl Faelten reports—is domiciled in Huntington Chambers, near Copley Square and occupies some sixteen rooms; also having at its disposal an excellent hall for concert purposes and a smaller hall for lectures and Mr. Faelten's Wednesday morning class in interpretation.

Of a Thursday evening, your correspondent visited the school and found himself present at an informal reception and dancing party, two matters that do not appeal to him, unless it be a third one, a matter of refreshments! Evidently from the abundance of activity, the young people were having much pleasure in their dancing, and while they were thus engaged, there was plenty of opportunity to revive memories of the past with Mr. Carl Faelten. This fine musician is older in appearance but retains all the fire and vigor that characterized him twenty years ago. He plays as well as ever, although he has given up concertizing. The repertory he plays at the school for his class in interpretation is marked by catholicity, although (as he says), Beethoven still remains his warhorse.

His visit to the Pacific Coast last summer was enlivened by one most pleasant experience. The Gamut Club of Los Angeles, which is composed of New England Conservatory students residing in Southern California, invited him for the sake of old times to give a piano recital before the club. Music News has already reported the success of that recital.

The faculty of the Faelten Piano School numbers fifteen, which seems almost inadequate for the large number of students. But the class system makes possible what would be impossible in private lesson-giving. The school has no endowment and wishes none. Also there are no scholarships. Mr. Faelten believes that scholarships should be endowed with the understanding that the student be privileged to study in the school of his own election. This is broad-minded and should be heeded both by those who endow scholarships and also by those schools that offer the same as extra inducements.

Refreshments having been served and the dancing party no longer being a special attraction, your correspondent withdrew with a promise of returning to some musical function in the near future. S. H. L.

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Music at the Church of the Advent

That the Church of the Advent, Boston, has a reputation for good music will hardly be disputed. Located but a few minutes' walk from the heart of the city and close to the Esplanade (a narrow park skirting the bank of the Charles River for two or more miles), the building is spacious without being grand and fairly adorned without being ornate. Accoustically, the edifice is resonant and music loses nothing in the way of brilliancy. While the organ is not large, its mellow and substantial tones are sufficiently ample, and it can very rightly be called a superior church instrument.

The organist and choirmaster is Mr. A. W. Snow, a musician, whose playing is attractive and fully in keeping with all churchly traditions. He does not pose as a concert performer, although fully competent to appear as such if that were his purpose. Never does he play the organ in an obtrusive manner and, in accompanying, good taste and sound judgment forbid any obscuring of the voices of the choir. Among its many qualities, this choir is able to sing effectively A Cappella. Choral Evensong invariably is sung without accompaniment. And in figured music, when an unaccompanied manner is designed, there is no uneasiness respecting change of pitch or of rhythmic uncertainty. Singing A Cappella under such circumstances is always a delight in the sanctuary.

While there is no choir school in connection with the Church of the Advent, nevertheless, results that are little short or marvelous are produced by only three rehearsals per week, and these musical results are obtained without ulterior objects such as choir camps, silver crosses and medals. Probably the secret lies very largely in the choirmaster. If one will eavesdrop during a rehearsal, it will be noticed that Mr. Snow does

Sidney Silber

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Tickets: One Dollar, Seventy-five and Fifty Cents

Mason & Hamlin Piano

Bispham In Cincinnati

The following is an Editorial from the Cincinnati Times Star—

THE POPULARIZATION OF DAVID BISPHAM

When Mme. Schumann-Heink essayed comic opera a few years ago, she regarded the departure at a "lark" or vacation from the heavier demands of classical music. Doubtless Mr. David Bispham, who is at B. F. Keith's theater this week, regards in the same manner his appearance in vaudeville. There is apparently no diminution in the great baritone's art. He still sings selections from grand opera with the almost superlative virtuosity of the experienced vocalist and with the instinct of the born actor. And with Mr. Bispham the more popular airs are interpreted as with a new life and in golden tones.

Vaudeville has claimed distinguished artists. Within the past few seasons Bertha Kalisch and Ethel Barrymore have wandered from the exactions of the legitimate into the paths of vaudeville dalliance. But Mr. Bispham's advent means something more. In the first place he is reaching a class of people to whom his art was a matter of hearsay, and, in view of Mr. Bispham's temperament, he must regard such acquaintance as a mutual pleasure. Furthermore, his art becomes more accessible to those who have admired him, but have failed because of financial considerations to indulge their appreciation in any proportion to their desire.

Vaudeville has long been excoriated for its sins. But it seems also to have something to do with the general uplift. There is a positive debt of gratitude from both the artist and his hearers to vaudeville managers for this delightful "popularization" of David Bispham.

Mr. Bispham spends the next four weeks in Providence, Buffalo and Toronto, after which he will begin rehearsals of "The Jolly Peasant," in which he is soon to appear.

not waste energy in vain correcting of conduct, but each moment of the hour is utilized in the proper rendition and study of music. The boys seem to be quite of the same spirit as other choir boys, and yet there is a difference. They are not only obedient, but enthusiastic. No time is frittered away on vocal gymnastics, but all the rehearsal hour is devoted to the practice of music. The services at the Advent require a superabundance of music and always of the highest type. High Mass is sung every Sunday, and the music includes the Kyrie, Credo, Sanctus, Benedictus, Agnus Dei, Gloria in Excelsis, Introit, Anthem and Hymns. Each Sunday a different mass is sung. Because of the consistent avoidance of repetition much new music is learned in the course of the season. The ritual and the intoning of the service are very impressive and beautiful. Gregorian music is used for Introit and Psalter, but not for other portions of the services except during penitential seasons when Plain Chant is sung.

The choir is comparatively small but the parts are well balanced, even the alto part being clearly in evidence.

An average Sunday was within the octave of St. Michael and All Angels. The Mass for the day was Parker's very beautiful and nowise commonplace service in B flat. It was sung in a manner that occasioned no ground for criticism. And very solemn and impressive was Cruikshank's "And There Was War in Heaven," a work that is not usual, but one that is worthy. The evening Canticles were by Gadsby, elaborate and very florid; the anthem was Rheinberger's "And He Shall Give His Angels Charge Over Thee." Music of this type arouses devotion and acts of worship and excludes all feeling of sensuous entertainment; it harmonizes with the solemn ritual and pervades the whole building very much like the clouds of incense ascending from the altar. Large congregations attend the Church of the Advent and all the people seem actuated by the spirit of reverential worship.

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Personalities

At the Arlington Street Church (Mr. Benjamin Whelpley, organist), there is a select chorus of men's voices. During the season there will be special choir music and organ recitals.

Mr. W. Lynwood Farnham, formerly of Montreal, is the newly appointed organist and choirmaster at the Church of the Emanuel, Newbury street. Mr. Farnham not long since gave a most successful recital on the Wolsey organ at Yale University. During the winter he plans recitals at the church and these will receive due attention.

Mr. Ernest Mitchell is the organist and choirmaster at Trinity. He studied with Widor during the past summer. Beginning in October, a short recital is given after Evensong. On the first Sunday of this month, the number was Widor's "Symphony, No. 111," its four movements being very effectively played on the large instrument. The gallery organ at Trinity is about 150 feet from the chancel organ. When played simultaneously, the building is filled with sound, although at the console several seconds elapse before the tones come to the hearing of the organist. Mr. Mitchell, who is one of the youngest organists in Boston, already stands in the first rank.

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Clough-Leighter — Magnificent and Nunc Dimittis, in G

The first of these two choral numbers opens free and bold with voice parts woven as a web, having orchestral continuity and color. The shifting mood of exaltation is touched with reverence befitting "and holy is His name." The spontaneity of the composer's gifts continues to the close of the first part, and there is produced a work of genius that is largely in modern spirit. The word "scattered" evidently was the source of inspiration for the second section; the passages built on this word have dramatic intensity with more involved, although lucid, harmonization. Having reached a climax, the surgings of the work now break with decreasing force by use of chromatic retardations until clearer motion is found on the words "and the rich," aptly portraying their "emptiness." Again the music presses forward in broad fashion to a climax on "and his seed forever," although no overwhelming climax is achieved until the closing amen. The text has received a masterly setting, evidencing the composer's inspiration and fertility of musical attainments.

The opening motive of the Nunc Dimittis lends itself to strong development, hence it is not surprising that so pregnant a theme should have produced a composition quite the peer of the magnificat. The devotional beginning rises higher and higher into the realm of ecstasy.

S. HARRISON LOVEWELL.

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HERMAN DEVRIES

Mr. and Mrs. Herman Devries will give in the near future as in previous years, recitals in the Fine Arts Theater and opera performances in Studebaker Theater with their students.

Among those who will appear are: The Mesdames Hazel Eden Mudge, Ella O'Neil Corrigan, Marie Yahr, E. Swigert, P. Lochner, George Harris, L. Cook, Blessing Martin, Everett Brown, Midred Hansen Hostedter, A. Boyce, de Pierrefen Smale. The Misses Pratt, Ruth Coffin, Martha Thomas, Emily Wilkinson, Beatrice Hartman, Anita Chapman, May Edwards, Harriett Stuart, Evalyn Ffrench, Hortense Brunswick, M. M. McLee, E. McAdoo, Edna Williams, Kate Carrol, Ada Morris.

Messrs. Arthur A. Kanberg, P. J. Mathews, Charles Rouse, Harry Thomson, John Filipek, P. Liska, Dr. M. Wylie, Dr. A. A. Shere, Montgomery White.

Some of these students will also appear at the Arche Club and the North Shore Woman's Club, where Mr. Devries has been engaged to give lectures and recitals.

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MacLeish.—Miss Lillian MacLeish, soprano, has just resumed teaching at Association House, Chicago, where she is in charge of the vocal department. Miss MacLeish is becoming extensively known in her specialty, Scotch songs.

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Madrigal Club.—The Chicago Madrigal Club, D. A. Clippinger director. will give a concert at the State Normal University, Normal, Ill., October 17. The club will travel in a special car furnished by the Chicago and Alton Railroad.

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Churches

SAINT PETER'S

Mr. Herbert E. Hyde, the organist and choirmaster of St. Peter's Episcopal Church, Belmont avenue near Broadway (Evanston avenue), has prepared for his October "Festival Service" on next Sunday evening, October 19, a program of unusual interest.

The anthems selected for the occasion are Beethoven's "Hallelujah Chorus" from the "Mount of Olives," West's "The Woods and Every Sweet Smelling Tree," and "God That Madest Earth and Heaven" by Naylor. The service numbers consist of a "Magnificat" and "Nunc Dimittis" of Mr. Hyde's own composition, which were sung at the twenty-fifth anniversary service of St. Peter's. The service will be brought to a close by Lutkin's beautiful "Farewell Anthem." after which Mr. Hyde will give a short organ recital. The compositions are appended:

Praeludium (Sonate No. 14) ..... Rheinberger
Intermezzo (Fantasia Sonata) ..... Hyde
Elfs ..... Bonnet
Caprice Heroique ..... Bonnet

ST. ANDREW'S CHURCH

St. Andrews, almost destroyed by fire a year ago, has risen Phoenix-like and is today resplendent in new decorations, new lighting and, best of all, with a brand new and very good organ.

This is played by Mrs. C. H. Zimmerman very effectively, her fine musical training and abounding good taste making her work of much more than the ordinary value.

Not much opportunity is given at St. Andrews for solo organ playing, but the hymns were played with an unusual crispness and body, while the accompaniments throughout on last Sunday evening were of admirable quality.

The choir, a small but well selected body of men and boys, sang service numbers by Floria with great sincerity and musical value, and in the offertory displayed solid tone and musical intelligence in good degree, the number being a fine old anthem by Barnby, "He Shall Give His Angels Charge."

The choir is under the direction of Mr. Will Schaubel, and that he and Mrs. Zimmerman work in full accord and that the result of their work is of good quality, was shown conclusively on Sunday evening.

C. E. W.

A DUDLEY BUCK PROGRAM

The California Avenue Congregational Church Choir, under direction of Milon R. Harris, will on next Sunday evening give their annual memorial musical service to Dudley Buck, who died on October 6, 1909.

The program is as follows:

Prelude, organ—
"Noel"
"Sunshine and Shadow"
"Triumphal March"
Anthem, "Sing Allelujah Forth"
Solo, "My Redeemer and My Lord"
Offertory, "At Evening"
Anthem, "Brightest and Best"
Remarks, "The Te Deum," the pastor
"Festival Te Deum" in E flat
Postlude, "Overture to William Tell" (Transcription)

The choir of fifty voices will be assisted by Myrtle E. Mattison, organist; Ruby Saaf, soprano; Charles Schelter, tenor, and Charles Alden, baritone.

MUSICAL SERVICE AT ST. JAMES' CHURCH

Sunday, October 19, at 4 o'clock in the afternoon the monthly festival service by the choir will be sung in St. James' Episcopal Church, Cass and Huron streets. The choral numbers include the Parker anthem, "The Lord Is My Light," and Dudley Buck's setting of "Rock of Ages." At this service will also be sung an orison hymn by the organist and choirmaster, John W. Norton.

The soloist for this occasion is to be Mr. Robert R. Birch, an organist of prominence in Chicago. His numbers are as follows: First movement of the First Sonata by Guilmant, "Fiat Lux" (Dubois); Mendelssohn's "Spring Song," and the Toccata and Fuge in D minor of Bach.

LEMUEL W. KILBY

Two sample programs given by Lemuel W. Kilby, show the great range and variety of his repertoire:

I.

Love Leads to Battle ..... Buononcini
Page's Song ..... Mendelssohn
Enticement ..... Ruckauf
Monotone ..... Cornelius
Thine Eyes So Blue and Tender ..... Lassen
Creation's Hymn ..... Beethoven
I Am Thy Harp ..... Woodman
Uncle Rome ..... Homer
A Little Dutch Garden ..... Loomis
Yesterday and Today ..... Spross
The Wind Speaks ..... Grant-Schaefer
The Eagle ..... Grant-Schaefer
False Phyllis ..... Old English
Long Ago in Egypt ..... Lehmann
Tommy Lad ..... Margetson
Pleading ..... Elgar
Sweet and Twenty ..... Beck-Slinn
The Road ..... Armstrong

II.

"O Richard, O mon Roi" ..... Gretry
(Richard Coeur de Lion)
Si mes Vers ..... Hahn
L'Heure exquise ..... Hahn
Che pena a che dolor ..... Tuscan Folk Songs
Questa e la sera ..... Tuscan Folk Songs
"Ah! Pescator" ..... Ponchielli
(La Gioconda)
Der Wanderer ..... Schubert
Minnelied ..... Brahms
Vergebliches Staendchen ..... Brahms
Abendstern ..... Wagner
(Tannhauser)
Widmung ..... Schumann
Die beiden Grenadiere ..... Schumann
African Love Song ..... Nevin
I Know a Hill ..... Whelpley
Banjo Song ..... Homer
Stone-Cracker John ..... Coates
Arietta ..... Cyril Scott
My Captain ..... Cyril Scott

Wilford.—Mr. J. E. Wilford was pianist at a musicale given at the residence of Mrs. Ray, 637 North Euclid avenue, Oak Park, last week. His success was a distinctly fine one. Others on the program were Mrs. McCarthy and Mr. Farrar, vocalists, and Miss Thurston, harp.

J. E. Wilford
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SOME NEW YORK COMMENT

By J. S. VAN CLEAVE

New York is awake. All the churches are open and their choirs and quartets are singing more or less well, usually more and not less, for New York choirs, whether chorus or quartet, are excellent. Why should they not be so? New York has more than five million people in its civic limits, and more than half, yes, nearly two-thirds are skimmed, as well as skummed, from the whole civilized world. True, we are congested and driven to semi-madness at times with the awful influx of the cheaper Europeans, but besides these there is a wonderful percentage of the best elements of Europe as well. This better element of trans-Atlantic life is, I think, larger among musicians than in any other class, for the simple reason that for a quarter of a century the great virtuosos of Europe have been in the habit of touring our country, and each season brings us a still larger army of invading artists. Of these the most brilliant usually run back home as soon as their checks have been properly cashed, or accredited to European banks, and rest and study in the quiet and reposeful beauty of their own older countries. This I can hardly wonder at or blame. Do not many of our "Creme de la creme" denationalize themselves by living in Europe and spending the surpluses of American wealth there? But the second best of Europe, which is wonderfully good, comes and stays. In the organ world, New York has just added two admirable English organists to her forces, viz., Dr. Noble, who is a newcomer, I believe, and Dr. Richardson, who is new in New York, but has lived in America some years previously.

There are also many excellent pianists who come to cast in their lot with us. I do not believe they are necessarily the most valuable teachers, especially for our American youth. The recent remarks of Xaver Scharwenka upon our conservatories which came floating over seas to us, was both partly true and partly not true. Of course, the way in which he added a financial whip-cracker, "Let the American pupils come over to Europe," gave a very pretty tinge of the despised American commercialism to the dear brother Scharwenka's pronouncement. America has graft enough in it, God knows, but the United States of North America did not invent graft.

A Fine Church Service

One of the most edifying and interesting services which I have attended lately was at the Collegiate Church at Fifth avenue and Forty-eighth street. Here the organist is Mr. Frederick Schlieder, the soprano Mrs. Zimmerman, the contralto Mrs. Stein-Bailey, both of whom made successful appearances at the May festivals at Cincinnati. The tenor is Dr. Jackson, and the bass Mr. Edouard Jahn.

Of the singing is is only necessary to say that it was a worthy piece of art-work to offer to the Heavenly Father.

The organ, which is a remodeled Hutchins, is a wonderful instrument. Its quality is pure and appealing, and its range is wide.

The organ is arranged with the great, choir and swell behind the pulpit, then there is an exact duplicate of these in the rear of the church, while high in the vault there is an echo organ of an ethereal sweetness. There is a carrillon which gave at the close of the service such a silvery peal that it sounded like a true heavenly benediction.

Church of the Pilgrims

Another performance which interested me of late was an evening musical service at the famous Church of the Pilgrims in Brooklyn, where Mr. Cornell is organist and choirmaster. Here, with an augmented chorus and with four well known soloists, the "Stabat Mater" of Rossini was performed most admirably. The singers were Miss Anna Case of the Metropolitan opera, Mrs. Vandevere-Green, Mr. Lambert Murphy of the Metropolitan, and Mr. Clifford Carnes. I must pay an especial compliment to the organist. His delivery of the accompaniment was one of the finest, most discreet, most sympathetic bits of work I ever heard. Usually the organ, great as it is among instruments, does lumber around and flounder whenever it replaces an orchestra, but Mr. Cornell not only chose his stops for tone color and loudness with judgment, but cut out his phrasing and musical articulation so neatly and so quietly, that one felt as if he were looking into the very heart of the musical structure.

Much as I love the organ, I have been so long and so deeply steeped in the peculiar beauties of the piano, and especially of the orchestra and string quartet, that the ineradicable limitation of the organ as to accent has always seemed a most serious matter. Not only has seemed, but does seem so. The idea advanced by an eminent organist in conversation with me, viz., to secure the effect of accent by prolonging the first tone of the phrase is essentially vicious. This device does not make the opening tone of a phrase louder, and louder is what accent means, but it twists the rhythm disagreeably.

The only thing to do is to avoid music upon the organ which needs vigor and frequency of accent. True, at long intervals, of time, and in short heavy chords the organ, can accent most effectively. However, its supreme efficiency is in sustaining interlinked phrases, in maintaining inner voices, or solid basses, and in emotional tone color with a range of dynamic degrees not approached by any other instrument of music. While listening again to Rossini's "Mezzo Serio" presentation of that tender, pathetic mediaeval hymn, the "Stabat Mater," (Rossini himself said that

he intended it to be mezzo serio), I was once more reminded of the old argument as to what constitutes sacred music. This battle has been raging with special vehemence since the publication of the "Motu Proprio" letter of Pius the Tenth, ruling out all but Gregorian music from the Roman Catholic service. There are parts of Rossini's music which do sound antique, severe, even solemn; witness the "Quando Corpus," but even here he can not hold out in a solemn mood, for it soon lightens up. There is a vast deal of most ravishingly sweet tender melody, not at all out of keeping with the general mood of the poem, but, he can scarce ever get into a major key, and into a brisk movement but the lilt of the lightest sort of comic opera blossoms forth gaily. And yet, when all is said against this work, that German intellect can suggest or our protestant idea of worshp demand. we must never forget that Latin peoples, such as the Spanish, the Italians, and the French have more excitability of feeling than the Gothic peoples, and that they have little of that reserve which the English and all descended from the English have in their blood.

To them there is nothing inappropriate in praying and weeping and repenting in public, and this work was composed by Rossini for one of his friends who was a Spanish Ecclesiastic.

And the other thing we must remember is that very few of our thousands of serious and intellectual musicians can really make a tune. One of the best tests of any music is, can you whistle or hum any part of it after listening? True this is the chief trait of the flash song, which is the thistle and burdock of music, but it is a merit just the same. Music which does not catch the ear, touch the heart, and lodge in the memory has little probability of long life.

Melodies there are in the world which doubtless came down through the ancient Christian Church from the Hebrews, and through them from the Egyptians, and whence they derive them no one knows.

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Some Ancient History

The Brooklyn Eagle contained lately two immense pages filled with the announcements of musicians and music teachers of such a bewildering variety that it made one's head ache. As a pleasant accompaniment to this vast regiment of artistic advertisers the Eagle gave an extended history of Brooklyn's musical achievements. Among these I culled a few anecdotes which interested me and perhaps are worth repeating. Previous to 1855 the hymnbooks had no music printed with the words, but then the organist at Plymouth Church, the renowned John Zundel at the instance of Mr. Beecher, issued his "Temple Melodies." Four years later was issued the famous "Plymouth Collection" in which the most commendable catholicity of taste was displayed. The hymns were chosen from religious poets of all imaginable shades of belief. The organ in Plymouth church when installed in 1866 by E. and G. G. Hook of Boston was then the largest organ in America. On the 32-foot double, open C pedal pipe is an inscription, "Henry Ward Beecher crawled through this pipe."

Marie Sidenius Zendt

Soprano

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Marie Sidenius Zendt, possesses a lyric soprano voice of beautiful quality, unusual range and power; combined with this is an ability along interpretative lines, notably in that of Oratorio and Opera, and a charming personality, which are the strongest factors in her success.

In the short time Mrs. Zendt has been before the public she has demonstrated in her many engagements that she is one of the few singers in the middle west who can adapt her work to the requirements demanded of the concert artist with the surety, not only of success, but of a greater achievement, which distinguishes the artist from the ordinary singer.

In the important appearances which Mrs. Zendt has made in the last two seasons she has given sufficient guarantee of her caliber as an artist, and this has placed her in the prominent position she now occupies.

NEW YORK GOSSIP

Assuredly the New York season is late this year as regards the musicians. However, during the last fortnight each day has marked the arrival of some light on the musical horizon.

Among the more recent landings are those of Maggie Teyte and Mr. Ignace Paderewski, William Hinshaw of the Metropolitan Opera Company is again in town and occupying his luxurious apartment at the Hotel Ansonia. Other opera stars of the first magnitude, Destinn, Scotti and Caruso, will arrive in a fortnight on the Kaiser Wilhelm der Grosse.

Miss Julia Waixel, a well known New York accompanist, returned home after a sojourn abroad, reporting a delightful and profitable summer. During her vacation, however, Miss Waixel, true American that she is, was not idle, and acquired perfection in a number of new French and Neapolitan songs. During her voyage Miss Waixel was responsible for a most delightful concert in which she was assisted by Miss Virginia Clark, the very charming daughter of Charles W. Clark.

Shortly before sailing on the steamship St. Louis, Miss Waixel attended the premiere of "The Jewels of the Madonna" in Paris.

"Speaking of opera," said Miss Waixel, "the highly superior productions are given in America. The larger salaries paid here naturally give us the greatest artists. Here we have better houses and better stage settings. However, every little hamlet, practically, abroad has its own little company which naturally gives ambitious singers more opportunity to appear. It is hoped that such may be the case here at a not too far distant time," she finished.

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As to the Century Company

Headlines of the New York Sun of October 8 amazed one at the wonderful performance of "Lohengrin" given by the Century Opera Company the previous evening, but the story reads in part:

There was a time when "Lohengrin" was the most popular opera in all the world, but that time seems to have passed. It by no means improbable that if the work could be given today with a new Jean de Reszke as the Knight of the Grail and a new Emma Eames or Melba as Elsa the old favor might be restored.

Since no really great impersonators of the characters in this old opera are in sight it would be foolish to expect suddenly to discover them in a company singing opera at low prices as workers, in a new and entirely praiseworthy experiment. It will be gathered from these prefatory comments that the performance of "Lohengrin" in English at the Century Opera House last evening was not the most satisfactory feature of the still young season.

It ought to be said at once that the weakest brothers and sisters in the representation were not the principals, for all of these disclosed certain valuable merits to offset their shortcomings. And since it was the chorus which wandered almost helplessly in a wilderness in the first act, we may justifiably hope that before the end of the week the chorus singers will do much better.

At any rate the almost chaotic muddle which preceded the entrance of Lohengrin served to prove that Mr. Szendrei, the conductor, knew how to save such a situation. His readiness and mastery of routine were most commendable. In the prayer the chorus did something toward redeeming itself; but this passage is almost as plain sailing as some of Verdi's earlier ones.

The most pronounced shortcomings in the entire representation was the lack of intelligent and significant action. Miss Ewell's Elsa rose above the general

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level in this respect, for it had purpose in pose, gesture and facial expression. She sang her music fairly well. The most enjoyable singing was that of Morgan Kingston as Lohengrin, and the merits were those of the beautiful voice itself.

Mr. Szendrel conducted the opera with generally good judgment. The tempi in much of the first act were very slow, but perhaps the requirements of the moment may have been answerable for this. A stumbling horse should not be driven too fast.

In spite of its defect last evening's performance must have given pleasure to many persons who do not hear "Lohengrin" quite as often as habitual operagoers.

♮ ♮ ♮

"The Lost Vocal Art," from the pen of W. Warren Shaw, and the introduction of which book was written by David Bispham, will be off the press November 1. (J. B. Lippincott, publishers.)

In this work Mr. Shaw has pointed out that the psychological principle was the vital principle of the old established school of vocal art, but in that time (sixteenth century) was not explained, and the physical efforts following the mental was the old way.

The book has received the endorsement of George Trumbell Todd of Yale University, and that of Dr. P. M. Marafonti, Bonci's and Caruso's physician.

♮ ♮ ♮

Miss Florence Austin, a product of the successful Ovide Musin school, will appear in a violin recital Sunday afternoon, October 26, at Aeolian Hall. Miss Austin is also booked to appear in Montreal this season.

Miss Florence Hinkle, the prominent New York soprano, will sing a recital at Aeolian Hall Sunday evening, October 26.

F. B.

♯ ♯ ♯

EDITH LUCILE ROBBINS

Miss Edith Lucile Robbins, recently added to the faculty of the University School of Music, Lincoln, Neb., has just returned from study in Europe. The following notices are typical of many which Miss Robbins has received:

Edith Lucile Robbins of Lincoln, Neb., who has been studying here for the past three years with George Fergusson, is the possessor of a sweet, pure soprano voice and a technical proficiency that bespeaks her admirable training. I recently heard the artist sing "Summer," by Chaminade, "The Norwegian Echo Song," by Thrane, and the aria, "Hear Ye, Israel," from "Elijah." A noteworthy feature of Miss Robbins' singing is her trill, which is remarkably quick and brilliant. She reveals intelligence and feeling in her interpretation and seems fitted particularly for oratorio work. She is also well equipped for concert singing and her repertory includes a large number of arias and songs.—Berlin Correspondent, Musical Courier.

Miss Robbins is unusually well prepared for work on the concert and oratorio stage. She has a clear, high soprano voice of great purity and flexibility. To her practical experience acquired in pedagogical work in America she has added the broader outlook gained by an intelligent assimiliation of the vocal principles characterizing the Fergusson "school," and goes back admirably equipped to do effective work in the parallel lines of teaching and concertizing, between which she means to divide her time.—Berlin Correspondent, Musical Leader.—(Advertisement.)

♯ ♯ ♯

Joint Club Meeting.—A joint meeting of the Amateur Musical Club and the Lake View Musical Society will take place in the Studebaker Theater on Monday, October 20, at 2:30. Those taking part in the program will be Mr. and Mrs. Bruno Steindel, Jeannette Durno, Frederica Gerhardt Downing, Monica Graham Stults, Mrs. Ina Hagenow, Katherine Howard Ward, and Theodora Sturkow Ryder.

People & Events

CECIL FANNING

Cecil Fanning, after a very successful year abroad is touring America again this season.

Mr. H. B. Turpin is, as usual, his very effective accompanist.

CECIL FANNING and H. B. TURPIN

SPALDING TO PLAY WITH SILOTI IN ST. PETERSBURG

According to the by-laws of the Siloti Symphony Orchestra of St. Petersburg, only two artists of each solo instrument can be engaged for one season. Albert Spalding is one of the two violin soloists booked to appear with the orchestra this winter. He is announced for December 28, and in order to fill the engagement, the American violinist will be obliged to abandon his earlier plans for spending the Christmas holidays in Florence, where the Spaldings have a residence.

After concerts in Copenhagen early this week Spalding goes to Holland for twenty recitals, his last appearance being in Leiden on November 8. A Spalding concert is scheduled in Hamburg, November 11 and one in Bremen on November 14. From northern Germany Spalding will go to Italy for some concerts in Florence and Rome.

Mr. Spalding has stirred the phlegmatic temperaments in the frozen north. His press notices from Norway indicate that he was received with even greater enthusiasm than was showered upon him last year, when he made his first tour in Scandinavia. At the last concert in Kristiansand Spalding was obliged to play seven encores, and after the concert a crowd followed him to his hotel and gave him a rousing ovation.

Spalding's compositions are winning popularity everywhere. He has received many requests to perform his first prelude and a "Siciliana," two pieces which he played a year ago this autumn at his recital at Carnegie Hall, New York.

Mrs. Spalding, mother of the violinist, who sailed from New York Tuesday of last week, will join her gifted son in Holland the end of this week. At the close of the tour in Holland. the Spaldings go to Italy, where Mr. Spalding has some concerts in Florence and Rome.

After he plays under Siloti in December, Spalding will tour Russia.

PITTSBURGHER'S POPULARITY

Of the orchestral compositions by Adolph Foerster, there were played at the Exposition concerts by the Cincinnati Symphony Orchestra the "Dedication March" as opening number, first night; the "Hero and Leander" and the "Dream on, Love on," for soprano and orchestra, Miss Mary V. Cunningham, soloist, and the "Heroic March." Sousa and his band played the "Dedication March" and the Russian Symphony Orchestra the "Heroic March."

Madam Karola Frick recently sang Foerster's bright song, "The Daisy," in the second program of American songs in Berlin, Germany.—Pittsburgh Dispatch.

Frederick Preston Search

'Cello soloist of international reputation, formerly with Arthur Nikisch as the only American holding position in the famous Leipzig Gewandhaus Orchestra (founded by Mendelssohn and recognized as greatest in the world) is now in America playing a recital tour of over 100 cities, requiring four trips this season across the country.

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SIDNEY SILBER

PIANIST

Some comment on the recital given by Sidney Silber:

Sidney Silber, who has been presented here after the manner of a full-fledged virtuoso, "made good" at his debut recital at the Pabst Theater, when his striking qualifications for success excited enthusiasm rarely seen at concerts here. His tone is sonorous and round, yet marked by great delicacy and clearness. With a few colors and a deft brush he already paints a clever and highly attractive picture. Of many writings he has a fine conception, notably Schumann, in all three of whose compositions the pianist charmed and moved his hearers with his beautiful conception and purely vocal tones. The artist gave evidence of manipulatory skill in Liszt's Rhapsody No. 9, which being within the power of the layman's understanding, was followed by a storm of applause so insistent that the pianist was brought to the footlights again and again. The demonstration swelled into a kind of ovation, which only came to an end when he seated himself at the piano and began a supplementary number. Truly the gifted artist has every reason to be satisfied with the unqualified success of his first appearance in America—in his native town, which in this instance at least disproved the maxim that has to do with a prophet in his own country.—Evening Wisconsin, Milwaukee, Wis.

Waiving the enumeration of his other merits, what impressed one most agreeably, were his powers of coloring, his fine tone-gradations, his really beautiful piano and pianissimo, his legato, in other words his sympathetic touch. Mr. Silber's runs are clear and like strings of pearls, his trills are round and powerful, his staccato piquant.—Milwaukee Herald.

Mr. Silber was at his best and captivated the audience with the rendition of selections from Op. 1 of the works of Eugen d'Albert. The pianist played with a sincerity and simplicity that marks the artist. —Milwaukee Sentinel.

Mr. Silber presented an artistic program which afforded him ample opportunity of displaying great musical versatility. Mr. Silber appealed to me as a Schumann player. He has the requisite qualities for interpreting romantic pianoforte literature which are, poetry, soul, warmth of expression, singing tone and fresh rhythmic life.—Milwaukee Herald.

Sidney Silber pleased many friends by a well selected and brilliantly performed list of piano solos. His opening number was the Suite Op. 1, by d'Albert, at the end of which the pianist was compelled to appear several times in acknowledgment of continued applause. His second number was the interesting list of Fantasy Pieces, Op. 12, by Schumann, which he played in its entirety showing much poetic imagination in the depiction of the varous moods. His last two numbers were the well known Kamennoi-Ostrow by Rubinstein, and a brilliant performance of the E major Polonaise by Liszt, which latter was a fine piece of pianistic art and was rewarded by continued applause.—Milwaukee Journal.

Sidney Silber, concert pianist, appeared in two numbers. His playing was of the highest order and his choice of selections, particularly happy. His faultless technic and perfect tempo together with his sympathetic interpretation, kept his audience in a continual state of delighted surprise which was manifested by the spontaneity of the applause which followed each conclusion.—Milwaukee Sentinel.

Mr. Silber is an artist of much finish and the numbers met with sympathetic response from the audience. Mr. Silber's selection displayed his delicate touch and his technic. His interpretation of Chopin's rather dreary Nocturne in C sharp minor, was very effective, the quaint melody standing out sharply against the subdued bass. Liszt's Polonaise in E in which Mr. Silber had plenty of opportunity of showing his finished execution, and closing number, Liszt's difficult Rhapsody "Carneval de Pesth," were loudly applauded.—St. Paul Pioneer Press.

Mr. Silber possesses a well developed technic and plays with understanding and brilliancy. He has a vigorous temperament and infuses warmth and individual color into all of his work. The popular young artist was rewarded with warm applause by his highly pleased audience.—Musical America.

His pianistic qualities are exceptional, combining brilliancy of technic, beauty of tone and fearlessness. At the artistic height which he has attained it is only necessary for him to look to the pointing hand of art and to lend his ear to her promptings. It requires but little sacrifice on his part now to reach the place of the chosen few.—Evening Wisconsin.

HAMILTON HOPKINS

Speaking of the proper placement of the middle register of the singing voice Mr. Hamilton Hopkins, whose ideas on Voice Production are creating much comment in Chicago, told recently of an interview he had not long since with Dr. Holbrooke Curtis of New York.

Dr. Curtis is, as every singer knows, the physician who is almost invariably in attendance in the dressing room of Caruso at the Opera House whenever the tenor is engaged in performance of opera and not only so, but every great singer of the world who has ever been in New York knows the fame of Dr. Curtis and has, on occasion employed his professional services.

In the interview referred to Dr. Curtis said that vocalizing on the vowel e was the most ruinous thing a singer could do. Mr. Hopkins agrees thoroughly with this idea if the usual American way of producing the middle register of a voice be employed. But he claims that properly produced, the middle register is the backbone of the entire vocal outfit and that the vocalizing of the vowel e is in this case, the finest thing an artist can do.

If the middle register is properly placed the high voice will take care of itself—the difficulty being, of course, to find the teacher who can properly place the middle voice.

———♯♯♯———

WILLIAM LESTER

The White-Smith Company have sent out a "tabloid" edition of William Lester's "As a Perfume Doth Remain," in entirety, with a single page, within the same covers, of "To Phillis," "Echo" and "Compensation."

This is done wholly for the purpose of acquainting the professional singers of the land with the very great beauty and supreme worth of these remarkably good songs.

There can be no question as to the fact that many singers seeing these works in this dainty form will be moved by it to order the larger editions, and it is certainly only a question of time when these compositions will be used by all singers.

The estimate placed on Mr. Lester by the White Smith Company is so good (and withal, so just) a one that it is here reproduced:

One of the most promising of the younger composers in this country, is of English parentage, having been born in England in 1889. Here he received his fundamental piano training. In 1902 the family came to America, going to Keokuk, Iowa, where great interest was taken in the artistic gifts of the son—especially by Miss Jane Carey, a talented pianist After graduating from Keokuk High School in 1908, the young man sought further instruction, especially along theoretical lines, in Chicago, where he studied piano and theory with Adolf Brune and organ with Wilhelm Middelschulte. During the two years following, he was assistant to Felix Borowski, music-critic for the "Record-Herald." Later, Mr. Lester became associated with Thomas N. MacBurney, one of the most prominent voice teachers, as coach. His work as a concert accompanist has made him very well known, and he is considered to be one of the finest exponents of that difficult art in the West. An accomplished organist, he is the director and organist at the Memorial Church of Christ, Chicago. In the creative field he has written extensively, and critics have praised his compositions for their harmonic richness, individuality of ideas, and mastery of technic.

MISS BINGHAM'S RECITAL

Miss Mary Bingham, who studied in Chicago last year, gave her debut recital in her home city, Joplin, Mo., last Monday evening, with the following program, in which she was assisted by George Winter, tenor, and Mrs. George Winter, accompanist:

Fantasia Appassionata, Op. 35 ..... Vieuxtemps
She Is So Innocent ..... Lecocq
Who Is Sylvia? ..... Schubert
A Hunter's Song ..... Mendelssohn
Concerto ..... Mendelssohn
Andante
Allegretto
Allegro Molto Vivace
I Think of Thee, Sweet Margareta ..... Meyer-Helmund
The Monotone ..... Cornelius
Good-Bye ..... Tosti
Souvenir de Posen ..... Wieniawski
Slumber Song ..... Drake
Mazurka ..... Drake
Good-Day, Susanne ..... Pessard
Without Thee ..... D'Hardelot
A Birthday ..... Cowen
Canzonette, Op. 35 ..... Tschaikowsky
Hejre Kati ..... Hubay

Following is some comment from the Joplin press:

Miss Bingham plays with accuracy and attention to detail that shows a mastery of her difficult instrument and a keen appreciation of the artistic beauties of the numbers in her program. Her tone was smooth, even and of beautiful quality. Her program was wisely chosen, as it permitted of a great deal of variety. She graciously responded to encores which were well selected.

Mr. Winter has a clear, sweet tenor voice under perfect control. His songs were new to Joplin and he sang them with splendid effect. In the few years Mr. Winter has lived in this city he has won an eviable place among Joplin vocalists. A great part of the success of the evening's entertainment was due to the satisfactory way in which Mrs. Winter accompanied.

Miss Bingham is a violinist of rare ability. Her tone is remarkably rich, musical and strong and she possesses to a high degree the temperament of a mucian. Although Miss Bingham's numbers were all rendered exceptionally, she especially excelled in her andante passages and in her songs. Her "double stop" and "harmonic" work promise great things for her as a violinist in the future.

The numbers on the program were difficult, but Miss Bingham played each with an ease and grace, equal to the most celebrated artist. Her offerings of Allego Molto Vivace, by Mendelssohn, Mazurka, and the Slumber Song, by Drake, were among the favorite numbers. (Advertisement.)

———♯♯♯———

MR. JOHN T. PRINCE JR., SCORES GREAT SUCCESS

Mr. John T. Prince Jr., head of the dramatic department of the University School of Music of Lincoln, Neb., appeared in the Temple Theater on the evening of the 9th in a dramatic recital which met with great success at the hands of a thoroughly representative audience, both in point of culture and numbers. The following highly interesting program was rendered:

Day and Night ..... John P. Mulgrew
Her Faults ..... Harry B. Smith
Scene from Act 3—
"As You Like It" ..... William Shakespeare
Song Poems—
An Old Sweetheart of Mine ..... Riley-Harris
Just by Laughing ..... Leslie Harris
(Miss Lauretta Spencer at the Piano)
Le Vieux Temps ..... William Henry Drummond
Song Poems—
When Earth's Last Picture Is Painted ..... Kipling-Dale
A Fallen Star ..... Chevalier-West
My Old Dutch ..... Chevalier-Ingle
(Impersonations of Albert Chevalier)
Scene from Act 3, "Paid in Full" ..... Eugene Walter
The Spell of the Yukon ..... Robert W. Service
Scene from Act 2, "The Music Master" ..... Charles Klein
(Impersonation of David Warfield)

Commenting upon this event the Nebraska State Journal said in part:

"Not content with the rendering of an already generous program, the audience insist-

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ed upon recalling the artist numerous times after each selection and forcing him to add three selections by way of encore. Since the public is the artist's first and last court of appeal, it can not be otherwise interpreted than, in view of the 'make up' of this particular audience, Mr. Prince more than 'made good.' To say that he is a splendid type of artist, imbued with all the graces that make for attracting, fascinating, charming, yea, even thrilling, is praise sufficient to attest his really high rank. His technic is always adequate and legitimate, his manner straightforward, natural and simple, his artistic judgment, for the most part unerring."—(Advertisement.)

MISS ROGERS' PROGRAMS

Following are two of the characteristic programs played by Ruth Alta Rogers, American pianist:

PROGRAM 1

Overture to 29th Church Cantata	Bach-Saint-Saens
Sonata Op. 78	Beethoven
Intermezzo, Op. 117, No. 2	Brahms
Rhapsodie, Op. 79, No. 1	Brahms
Romanza	Sgambati
Frolic of the Waters	Ravel
Etude, Op. 10, No. 12	Chopin
Mazurka, Op. 33, No. 4	Chopin
Fantasie in F minor	Chopin
The Ride of the Valkyries	Wagner-Brassin

PROGRAM No. 2

Sonata in E minor	Grieg
Intermezzo, Op. 117, No. 1	Brahms
Fugue (from Handel-Brahms Variations)	Brahms
Sea-Birds	Ravel
To the Brook	Schuett
Carillon	Oldberg
Etude, Op. 10, No. 8	Chopin
Nocturne in E major	Chopin
Scherzo in B minor	Chopin
Legend of St. Francis Walking on the Waves	Liszt

CHARLOTTE PETTIBONE

Two sample piano programs to be played by Miss Pettibone this year read as follows.

SLAVIC PROGRAM

Waltz E minor	Chopin
Etude, Op. 10, E major and C major	Chopin
Chinoiseries	Stcherbatcheff
Etude	Wihtol
Far Niente	Cui
Intermezzo	Moussorgsky
Two Preludes	Blumenfeld
A Race Course	Blumenfeld

MISCELLANEOUS PROGRAM

Davidsbundler Tanze	Schumann
Etudes, Op. 25, F minor, D flat major	Chopin
Nocturne C minor	Chopin
Lee jeaux d'eau de la Villa d'Este	Liszt
Romance	MacDowell
Scotch Poem	MacDowell
Les rochere d'Outre-Coche	Bortkiewicz
Fantasie, Op. 15, C major	Schubert-Liszt

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Chanson Provencale	Del Acqua
I Hear You Calling Me	Marshall
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LIMA, OHIO

Madame Homer, incomparable, queenly, was the brilliant star that opened the local musical season at Memorial Hall, last week. A program of picturesque beauty and astonishing difficulty was sung, including a German group of six numbers and Saint-Saens' "My Heart at Thy Sweet Voice" (Samson and Delilah) in the French. A handful of Sydney Homer's compositions, including several of the more recent writings, was the most attractive. In fact, it was his "Song of the Shirt," now famous the world over, that brought the audience

LOUISE HOMER

to audible appreciation of the singer's art, wildly voicing its pleasure. Encores were demanded regularly, and given generously, with several repetitions; but will audiences never learn that a diva is wearied after a twenty-song program and that an encore to the final number demands more than the legal pound of flesh?

In several ways Homer's recital was superior to the multitude that have gone before. Her interpretative art is a veritable genius of insight, as though the writer of the score and Madame had collaborated originally in its creation, with a view to its usage by her in after years. Her very voice—but why repeat that it is one that comes from Heaven's open gates, when the musical world knows that so well? And her silent presence is a triumph!

♮ ♮ ♮

Clarence Eddy will play at Trinity Church on Wednesday night, in concert recital, under auspices of Women's Music Club.

———♮♮♮———

Nichols.—Not long ago a concert was given in Richfield Springs, N. Y., by Mr. and Mrs. Alvah Nichols, the New York baritone, and his wife, the contralto, and Mr. and Mrs. John W. Nichols, the New York tenor, and his wife, the pianist. With the exception of a soprano, it appeared to be a "Nichols" affair, and on leaving the hall an individual was heard to inquire "How did you like that 'twenty-cent' concert?"

CHARLESTON

Thus far the offerings at the Burlew Opera House have been of the drama, or the straight comedy type (as "The Bachelor's Baby," etc.), and have not, therefore, held out any special lure to the music-lover to view the new decorations and general rejuvenation. That is, with the exception of Miss Golden Gardner's concert of last week. We are promised, however, some of the best attractions on the road for the coming season; and Manager Burlew has laid out quite lavishly in making his house attractive and comfortable.

♮ ♮ ♮

The Philathea Society of the Baptist Temple has sent out announcements of its Lyceum Course, and has a couple of musical numbers, "The Staffords," a male quartet, and the "White Musical Review," both highly recommended.

♮ ♮ ♮

It would seem, too, that the idea of the chorus choir is spreading to good purpose. At the Baptist Temple, where for some years a quartet has done duty for the "musical rendering of the service," Professor F. Arlington Smith is organizing a chorus of twenty-five to thirty voices. Frank R. Hurlbutt is organist. Let the good work go on.

J. HENRY FRANCIS.

———♮♮♮———

CINCINNATI

The Melba-Kubelik Concert Company made its initial appearance at Music Hall on Thursday evening, October 9, thus opening the musical season of Cincinnati. The Auditorium was well filled with music patrons, who were in entire sympathy with the program. Madame Melba was in excellent voice and spirits, and sang with her old-time fervor. The mad scene from "Lucia"

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CONCERT ANNOUNCEMENTS

(Under this heading Music News will hereafter print advertisements of Concerts at the rate of 20c a line, minimum, 5 lines.)

PIANO RECITAL—Whitney Opera House, now Howard's Theater, Chicago debut of Sidney Silber, Sunday, Oct. 19, 1913, 3:30. Tickets $1.00, 75c and 50c; at Box Office now.

CONCERT—Memorial Church of Christ, Oakwood boul., near Cottage Grove ave., Thursday evening, October 23, at 8:15. The Imperial Quartet and Mrs. William Lester. Tickets for sale at 522 Kimball Hall or at church on evening of concert.

CONCERT—Campbell Park Presbyterian Church, Leavitt St. and Campbell Park, Friday evening, Oct. 24, 8:15. The Chicago Concert Trio. Tickets at the door.

EDITORIAL

(Continued from page 3)

are anxious for their first paying engagements, even to the extent that work with a traveling company is alluring as a beginning to a career.

♯♯♯

BROTHER DETWEILER'S PHILOSOPHY

A joy of no uncertain proportions is our portion each time a new "Lyre" comes to hand.

This small booklet, publisned "occasionally," by Harry Detweiler in Aurora, Ill., is full to the brim with quaint sayings and sound philosophy and it is a refreshing pastime to read it.

A few of the gems from the latest issue are here quoted:

People who wait till they know they're right, never go ahead.

We all make mistakes—but some of us try to explain.

The pretentious pupil who "merely wants to learn to play" and is too lazy to study harmony, reminds me of the boy who didn't care to study grammar 'cause the folks at home had already learned him how to talk.

♯♯♯

Musin.—A thematic catalog of the works of Ovide Musin has been issued and may be had by application to the Ovide Musin Violin School in New York.

♯♯♯

Immanuel Church.—At Immanuel Church, Hinsdale, a concert was given on October 2, in which several good piano numbers were furnished by Herr Conrad Bryant Schaefer.

received an ovation, Madame Melba's wonderful technic leaving no room for criticism. Nevertheless, the lack of warmth in her voice is ever present. Mr. Kubelik created the same impressions as on previous visits. The real joy of the evening, because of the great surprise, was the baritone, Mr. Edwin Burke, whose beautiful voice and remarkable phrasing won great applause well deserved.

In the same week we had the pleasure of hearing the incomparable baritone, Mr. David Bispham, who has been engaged for a short season on the Keith circuit. Mr. Bispham was always the chief attraction, singing to capacity houses each performance. He sang many of the standard arias and songs as no one can sing them but David Bispham, this man with his marvelous mind and talent. He possesses the gift of wonderful interpretation, and that in combination with his able musicianship and splendid stage presence, makes him stand out alone in his art. Mr. Bispham will later be the leading baritone in the interesting opera, "Jolly Peasants," which has had a run of seven years in Europe. This opera was written by Mr. Leo Fall.

Mr. L. Drew Mosher, voice teacher, has opened his studio for the season of 1913-14 with the usual large class of students. He hopes to present to the public of Cincinnati several private recitals as in former years, and the opera "La Mascat," of which the chorus is now being trained by his assistant, Mr. Will C. Smith. The opera will be produced in the early spring.

Mr. Henry Eerch has returned from his summer outing and has again opened his studio at the Odd Fellows Temple, and reports good prospects for the coming year.

Mr. Emil Wiegaud, violinist, is preparing for a busy season in concert work and teaching.

Mr. Sidney Durst, pianist and organist, is now receiving pupils at his studio, 137 W. Fourth street. L. DREW MOSHER.

♯♯♯

AMERICAN CONSERVATORY

Frederick Persson, a recent acquisition to the Conservatory faculty, and Miss Mabel Woodworth, the accomplished violinist, will give a joint recital at Kimball Hall, Saturday afternoon, October 18. Mr. Persson will play several groups by Chopin and the last movement of the Saint-Saens Concerto in F major, and Miss Woodworth will play two movements from the violin Concerto in G, by Max Bruch, and a miscellaneous group of compositions.

The classes in the Dalcroze System of Eurhytmics, under the direction of Miss Lucy Hall, from the Hinman studios, began with a large attendance, insuring a successful future.

♯♯♯

RENE S. LUND

Rene S. Lund, baritone, will appear in joint recital with Mrs. Mabel Corlew-Smidt, soprano, at the Arche Club Friday afternoon, October 17. Miss Alice R. Deal will be accompanist.

♯♯♯

Little Theater—The opening bill at the Little Theater will the the three short plays, "Columbine," "Maker of Dreams" and "Mr. and Mr. Pierrot," by Reginald Arkell. The date is Tuesday, October 21.

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The Elderly Person

The Elderly Person has been watching, for some time, one of the original "Hikers" (which is a short and familiar name for the Prairie Club), and the scrutiny convinces him that he has found the lineal descendant of the first wearer of the seven-league Boots. Their names are not the same, however. The Elderly Person does not recall the title of him who could reach seven leagues in one step when he put on the magical boots, but he knows that it was not Morehouse. Perhaps Mr. Morehouse inherited them. Anyhow, while he is slight and spare, and you wouldn't believe it of him, he skims over the ground bird-like. Happy are you if you follow him for a guide and the walk lead you about the Sag, and Palos Park and the Mount Forest hills. There were 165 ramblers in his train the other afternoon, and he kept them winded the best part of the time. But he gave the seventy-five who followed him to the end of his trail in the Long Walk something to remember for a lifetime.

You see, it is like this when the conditions are right. The walkers board a train somewhere, about 1 o'clock of a Saturday afternoon, and ride all the way from twenty minutes to an hour and a half. The objective station reached, the leaders start off with the party straggling all of the distance of a mile in the rear. At a certain point there is a separation, not of sheep and goats, but of those who do not have appointments or babies to look after, from those who do. The Short Walk is four or six miles long, and ends at a station where a train will bring its members back to the city not later than 7 o'clock. Then the picked men and women of Gideon's band take the Long Walk of from ten to twelve miles, and get home at any old time of night.

There are all sorts and conditions of people in these groups and they have so many different kinds of a good time that there is no vocabulary to describe either. The comradery of the excursions is easy and unassuming. A friendly man will find friends. If one want to walk alone he can do so undisturbed. If he wants to talk to his nearby personality he can do so freely, without the form of an introduction. Ten to one a barbwire fence and the need of rolling under it will separate the talkers, and a new coalition soon made. It is perfectly amazing how competent the ladies become on this barbwire question. The Soprano, who hailed the Elderly Person in the initial moments of the walk, and was jubilant in her enjoyment of the wonderful out of doors, looked askance at the first barrier. She also looked down at her pretty suit, and felt upwards at her hat. She then balked squarely and, con agitato, said she couldn't do it at all. The new husband and the lady friend compassed the snug space readily and urged her to come along. But she told "Dear," adagio pathetique, that she simply couldn't. Then "Dear" strained his long arms in drawing the wires and barbs further from the ground. Then the combined forces cajoled and pulled and pulled and smoothed and the Soprano was initiated. After that she was the first one through, and when the Elderly Person said good-bye to her, for she was wisely a short walker since it was her first trip, she was sitting on the side of a steep hill munching cookies allegro con spirito.

The mushroom man was along also. In fact there were two of him and they acquired any number of fungi. One specimen was a wide-spreading many-arched red affair, which excited intense enthusiasm. On the train coming home the connoisseurs compared notes. One carried his treasures in a basket, the other used his handkerchief. But there were so many varieties that the Elderly Person knew once more that life could never become dull, if the spirit to expand was cultivated. Here was a whole new treasure house crowded with fascinating mysteries, every one of them a sealed book to him, and every one of them, like Mrs. Browning's trees and bushes, "A-flame with God." Incredible, is it not, that any healthy soul could find life unprofitable and waste it?

There were three stalwart boys in the party, ever in the forefront and keenly alert for whatever might be doing. They exploited an apple orchard, despite the warnings that there must be no marauding. And then, strange to tell, every other man, and an equal number of women, forgot that they were grown up, and threw stones and sticks at the fruit on the boughs. When they caught up with the advance guard, all were vigorously at work on some very fair samples of the average orchard which receives no attention, but like Topsy is just allowed to grow. At home the apples would have been snubbed. On the march, and with the tingling elixir of the air and magnetic sunshine, they were golden fruit. These lads were eager to arrive at the place where the contents of the lunch packages might be unloaded. The moment came just as the sun went out of sight and sent up great wreaths of splendid color. There had persistently followed the sun, all afternoon, some spiral masses of clouds, scaly and wisplike. As the Elderly Person said to the lady who was watching the mass of color, they resembled the moire antique silk of the dress of the village queen when he was a boy. Feathery and twisted and disintegrated they were, but they played and danced fantastically, and flung graceful curves elastically into bewitching postures. On the edge of a ravine cut by the hurrying waters from many storms, the Elderly Person sat himself and wrested his lunch from his overcoat pocket. It came out so reluctantly that he was reminded of Sairy Gamp's party, where Betsy Prig dislodged much lettuce and parsley from her pocket, and finally in triumph produced what she called a "cowcumber." But the shadows fell so fast that the whistle sounded for the renewal of the walk, before the lunch was half done. Then came the wonderful experience of a day already full of unadulterated pleasure. Down the hill went the fleet Mr. Morehouse, with the boys at his heels; and into a

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thicket of woods dark and spooky but deliriously thrilling to those who love such emotions. One man, who shall be nameless, did as he inevitably does—put his arms about the stately trunks, and his ear close to the bark to hear the little tremors which come murmuring from the topmost boughs. It was hard not to be allowed to lag, but the leader's quick "This way" sounded again and again, and was passed along to hurry the deliberate ones. Out into the open led the trail, beside a little stream that must be leaped over repeatedly. Then along a side hill blazoned with the glorious reds and bronzes and yellows of the stubby oak bushes. Twining among them the party became a tenuous line. Here it was that the far-stepping boots fairly twinkled in their flight, for the call of the wearer sounded ever farther and farther beyond, and the echoing replies farther and yet farther behind. At the entrance of another stretch of woods his immediate followers were few, but the boys were still at his heels. There was nothing to do, but to send a messenger to round up the slow ones, lest they be lost in the gathering night. The moon was due, but she was flirting demurely with her cloudy admirers, and had gathered also a filmy veil about her rays. Like all charming ladies she was not going to appear on time. Her beauty and the splendor of her costume would be enhanced if she kept her admirers waiting somewhat. So the light, figured upon to make easier a tramp across a field of stubble, was not in evidence. The feet sank deep into the cool lusciousness of the new growth that had sprung up amongst the stalks still left in the ground. Uneven as was the foothold, the gathering dusk along the lines of the horizon entranced the eyes with its endless soft folds. It was better to stumble than to miss "the long melodious sorrow of the hills." There was a pause to let its mystery sink deeply into the sensitive souls who responded to such marvels. At the outlet of the field a bright-eyed woman found a solitary evening primrose filling the nearby air with its evasive perfume. How ready the mother earth is to yield and yield again to those who have the eyes to see!

Here a man shouted: "I see my shadow," and sure enough the moon was putting aside the layers of her veil, and the light began to stream softly a glistening radiance. The roadway outside the gate lay like a ribbon of silver, and the forest just beyond was heavy and portentous with shadow. Did the moonlight elves dance before the leader, and blind him so that he turned to the right instead of to the left down that ribbon of road? Who shall say? But that was the wrong direction, and not discovered until a looked-for exit failed to appear. Then the error was confessed. And then did the magical boots really get in their deadly work. They flew across the earth. And soon even the voice could not be heard. Such a scamper was there among his flock until they found him with a farmer, letting down the bars for the final cross-country stride. Too bad we can't stop and hear the farmer talk. It was rich with wisdom, and some other things.

Away down the lane in the glowing moonlight and into the glades of the forest! Up and down steep hillsides with the moonlight making pictures amid the trunks and interlacing limbs! Patches of bewildering gleam and shade! Long slanting stretches of flooding light! Deep, deep, fathomless fastnesses of darkness! On the downward slopes exaggerated lines of tree trunks and wide glades of moonshine! Nymphs and fauns, elves and fairies and dryads and all the wild creatures of the woods did we quickly grow to be! And the view halloo rang and rang and echoed and replied like delirious, ecstatic music! Eager dancing and running feet beat the soft earth, the fresh grass and among the roots of the trees! A glorious dream come true! An hour of hilarious exhilaration! In the woods under the moonlight's spell there is no time, no space, no maturity, no nothing but the abandon of youth and the pure joy of life!

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IT has become quite the habit in Chicago, when any musical address is wanted, to say "Look in the classified Directory Card columns of the Music News, and you will surely find it."

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Music in America

ERIE, PENNSYLVANIA

Erie's musical season opened with one of the most brilliant concerts ever given in this city, when Mme. Frances Alda, assisted by Frank La Forge, pianist, and Gutia Casini, 'cellist, joined with the Apollo Club in its initial concert of the 1913-1914 series. This was Mme. Alda's first appearance in Erie, and she certainly can find no fault with the way in which she was received, for the Columbia Theater was packed to the roof and enthusiasm was unbounded; and justly, too, for not since we have heard Gadski has a soprano of such wonderful finish visited Erie. Mme. Alda's numbers were all well chosen, but the ones that seemed to find the greatest favor were her "Prayer" from "Tosca" (Puccini), "Nymphs and Shepherds" by Purcell, Grieg's "Lauf der Welt," the exquisite Gavotte from Massenet's "Manon," Lehmann's "The Cuckoo," and Frank La Forge's dainty "Like the Rosebud."

Casini, the 'cellist, pleased greatly in all of his numbers, as well as in the obligatos to two of Mme. Alda's numbers. The work of the Apollo Club was up to its usual fine standard and the members deserve congratulations for providing Erie with one of the finest musical treats it has enjoyed for many months.

♮ ♮ ♮

It now looks as though Erie is going to have the busiest musical season of her history. Immediately following the announcement of the appearance of Paderewski at the Columbia Theater on October 27, under the direction of S. Gwendolyn Leo, comes the report that Mrs. Eva McCoy, who has so successfully conducted the artist series for the past two years, will provide another course for Erie music-lovers, and the artists already engaged include Christine Miller, Francis Macmillen, violinist, and Fanny Bloomfield Zeisler, pianist.

♮ ♮ ♮

Franz Kohler, violinist, will give a recital in the assembly room of the Hotel Lawrence on Thursday evening, October 16. He will be assisted by Miss Lena Mason, soprano, of the Century Opera Company. This is the first of a series of programs Mr. Kohler has arranged to be given at the Hotel Lawrence during the coming winter.

♮ ♮ ♮

The newly organized Erie Symphony Orchestra is holding frequent rehearsals and hopes to be in shape to give the first concert some time during November. Among the numbers being rehearsed are Schubert's "B Minor Symphony," the "Oberon" Overture and Elgar's "Pomp and Circumstance."

ALBERT H. DOWLING, JR.

———♯♯♯———

JOPLIN, MISSOURI

With the coming of October and its beautiful fall weather, the musical activities begin. The various schools and private studios are busy with enthusiastic music students eager to begin their winter's work. Many musicales are being planned and concerts have begun.

Following is the program of a musicale given by the Gleaners' Circle of the Presbyterian Church at the home of one of its members. Each number was enjoyable and pleased very much:

PROGRAM

Quartet—
Divine Lullaby ..... J. A. Parks
Miss Imo Price, Mrs. Forney, Mr. Kelly and Mr. McAntire

Hungarian Air ..... Liszt
Instrumental Solo ..... Selected
Miss Holiday

Vocal Solo—
The Temple Bells ..... Amy Woodforde Finden
Less Than the Dust ..... Amy Woodforde Finden
Miss Imo Price

Instrumental Solo
Arabesque in G ..... Debussy
To a Water Lily ..... MacDowell
By the Brook ..... Schnepp
Miss Helen Scoville

Violin Solo—
Gavotte ..... Gossic
Bertha Laundeaur

Vocal Solo—
In Those Soft Silken Curtains (from the opera of Manon) ..... Strauss
Will O' the Wisp ..... Strauss
Miss Hortense Wheatley

Violin Solo
Sovenir ..... Drdla
Polish Dance ..... Drake
Miss Mary Bingham

Vocal Solo—
Turn Keys ..... Rob Roy
Dr. McAntire

Quartet ..... Selected
Miss Imo Price, Mrs. Forney, Mr. Kelly and Dr. McAntire

The choirs of the various churches are planning interesting things for the winter. The Episcopal choir, under the direction of F. B. Rogers, is preparing Dudley Buck's "Triumph of David," to be given the latter part of October. A special musical program was given at the First Presbyterian Church last Sunday evening. The numbers included "Festival Prelude" by Brewer, "Come, Holy Spirit, Come" (Koschat); "The Lord Is King" (Marston); duet, "They Shall Hunger No More" (Gaul); anthem, "Even Me," by Warren. The offertory consisted of the beautiful trio, "Praise Ye the Father," by Verdi. The other musical numbers were a tenor solo, "All Through the Night" (Old Welch air), by Mr. Paul Kelley, and anthem, "I Will Magnify Thee, O God."

On Monday evening last a recital was given by Miss Mary Bingham, violinist, assisted by Mr. George Winter, tenor, and Mrs. Winter, accompanist. Miss Bingham has just returned from two years' study with Earl R. Drake in Chicago and has opened a studio at her home, 812 Wall street.

———♯♯♯———

NEW HAVEN

Much activity is apparent in the opening of the musical life of New Haven. Professor Horatio Parker has returned from his year's sojourn abroad and is busy getting ready for what looks to be the best musical season since the starting of the Yale Symphony some years ago.

A treat is in store for the lovers of Beethoven's opera "Fidelio," which is scheduled under the auspices of the Dorscht lodge en-

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tertainment committee. The opera which is given too seldom, will have its first hearing in New Haven, when it will be sung by a first-class German company of New York, augmented by New Haven singers which are in course of rehearsals under the direction of Max Dessauer. The affair will take place the latter part of November.

On the evening of October 20 Miss Lucile Foretzka, dramatic soprano, will make her initial appearance to a New Haven audience at a recital to be given in Harmonie Hall. She will be assisted by Mr. Arthur Troostwyk, violinist; Master Allie Avrutin, violinist; Mr. Burton Bachmann, pianist, and Mr. Adolph Linkenbach, bass. They are all accomplished musicians, including Master Avrutin, who is but seven years old He is a protege of Professor Isadore Troostwyk, who is concertmester of the Yale Symphony Orchestra, and president of the Dorscht Lodge of Musicians.

Walter Lawrence, boy soprano soloist of All Angels' Church, New York, will be assisted by Alfred Neuman, boy pianist of New Haven, in a concert October 15. Master Lawrence is said to be the greatest boy soprano in America. Both boys are only twelve years old and have made enviable records for themselves.

The rehearsals of the New Haven String Orchestra commenced October 6, in Professor Troostwyk's Studio in the Insurance Building. The director, Professor Troostwyk, was much pleased with the progress of the orchestra last season.

Many bright things in music are promised for the season. First and foremost the Yale Symphony will give five symphony concerts in Woolsey Hall under Professor Parker.

There is promised for the coming season several operas to be given by the best companies which are to be sung by leading artists of repute.

Studios in every branch of music have been re-opened with a goodly roll of students intent to become proficient in the several branches of art. A prosperous season is looked forward to and much advancement is expected from the teachers.

MADAME TEALDI.

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OGLESBY, ILL.

The Oglesby Choral Club has resumed operations for the season and on each Monday evening has a splendid rehearsal under the baton of Milon R. Harris, who comes from Chicago for the purpose.

Mr. Harris is more than pleased with the outlook for a very prosperous season and declares that in all his experience he has never conducted a society in which the proportion of talented singers was greater or where the musicianship was higher.

A number of concerts will be given during the season, due notice of which will appear in Music News.

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MILWAUKEE

Plans for giving the opera "Martha" by the vocal students and orchestra of Marquette Conservatory of Music, are announced. The opera is in preparation and will be given in the early spring, under the direction of Louis La Valle, late of the Sheehan Opera Company.

Mrs. Shepard's first concert of the season consisted of a recital by Maud Powell,

violiniste, assisted by Francis Moore at the piano. Mme. Powell is an artist of the first rank and one who has a message for every listener in her unlimited lights and shades and superb technic which ceases to be anything to her listeners but the soul of the artist.

Mrs. Elva Smolk Sprague, pianist, and Henrietta Pepin, soprano, will be heard in an interesting program October 10.

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LOS ANGELES

The third concert of the People's Orchestra presented a program of much interest in variety of color and in excellent finish. The "Bacchanale" from Glazonouw's "Season's," and Brahms' "Tragic Overture," the "Dance of the Hours," from "La Gioconda," Nevin's "A Day in Venice" and Herbert's "Serenade" were the orchestra selections. The Imperial Quartet (mixed voices) sang very effectively the "Rigoletto," quartet, and a sacred number by Godard, unaccompanied. The members are Mme. Ulrich, soprano; Eva Young Zobelin, contralto; Mr. G. Haydn Jones, tenor, and Mr. Edwin House, bass. The attendance is on the increase and strong hopes are held that the receipts wil equal the expense account. A reception was given to Mme. Jenny Kempton, who ocupied first box to the stage.

Mr. Bela A. Adams, flutist, gave Doppler's "Fantasia Hongroise," with splendid technic and good expression.

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Mr. Abraham Miller's lecture song recital of Franz Schubert's song cycle, "Die Schoene Muellerin," had a good hearing. and the rendering, while entirely in German, was more or less enjoyed by having an English translation in hand and the brief verbal talk given before the vocal and instrumental rendition. Mr. Miller sings with good expression and his medium voice power was very pleasing, which was used almost entirely. On demand for a song in English he sang "Hark! Hark! the Lark," charmingly.

♮ ♮ ♮

The Tivoli Opera Company is billed for October 13 in "Bohemian Girl," and will remain for several weeks at popular prices in popular operas.

The season opens tonight and many great artists will appear under Mr. Behymer's management during the season.

♮ ♮ ♮

Last night at the Mayor Rose reception into the Moose Order, a good musical program was given by the Banks Cregier Orchestra and the Festival Chorus of 250 voices. Mr. Demorest as organist and the Philharmonic Male Quartet, all giving good satisfaction.

♮ ♮ ♮

Verdi "Centennial," with the "Requiem Mass" will have a full house next Sunday, by the People's Orchestra and chorus.

♮ ♮ ♮

Miss Ammalee Smith gave a splendid performance in piano numbers last night, with Miss Mason as vocalist and Mr. Carl Bronson as accompanist.

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ELGIN, ILLINOIS

The violin solos of Master Ora Ballinger, who was specially engaged for the occasion, were one of the main features of a very successful concert last Wednsday at the Unity Hall, where he played "Souvenir de Lubeck" "Humoreske," Dvorak, and other concert pieces of high musical value and technical difficulty, in excellent style, and with a comprehension of their requirements very remarkable in so young a boy. Master Ballinger is a very sincere and successful young musician, and very rightfully is in great demand.

Miss Ethel Beldon supported him with artistic accompaniments, and he was enthusiastically recalled after each performance.

RICHARD M. FIELDE.

MR. CRANE'S DREAM

The following very interesting editorial is taken from the Chicago Evening Post:

"Mr. Frank Crane, in one of our contemporaries, presents a dream of what grand opera is going to be in the year 2013, when the 'star nuisance' shall have been abolished and 'twenty municipal opera houses' shall have been established.

"What a pity Mr. Crane did not wake up in the rural towns of Germany and France and discover what one hundred years of his method of running grand opera has developed: No 'stars,' a mediocre orchestra and the girls and boys in the neighborhood in the chorus.

"Yet if Mr. Crane's spirit should come back to this country in 2013 he will discover more than 'twenty opera houses' in America, more likely 100. But in each there will be presented operas by the stars, or to use the proper term, 'great artists,' and an orchestra of one hundred pieces with every instrument commanded by a musician of high rank.

"Mr. Crane's dream is really more a bit of his social philosophy than a dream, and if carried out to its ultimate end would mean that we would have no great artists in music, painting, sculpture or architecture.

"On his premise, why should we build magnificent houses on the Lake Shore Drive, the creation of a great architect's mind, when a cottage on Halsted street would house just as many people where they could live just as comfortably? And why should Mr. Lorado Taft spend his life working out his composition of the 'Spirit of the Great Lakes' when a copy of the 'Apollo' in plaster paris can be purchased for 25 cents?

"Why should we have an Art Institute where young men and young women are spending hours in hard work and study, when 'Mrs. Wiggs of the Cabbage Patch' would be perfectly satisfied with a 25-cent chromo picture of figure or landscape?

"Why should our preachers spend days and nights in earnest study in order that they may present the gospel of Christ to the thinking people, when they could get a larger crowd, more noise and a greater demonstration by having a revivalist pitch a tent on the Lake Front?

"Why should we do anything to make Chicago not only a greater city but a more beautiful city, a city where the people could come from far and near to be entertained

and educated in the higher and nobler things?

"If we follow Mr. Crane's dream and philosophy it is simply useless for us to endeavor to leave anything to posterity that posterity would want to emulate."

———♯♯♯———

THE ART OF SONG WRITING

The following excellent article is copied from the new music magazine, "The Musical Advance:"

"So many budding song composers are daily making their debut that one is tempted to ask, what prompts the muse in the majority of cases? There seems to be no especial reason for the enormous output of vocal material beyond a desire to acquire the reputation of being a song writer.

"The business of song writing is quite susceptible of analysis. Certain fundamental verities are hard to get away from. Following are a few essentials:

"A broad musical education on the part of the composer, including a thorough knowledge of the rules of harmony and counterpoint, and plenty of courage in the breaking of these same rules. An extensive general education, to make sure of proper word interpretation.

"A poem of merit; which must be lyrical, adaptable, not too long, having a good lilt and rhythm, containing no offensive words, properly unified, sufficiently original, and not previously associated with unsurpassable music.

"Technical grasp of character details, a lack of which is an annoying drawback, and will kill an otherwise meritorious manuscript.

"A certain amount of inspiration and spontaneity. This being, of course, along with musical ability, a kind of presupposition.

"As much originality as possible, without eccentricity; a simplicity with elegance."

———♯♯♯———

Bachman.—The Misses Bachman entertained the French Club "Le Circle Intirne" at their home, 1304 North Hoyne avenue, last Saturday afternoon. The topic was the life of Gounod and his opera "Mireille." Mrs. Hannah Butler delighted the guests with a number of "Chansons" and the valse from "Romeo and Juliet." She was in splendid voice and sang in her fascinating style of grace and charm. Miss Bachman gave a fine rendition of Mireille's great aria of the third act.

———♯♯♯———

Liebling.—The Emil Liebling Musical Club of Chicago held its monthly meeting at Hamlin Park Auditorium, Monday evening, October 6, 1913. The members of the club, who are pupils of Mrs. L. J. Stumpf and Miss Aimee C. Stumpf, rendered pleasing musical numbers. An additional feature of the evening was a vocal solo by Miss Irma Sundmacher.

———♯♯♯———

Potter.—Walter Anderson has booked Mildred Potter to appear with the Kansas City Symphony Orchestra on Tuesday evening, January 6, and with the Whitman, Mass., Woman's Club January 26.

———♯♯♯———

Stout.—Lilian Mary Stout, who has been abroad for several years, has returned to Chicago and resumed teaching piano in the Fine Arts Building.

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Music News

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Music News

Vol. 5 CHICAGO, OCTOBER 24, 1913 No. 43

Editorial

AS TO OUR ANNIVERSARY NUMBER

That any paper in Chicago could have issued so complete and handsome a book as the Fifth Anniversary Number of Music News was unbelievable to many people, and the comment, since the appearance of that number has been full of wonder as well as of admiration.

One New Yorker referred to it as "the unexpectedly fine issue of Music News," thereby complimenting and slighting us in one breath, while many other comments from near and far voiced equal surprise, if not amazement.

It is impossible to reproduce all that has been said, but a few sentences will be quoted from many sources.

The Charleston (W. Va.) Gazette speaks of the issue flatteringly, and J. Henry Francis, organist of St. John's in the same city writes, "Congratulations! you and the Music News. May you continue to prosper in your usefulness."

Effa Ellis writes from Buffalo, "Hurrah for the Music News! My, but the anniversary number is a fine one."

The J. Fischer and Brothers publishing house in New York wrote to a Chicago friend after seeing the anniversary number, "Music News is, in our estimation, one of the brightest and newsiest of music papers published in this country. Mr. Watt deserves the success with which he is meeting."

Mrs. E. B. Summers writes from Nauvoo, Ill., "I have received the beautiful anniversary number, which I think is a great credit to you."

Sidney Silber had this to say: "Your anniversary number was, to my mind, a wonderful success."

Mrs. E. E. Froman wrote from Clinton, Mo., "Just a line to tell you how fine the anniversary number is. May more and more success be yours"

Ad M. Foerster, the well known Pittsburgh composer, wrote us, "Bravo! and congratulations on your 'five-year-old!'"

Milton B. Griffith says, "Congratulations! Anniversary looks great!"

From Cincinnati, Mrs. Preston Search sends this cheering line: "You have in me a constant reader. I never miss a name or a line, and feel that I am much better posted on musicians since I have been perusing the pages of Music News."

From Des Moines our good friend, Dr. M. L. Bartlett wrote this letter: "I do not propose to be last in sending my congratulations for your superb anniversary number of Music News. It is certainly an evidence of your ambition and preservance. These two qualities you possess in large measure, and they are the qualities that win success. I express the hope that it will add as much 'to your basket and store' as it has to the pleasure and profit of your many readers."

From among the many Chicago musicians who have written or verbally expressed their appreciation of the number we give the following:

"I hasten to be among the very first of those who will feel constrained to offer you sincere congratulations on the splendid issue. I am proud to be numbered among those appearing on its pages."

George W. Munro.

"I wish to add my congratulations on your beautiful October copy. It surpasses all expectations, although I was prepared to see an elaborate copy this month. Wishing success to Music News, I am sincerely,

Mrs. W. C. Scofield.

"That 'labor has its sure reward' is manifested to the highest degree in the Fifth anniversary number of Music News. From cover to cover this beautiful edition shows the labor and painstaking care with which it was gotten up, and the result might well make an older publication feel proud. We now appreciate the possibilities of Music News and predict for it a great future.

'May I offer my sincere congratulations as a part of your reward?"

Harriet Martin Snow.

"The special fall edition of Music News reached my hands today. It is very interesting and the mechanical make-up exceedingly fine. I congratulate you on this edition of your paper, which very convincingly shows wonderful growth in the past five years."

Carl D. Kinsey.

'Congratulations and best wishes on your fifth birthday."

Emma Clark-Mottl.

"I wish to hereby express to you my heartiest congratulations on the success of your valuable publication, Music News, as evinced in your magnificent anniversary number. It demonstrates the fact that the combined forces of true musicianship and remarkable business ability which you exercise with your indominable energy, gives to the public such a musical journal as is really desired. With best wishes for continued success, which you undeniably deserve."

Petrowitsch Bissing.

AS TO DICTION

In a front page article in the Chicago Tribune, on the "blackmail letters" which have been flooding Chicago, there occurs this sentence—"One striking thing about the letter is the good diction and the perfect typography of the document."

This is the absolutely correct use of the word "Diction" as opposed to the meaning given it by most vocal teachers.

Webster says, "Diction is the choice of words for the expression of ideas; the construction, disposition and application of words in discourse with regard to clearness, accuracy, variety, etc.; mode of expression, as 'the diction of Chaucer.'"

Critics, as well as vocal teachers often

use the word improperly. Reference is frequently made to the "diction" of a singer when instead of that word "pronunciation" or "enunciation" should be used.

A singer may **pronounce** his words correctly or incorrectly, and he may **enunciate** deftly or otherwise—but he has nothing whatever to do with "diction," unless, like George Cohan he "writes his own lyrics."

AS TO EXORBITANT FEES

It has been reported that Paderewski is to receive five thousand dollars for each of his forty appearances in the United States this season. This totals $200,000 (two hundred thousand dollars), and is just three times the annual salary of the president of the United States.

If the figure is correct it certainly gives occasion for serious thought.

There are hundreds of well trained American pianists, singers and violinists to whom a $50 engagement occasionally would be a splendid help, and $100 for a recital a God-given joy.

Counting at the larger figure—the great sum to be paid Paderewski would provide two thousand engagements for our own artists.

That would be enough to provide encouragement to hundreds of them. And yet, instead of paying this sum to encourage our own artists, we blandly pay it to a foreigner!

Time was when we, as a nation needed to do this—but that time is now long past, and we should have reached a place where discrimination would be a factor of our national make-up, a discrimination which should favor Americans rather than foreigners.

The managers are not to blame for exploiting the foreigners, for, as a matter of fact, they make more in doing this than in exploiting Americans. The fault must be laid directly at the door of the public, which pays the enormous sums which not only provide the foreign artist with his princely fee, but also allow the American manager a handsome profit.

And American teachers, schools, and the artists themselves cannot be held entirely blameless for the existing circumstances either, for the public looks to them, at least in a degree, for guidance, and if, instead of continually lauding the foreigner they would begin to support and encourage each other, the public would very shortly follow suit.

Thomas.—Mr. Arthur Thomas, who has just begun his work at the Lawrence Conservatory of Music at Appleton, Wis., will be heard in a piano recital there very shortly.

Music in Chicago

DR. HEMINGTON'S RECITAL

The second of Dr. Francis Hemington's organ recitals at Epiphany for the season, took place on Monday evening, when he played a very attractive program and was assisted by Marjorie Dodge Warner, a soprano whose beautiful voice is becoming more widely known each week.

On Monday she sang first, "With Verdure Clad" (Creation), and sang it most excellently, displaying opulent tonal quality and an abiding good taste.

Her second number was Allitsen's "The Lord Is My Light," and this was built up to a rousing climax and very easily proved Mrs. Warner to have great dramatic power as well as much musical feeling.

Dr. Hemington played a Mendelssohn "Sonata," the "Prelude" to "Lohengrin," and the "Great Fugue in G minor" (Bach), as a sample of his splendid musicianship and virtuosic technic, and having thus delivered himself of his duty he made the balance of the program frankly popular—or at least, he included nothing but very well known selections.

The Guilmant "Funeral March and Seraphic Chant" was played with remarkable coloring and fine climax building, while the "Autumn" of Brewer was played better than this writer has ever heard it—the flutes of the Epiphany organ being particularly well adapted to it.

Dvorak's "Humoreske" was also deftly treated and besides pieces by Chopin, Godard and Rogers, the program contained further the fine "Theme and Variations," by Thayer, which was brilliantly played.

C. E. W.

MR. HOPKINS NOW IN NEW STUDIO

Mr. Hamilton Hopkins has now taken the large studio, 710 Fine Arts Building, where he may be found every day and where voices are heard daily from 10 to 12 a. m. Mr. Hopkins makes a specialty of twenty-minute lessons on correct tone production.

Mr. Hopkins asks the following question of vocalists:

What is the most important thing for a singer to have? and in answer he claims:

The proper placement of the middle register, for, having that, the upper voice will take care of itself.

Also: Why is it that Titta Ruffo's voice is so beautiful?

It is because he has the middle register fully at command, and this gives him the forward resonance, loose jaw and open throat which every singer should have.

(Advertisement.)

Harris.—Sarah Hanken, a young pupil of Esther Harris, played at the Zion Temple Auxiliary on Tuesday afternoon, October 21, meeting with very great success. Her number was the "C Minor Concerto" by Beethoven, and for encore she gave the "Military Polonaise" of Chopin.

ARCHE CLUB MUSICALE

The musicale given by the Arche Club on last Friday afternoon prefatory to the regular bi-weekly lecture enlisted the artistic services of Mable Corlew-Smidt, Alice R. Deal and Rene S. Lund and was indeed a charming function.

Mrs. Smidt was in perfect voice and never has the beauty of her work been more apparent and never has she shown more conclusively her fine musicianship.

MABLE CORLEW-SMIDT

Campbell-Tipton's "Spirit Flower" is a very effective song always, and in the reading given by Mrs. Smidt it was exceptionally so. Mary Turner Salter's "Autumn" was the vehicle through which she showed beautiful sustained work, and Speaks' "Morning" was exhilarating and facile to the utmost. For encore she gave Thayer's "My Laddie" much better than its inherent values would warrant a less careful artist in doing.

Mr. Lund was also in very good form and his voice filled the spaces of Lincoln Center most convincingly, while his enunciation was such as to prove a distinct pleasure to every listener.

Always Mr. Lund is certain to sing something of unique value and this appearance was no exception. "Hamlet's Soliloquy" by Dudley Buck was done with seriousness and artistry, Weidig's "Good Night" again

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proved attractive, Porter Steele's "I Know a Little Girl" showed its intrinsic value and entire worthiness to be placed on a worthwhile program, and John Carrington's "Rich Earth" proved to be a very exceptional song in the reading accorded by Mr. Lund. So unusual is the text of this song that it is given here.

"Rich Earth"

O rich Earth, yet but a fringe—
A fringe on the star-filled skies,
And we but atoms riding on the fringe.

Oh mystery, O power enfolding us—
Oh, power within, Oh power within us.
Somehow it is glorious, even to ride this narrow fringe.
And be as nothings, nothings in the boundlessness of night.

There is such room for the future,
Such vast worlds yet to be lived,
Such far adventures calling yonder in Mars,
Or hid on some planet dim in the milky way.

Oh let us fling our lives in with God's life,
And in our little corner, our cranny of Earth,
Make our part of the world deathlessly great.

—Words from "The Pioneers" by James Oppenheim.

The program was closed with the duet "In Love's Domain" (Squire) in which the two voices showed their entire adaptability to each other and the total of good singing was markedly effective.

Miss Deal proved herself an alert and thoroughly musical accompanist. Never obtrusive and never leading, she yet is so good a student of the song literature that she always knows exactly how to shade and color each number in the way that will be most helpful to the singer and at the same time prove effective with the audience.

C. E. W.

———♯♯♯———

LINCOLN TURNER HALL

The first concert of the Sunday afternoon series to be given at the Lincoln Turner Hall, Diversey boulevard and Sheffield avenue, by the Ballmann Orchestra, under the direction of Martin Ballmann, will take place on October 26, at 3 o'clock. The following excellent program has been prepared:

Festival March ..... Ballmann
Overture, "Der Freischuetz" ..... C. M. von Weber
Grand Suite from Opera "Cavelleria Rusticana" .....
..... Mascagni
For Orchestra, Organ and Piano, consisting of: Introduction, Siciliana and Grand Chorus of the Peasants; Alfio's Song; Church Scene; Lola's Song; Intermezzo Sinfonico.
Piano, Mrs. Bruno Kuehn; Organ, Hermann Gunkler
Contra-bass Solo—
Adagio ..... Simandl
Koncertstueck
Herr Josef Houdek
Mrs. Bruno Kuehn at the Piano
PART II.
Prelude to Opera, "Il Guarany" ..... Gomez
Two Numbers for String Orchestra, Organ and Piano—
Le Dernier Sommeil de la Vierge (The Last Sleep of the Holy Virgin) ..... Massenet
In the Garden (Garden Scene) ..... Lunt
Violin obligato, Concertmaster Edmund Hunnemann; Piano, Mrs. Bruno Kuehn; Organ, Mr. Hermann Gunkler
Excerpts from Opera, "Mikado" ..... Sullivan
Grand Opera Quartet and Orchestra
Zither Solo: Fantasia, "Alpine Echoes" (Echoes von den Alpen) ..... Wunderle
Zither, Mr. Carl Wunderle
PART III.
Hungarian Dance (No. 5) ..... Brahms
Russian Patrol ..... Tschakoff
Traumbilder Fantasie (Dream pictures) with Zither Solo ..... Lumbye
Zither, Mr. Carl Wunderle
Quartet from Opera "Martha" ..... Flotow
Martha, Nancy, Lionel, Plunkett
Quartet from Opera "Rigoletto" ..... Verdi
(Duke, Maddalena, Gilda, Rigoletto)
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JESSIE KING RECITAL

Following is the program of the piano recital to be given by Miss King at the Fine Arts Theater on Sunday, October 26, at 3:30:

Toccata and Fugue, D minor ..... Bach-Tausig
Sonata, Op. 53 ..... Beethoven
Allegro con brio
Adagio molto
Allegretto moderato
Capriccio ..... Brahms
Scherzo ..... Brahms
Impromptu, F sharp major ..... Chopin
Scherzo, B minor ..... Chopin
Barcarolle ..... Liadow
Rhapsody ..... Dohnanyi
Au Bord d'une Source ..... Liszt
Rigoletto Paraphrase ..... Liszt

———♯♯♯———

THE COLUMBIA SCHOOL OF MUSIC

Another large audience which taxed the capacity of the Columbia School Recital Hall was drawn by the program given by Joseph Kitchin, violinist, assisted by two members of the faculty, Mrs. Florence M. Granquist, soprano, and Mr. Arthur Oglesbee, pianist, Saturday, October 18.

This recital was in the nature of a farewell so far as Mr. Kitchin is concerned, as he has accepted a position with the St. Paul Symphony Orchestra. He, of course, was the principal artist and the three groups he played were very well done. He plays with a surety and artistic finish which all of Mr. Becker's pupils have. He was particularly

JOSEPH KITCHIN

happy in his last number, the Carmen Fantasie. Both Mrs. Granquist and Mr. Oglesbee added to the success of the program. Mrs. Granquist has a clear soprano voice and her work is most artistic in every way. Mr. Oglesbee is doing a considerable amount of concertizing this season and in every instance gives the keenest pleasure to his listeners. He played especially well, the Leschetizky arrangement of "Lucia." The complete program follows:

Concerto, A major ..... Sinding
Mr. Kitchin
Miss Ruth Bishop at the Piano
Ich liebe Dich ..... Grieg
May, the Maiden ..... Carpenter
Chere Nuit ..... Bachelet
Mrs. Granquist
Swedish Dances ..... Bruch
Hejre Kati ..... Hubay
Mr. Kitchin
Liebestraum ..... Liszt
Andante and Finale from "Lucia" ..... Leschetizky
Mr. Oglesbee
Carmen Fantasie ..... Hubay
Mr. Kitchin

———♯♯♯———

WILLETT SCHOOL OF SINGING

The Willett School of Singing presented this program at Kimball Hall on Wednesday evening, assisted by Bessie Howland of the Chicago Piano College:

"O Sleep Why Do'st Thou Leave Me" (Semele) (1710) ..... Handel
"Graceful Butterfly" (Les Fetes Venitiennes) ..... Campra

"She Is so Innocent" (La Fille de Madame Angot) ..... Lecocq
"To a Nightingale" ..... Brahms
"To a Violet" ..... Brahms
"Spring Night" ..... Jensen
Miss Langbourne
Allegro Maestoso" (From Sonata Op. 5) ..... Brahms
Miss Howland
"The Pine Tree" ..... Franz
"The Rose Complained" ..... Franz
"The Song That You Sang Long Ago" ..... Tschaikowsky
"No. I Have Never Loved" ..... Tschaikowsky
"Morgen" ..... Strauss
"If Thou Do'st Say" ..... Chaminade
"In the Woods" ..... MacDowell
Miss Langbourne
"Romance Op. 24" ..... Sibelius
"Concert Etude Op. 36" ..... MacDowell
Miss Howland
"A Little Winding Road" ..... Landon Ronald
"Serenade" ..... Campbell-Tipton
"Dear When I Gaze" ..... Rogers
"Where Blossoms Grow" ..... Sans Souci
Miss Langbourne

COSMOPOLITAN SCHOOL

The following program will be given Saturday afternoon at 3, at the Auditorium Recital Hall:

Prelude and Fugue (W. T. C.) E flat minor ..... Bach
Miss Mildred Meents, pupil of Mr. Eames
Sonata D major, Opus 12 (for piano and violin) ..... Beethoven
Allegro con brio
Miss Mabel Coder and Mr. Arcon Sheasby
(Members of the Ensemble Class)
Sapphic Ode ..... Brahms
Feldeinsamkeit ..... Brahms
Miss Agnes Schuette, pupil of Dr. Williams
Sea Pictures ..... MacDowell
To the Sea
From a Wandering Iceberg
Song
Nautilus
In Midocean
Miss Helen Koch, pupil of Mr. Eidam
"Golden Rolls Beneath Me" ..... Rubinstein
An Irish Noel ..... Holmes

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Mr. William G. Lindquist, pupil of Mrs. Bracken
Sonate E flat, Opus 12 (for piano and violin) ..... Beethoven
Allegro con spirito
Miss Elizabeth Layman and Mr. Arcon Sheasby
(Members of the Ensemble Class)

THE HADLEY SCHOOL OF MUSIC

The opening student recital of the Hadley School of Music was given Tuesday evening, October 21, the special feature of the evening being "The Hein Ladies Trio," under the direction of Miss Hedwig Hein. The trio is composed of Miss Hein, pianist; Miss Mabel Hill, violinist, and Miss Emilia Hagstrom, 'cellist. The following students appeared on the program.

Mesdames Jacobson, Walker and McGough, Misses Russell, Moss, Rounsavell, Hey and Schwarze; Dr. Laughlin and Mr. Thomas.

THE CHICAGO SYMPHONY ORCHESTRA

A sold-out house and the most intense enthusiasm were among the factors at Orchestra Hall on last Saturday night, and these were the results of the fact that the occasion was the first evening concert of the season and that the program had been chosen by Mr. Stock with rare discrimination and that it was played by the orchestra with admirable poise and finish.

After dutifully opening with the Brahms "Academic" and playing afterward the Beethoven "Symphony No. 7," royally, the balance of the program was turned over to fancy and romance, and anyone who could not have enjoyed it would certainly be subject for commiseration.

The "Till Eulenspiegel's Merry Pranks," the "Petite Suite" of Debussy and the "Les Preludes" of Liszt certainly provided a riot of color and a sufficiency of rhythmic swing and flowing melody, all of which was most avidly absorbed by the audience and appreciation of which was shown in the afore mentioned intense enthusiasm.

Some comment of the daily papers on the orchestra is here appended:

"More is there in the chronicle of the Chicago Symphony Orchestra's inaugural of its twenty-third season than the mere record of an audience's quick response and comment upon its demonstrations. More there was in Friday afternoon's function. That the orchestra's clientele was music-hungry for the season of its symphonic gorgings goes without saying, as it has gone for two decades or so. The interesting aspect of the occasion was the personal note in this welcome.

"During the intermission that fact was pointed clearly in little, odd phrases. The solidarity of the matinee clientele—a clientele developed to such a point of loyalty that only four season holdings changed hands this autumn—revealed itself in individual expressions of pleasure like nothing so much as a homecoming to civilized bathtubs and hardwood floors after a session among the northern mosquitoes and other hickory shirt appendages to the annual pilgrimage after "fish" of mythical existence and perennial lure. This is a very matter of fact fashion of putting the case, but nothing so surely indicates enduring satisfaction in any custom as reference to it in terms of every day routine.

"In the outburst of applause (which began in the balcony, by the way, and swept over the house from that vantage point of your most faithful devotee) was the note of individual welcome to the orchestra members coming to their desks. In the salvo which greeted Mr. Stock was even more. It expressed admiration for the conductor whose brilliant record has been made from its very beginnings within the decade. Pride there was in those salutes, and pride there may well be.

"This may not have been the direct aim of the far-sighted directors who made Orchestra Hall possible, and the orchestra self-sustaining thereby, but it is a corollary whose truth is the basis of the institution's sure foundation. In the scheme was only the idea that a sufficient season sale in such a house would result of necessity, if the public wished to be certain of attendance. In accomplishing so much with the Friday afternoon concert that only the two-shilling seats are available—and these quite in advance of the matinee days—the scheme has resulted also in welding that audience into a unit of interest, and in bringing into its attitude the feeling of individual loyalty and pride, and opportunity. No beter basis of co-operation between public and orchestra could be devised.

"The same situation is approaching with regard to the Saturday evening audiences. This second gathering is even more 'sympathetique,' in the Gallic sense, than its afternoon counterpart. A larger proportion of its number has been faithful in the orchestra's support since the early days. The prophetic of sight see a fast-approaching time when the concert room will be sold out for the season as the matinee is sold out. A marked increase has been noted in these reservations this fall, and the end is not yet. Then, when that situation faces them, the directors will be able to carry out their plan of a decade ago and submit a third concert each week, in the afternoon, probably, and at popular prices, possibly.

"The beginning and the ending of all these intricate problems is the same—the feeling of individual interest and individual loyalty."—The Inter-Ocean.

There have been a few changes in the orchestra. Hugo Kortschak returned to his former place as second concert master, and was greeted cordially by the audience when he took his seat at the first violin desk. Mr. Weisbach also was welcomed warmly when he appeared upon the stage. Alfred Steindel, gifted nephew of the first 'cellist, has been given place among the first violins, and Messrs. Schoeniger, Hand and Hecker have been added to the second violins. Messrs. J. and R. Fitzek have been transferred to the viola section.

"Mr. Starke, for many years the English horn player, retired at the close of last season, and his place has been given to Mr. A. Napolilli. Mr. A. Weiss has assumed the duties of the second bassoon, and Mr. W. Pierce has been given a place at the desk of the fourth French horn. The orchestra now numbers ninety men, four more than were enrolled last season."—The Tribune.

The program for the current week reads as follows:

Symphony No. 36, C major (Kochel 425) ..... Mozart
Adagio—Allegro
Poco adagio
Menuetto
Presto
Romantic Suite ..... Reger

INTERMISSION

Symphony No. 10, C major.....Schubert
Andante—Allegro ma non troppo
Andante con moto
Scherzo
Finale

A COMBINATION MUSICALE

The Chicago Amateur Club and the Lake View Musical Society joined forces on Monday afternoon and gave a splendid concert at Studebaker Theater before the combined membership, this totaling a capacity house even for this large auditorium.

The program opened with the Brahms "Trio," Op. 101, for piano, violin and 'cello played by Mrs. Bruno Steindel, Mrs. Charles Hagenow and Mr. Bruno Steindel, and closed with a group of piano pieces played by Miss Jeannette Durno, neither of which were heard by this writer.

Between these two numbers there were two groups of songs and a characteristic group of 'cello numbers in which Mr. Steindel was accompanied by Mrs. Steindel.

The singers were Mrs. Monica Graham Stults, soprano, and Mrs. Frederica Gerhardt Downing, contralto, both of whom are the possessors of beautiful voices and both having temperament and brains. On this occasion also they were so fortunate as to have for accompanists Mrs. Theodora Sturkow Ryder and Mrs. Katherine Howard Ward, respectively, this arrangement being one that could not have been improved upon.

Mrs. Stults sang the same songs heard last week at the Columbia School of Music and commented upon elsewhere in this issue of Music News, with the addition of Vidal's "Ariette," a number which suits her facile style to perfection and which in itself is a gem. She was in fine voice and scored a great success.

Mrs. Downing, in splendid voice, sang Sanderson's "My Dear Soul" with fine emotional outpouring and made the new "Sacrament" of MacDermid very charming. Schubert's "An die Musik" was of classic elegance, and Foerster's "Der Lenz ist da" proved to be a moment of exhilaration most positive and thoroughly effective.

C. E. W.

HAYDN CHORAL SOCIETY

The Haydn Choral Society has entered upon its winter work. Rehearsals are being held in the Athenaeum Building, corner of Van Buren street and Wabash avenue, on Monday evenings. The choir is under its old leader, H. W. Owens, and expects to place itself among the good choral societies of Chicago. While it is very young, very few choruses can enjoy the reputation that this organization has already gained. At an international contest of choirs held in Pittsburgh last summer, the Haydn Choral won second place and elicited from the critics such high praise and compliments that it was thought best to continue as an organization. The Choral Society will give Elgar's "King Olaf" in December, and expects to present other well known works later. New singers are being added and a successful season is anticipated.

Rennay.—Leon Rennay will give a song recital at Aeolian Hall, New York, on Thursday afternoon, October 30.

COLUMBIA SCHOOL CONCERT

Few schools are so equipped with concert rooms as is the Columbia, which in its location in the Ohio building has a hall which is elastic and can be made larger or smaller by the mere raising or lowering of movable partitions. When at its greatest size this room accommodates considerably

LUDWIG BECKER

over a hundred persons and on last Thursday evening it was crowded to capacity and an overflow filled the smaller rooms in every direction.

Great enthnsiasm was also in the air, and it is seldom indeed that such a completely successful function is given.

Miss Winifred Lamb played a Chopin "Nocturne" and the Schuett "Die Fledermaus" transcription with an abiding tastefulness and with splashes of color at times which were amazing. Mr. Arthur Middleton sang some Schubert songs excellently, and in the Kaun "Der Sieger" he gave a display of virtuosity which was very telling and which brought him a genuine ovation.

Mrs. Monica Graham Stults sang delightfully her "Down in the Forest," being a perfect reading, and Cadman's "The Shores of Shiraz" disclosing under her sympathetic touch rarest kind of beauty.

The "Vissi d'Arte, Vissi d'Amour" (Tosca) disclosed her rare temperamental equipment as well as suiting her voice admirably, and her group ended with a successful reading of "Spirit of Spring," (A. C. Graham), to which the composer supplied the accompaniment.

Ludwig Becker played a number of small selections with great variety of mood, and with a constant display of technical proficiency which was immensely appreciated by the audience and which brought him persistent applause. His great work, however, and one which for absolute virtuosity and flaming sentiment will be equaled very few times in the season, was the reading of the Wieniawski "Concerto" in D Minor. This is a magnificent work for the instrument, and it was read magnificently.

In this triumph Mr. Arthur Granquist was also a factor, for it is indeed rare to hear any one play the piano accompani-

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ment for any concerto so beautifully or to have the feeling that this part of the work is equally vital with the solo line itself.

Not only did Mr. Granquist accomplish this, but he also played other accompaniments notably well (especially "Der Sieger" for Mr. Middleton), and in his solo group he rose to a point of efficiency which was not excelled during the evening.

The "'Cello Etude" by Chopin—stupid in the extreme unless actually made to "sing," proved under his fingers a melodic delight, the Otterstrom "Preludium" became worth while and the "Love Death" from "Tristan and Isolde" transcribed by Liszt for piano proved to be a piece of work so big and thrilling as to almost wholly overflow the place and to carry the audience in a wave of enthusiasm.

C. E. W.

MISS WOODWORTH AND MR. PERSSON

The American Conservatory of Music presented Miss Mabel Woodworth, violinist, and Mr. Frederick Persson, pianist, in an excellent program at Kimball Hall on Saturday afternoon—the place being full to the last seat.

Miss Woodworth, a great favorite with the Conservatory audiences, was in fine spirit and distinctly good violinistic form and played the Bruch "Concerto" with breadth of style and clarity of detail besides investing it with very much and very great variety of meaning.

The Coleridge-Taylor "Deep River" Transcription, proved to be very novel and equally beautiful in the well sustained and well colored reading given by Miss Woodworth, while her presentation of the Zarzycki "Mazurka" glittered with virtuosity.

Mr. Persson was very effective in the Chopin "Fantasie" Op. 49, and in four "Etudes" by the same master, but it was in the last movement of the Saint-Saens "Concerto" in F that he rose to a height of pianistic eloquence rarely attained on the concert platform.

The moment was a most propitious one—the mood was just right, the feeling in the audience was perfect, the support of Mr. Levy was all that could be asked, and so the resultant playing proved to be a vivid flame in effect and the enjoyment of the reading was one which was intensely exceptional.

C. E. W.

Choral Union.—The Men's Choral Union of fifty voices from the Cook County Sunday School Association gave a concert at the Belden Avenue Baptist Shurch on last Thursday evening.

Russell.—Mrs Estelle Russell will present her vocal pupils in a song program at the Auditorium Recital Hall next Monday evening.

MUSIC TO COME

(Under this caption Music News will hereafter schedule all announcements received by Tuesday noon of each week.)

Friday, October 24

Orchestra Hall, 2:15. Second concert by Chicago Symphony Orchestra.

Campbell Park Presbyterian Church, Leavitt street and Campbell Park, 8:15, Chicago Concert Trio.

Saturday, October 25

Kimball Hall, 3:30. Elma Wallace and C. Ellen Loveless, joint recital.

Orchestra Hall, 8:15. Chicago Symphony Orchestra.

Sunday, October 26

Studebaker Theater, 3:30. Clarence Whitehill in song recital.

Fine Arts Theater, 3:30. Piano recital, Jessie King.

Lincoln Turner Hall, 3:00. Diversey and Sheffield avenues; first concert of Ballmann Orchestra series.

Sinai Temple, 8:15. First of the Sinai Orchestra concerts; Arthur Dunham, director.

Sunday, November 2

Fine Arts Theater, 3:30. Walter Spry Music School faculty concert.

Thursday, November 6

Orchestra Hall, 8:15. Recital; Mme. Gadski.

Sunday, November 9

Studebaker Theater, 3:30. Song recital; Rosa Olitzka.

Fine Arts Theater, 3:30. Song recital; Alice Nielsen.

Auditorium, 3:00. "Creation;" Apollo Club.

Monday, November 17

Auditorium, 8:15. "Elijah;" Apollo Club.

Wednesday, November 19

Association Auditorium, 8:15. Bach Choral Society; Orchestra, soloists, Herdien, Johnson, Kimbell.

Wednesday, November 26

The Auditorium, 8:15. Opening of the Chicago Grand Opera season.

SINGERS IN SEMI-POPULAR PROGRAM

Mrs. Frank Farnum and Mr. Thomas McGranahan appeared at the Kedzie Theater last week in a short program of semi-popular songs. The audience showed great appreciation of their work which included two duets, one of which was a scene from "Il Trovatore," sung in excellent style, and "Isle d' Amour," and "Bonnie Sweet Bessie." Mrs. Farnum, and "Mother Machree," Mr. McGranhan. Mr. Harry Simpson was at the piano.

APOLLO CLUB

Herbert Witherspoon, bass, and Morgan Kingston, the English tenor, have been engaged for the forthcoming performance of Haydn's "Creation," Sunday afternoon, November 9, and Mendelssohn's "Elijah," Monday night, November 17, by the Apollo Musical Club in the Auditorium Theater. This will be Mr. Kingston's first appearance in oratorio in America, and Mr. Witherspoon's first appearance in Chicago in oratorio in a good many years.

Florence Hinkle, soprano, will appear in both "Creation" and "Elijah," and Rosalie Wirthlin, contralto, in "Creation" only. These two performances promise to be memorable in many ways.

SIDNEY SILBER RECITAL

The honor of giving the first piano recital of the Chicago season fell to Mr. Sidney Silber; the time being last Sunday afternoon, and the place, the rejuvenated and very much spick-and-span Howard Theater, formerly known as the Whitney Opera House, and much used for Sunday afternoon concerts.

The audience, which came to hear Mr. Silber was a notable one, for, despite such attractions elsewhere as Farrar, Kreisler, Whitehill and Teyte, this audience was numerically very satisfactory and in its personnel included a remarkable number of Chicago professional musicians. In fact, the audience took on very much the appearance of a special gathering of local pianists, with many vocalists, organists and violinists also appreciating and applauding the work of Mr. Silber.

This pianist made his Chicago debut at this time, but he is by no means an unknown quantity elsewhere, for besides having made many important appearances abroad, several of which were with great symphony orchestras, he has repeatedly played with the Minneapolis Symphony Orchestra in this country and his recitals have been uniformly successful everywhere. Just previous to his Sunday appearances here he had played as the opening attraction on the artist course projected by Dr. M. L. Bartlett in Des Moines, and his appearance in the Iowa city was a decided triumph.

On Sunday, Mr. Silber disclosed himself to be a pianist of very marked individuality and positive charm—to say nothing of the fact that he very promptly and emphatically proved himself the possessor of a technical equipment so complete and so broad that analysis of it is quite unnecessary. To say that it amply covered every requirement of an exceedingly taxing program is but to state the simple truth.

Mr. Silber is a program maker par excellence and knows very definitely how to please every factor which may be present at a first class piano recital. By way of absolute and solid value he offered the Bach "Chaconne" with its stupendously difficult elaboration by Busoni—a work for an intellectual and technical giant!

It would be difficult to say wherein it could have been played better. There was first of all splendid repose, and at all times an absolute clarity of outline and detail and added to this Mr. Silber gave it a distinctly musical touch—in other words, he made it very interesting.

The MacDowell "Sonata Tragica,"—which in spite of some sneering comment to the contrary, remains today one of the

(Continued on page 23)

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THE NEW FIRST CHOIR

Music News reprints this very interesting article on the work of H. Augustine Smith at the New First Congregational Church of Chicago from the Chicago Congregational News:

"[We quote the following from a report prepared by Professor H. Augustine Smith at the close of the ten months' work, July 15, just before starting out for the summer camps. It is a remarkable record achieved by a real genius for choir leadership, but it must be remembered that for the most part the young people with whom such success has been attained, come from the less cultured homes of the city and with whom character training is an absolute necessity for success of any kind. And moreover, no talent or genius is relied on to take the place of the hardest kind of most persistent work. Read the mere outline record which follows and then imagine what it cost—but how vastly more it is worth!—Ed.]

NEW FIRST CHURCH CHOIR ON VACATION AT SAUGATUCK, MICH.

306 Days of Bee Hive Activity

"September 12, 1912, to July 15, 1913.

"13,116 singers present (43 every day for 306 days).

"392 different rehearsals, concerts and services (9 meetings every week).

"540 hours of musical drill and singing (54 solid days at 10 hours a day).

"577 selections sung, including 17 different cantatas and song cycles.

"20,000 people reached through twelve great free festivals (twice the audience the Apollo Club sings to each season. The Symphony Orchestra and the Grand Opera Company alone surpass the New First Church choirs in their musical clientele).

"$1,151 total collections from these free festivals.

"55,400 pieces of printed matter distributed under 37,000 one cent stamps.

"11 rehearsals within six days, attended by 306 singers, is the record of one week of June when the thermometer registered 90 to 95 degrees.

"787 cantatas and 511 octavo copies purchased during these ten months at $308.15 expense.

"1,481 miles traveled by Professor Smith and choir concert troupe, 12 concerts and club dates away from the church, including Wisconsin and Illinois towns, Congregational Club, La Salle Hotel, Volunteers of America, Washingtonian Home, Cook County S. S. Convention, Thomas Arnold School, and the World in Chicago.

"80 singers enrolled in the Pageant of Darkness and Light (the largest number from any one church in Chicago or suburbs).

"Favorite anthems of the year:

"'Jerusalem, O Turn Thee' (Gounod) sung six times.

"'O Come to My Heart' (Ambrose), sung five times.

"'Sanctus' (Gounod), sung five times.

"'God So Loved the World' (Stainer), sung 12 times.

"277 singers enrolled in the five choirs during the ten months, present enrollment July 21, 171 singers.

"93 singers present at 80 per cent of all the choir meetings during 306 days.

"42 singers present at 90 per cent of all rehearsals, etc., during 306 days.

"The Summer Night concerts brought out a total audience of about 2,000 people and a total collection of $141, just enough to pay all bills. Musically and socially the concerts were most successful. Such choral work as 'Hesperus,' 'Paul Revere's Ride,' 'Lohengrin' and 'The Holy City' were presented with true sincerity and refinement, the boys especially reaching fine altitudes in their singing of 'Paul Revere,' and the little girls in their Mother Goose songs, which were quite the 'hit' of the series. 'Lohengrin' showed what masterly concentration could do on a tropical, steaming night. It was great singing against strong odds. 'The Holy City,' shorn of organ accompaniment and high gallery position, was rich in light and shade, and the massing of tone."

NEW FIRST CHURCH CHOIR ON VACATION AT SAUGATUCK, MICH.

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ST. PETER'S CHURCH

The first festival service of the season at St. Peter's, and also the first since the return from Europe of the organist and choirmaster, Mr. Herbert E. Hyde, was given on last Sunday evening, and the audience was of such flattering size as to prove conclusively that the prestige of these special monthly musical services is now firmly established in the neighborhood and that it is well known that when Mr. Hyde announces a program of music the resultant pleasure will be a great one.

Thus early in the season Mr. Hyde has brought his forces into fine shape and the choral work of the evening was of notable smoothness, and it was filled also with vitality of tone and crispness of manipulation.

Each part of the choir seems to be fully formed and the blend of voices and manipulation of the tonal mass contains very much of finish and effect.

The hymns were excellently presented and the service numbers by Tallis, Foster and Bennett were accurately done, while the orison by Peter C. Lutkin was a perfect gem.

The "Magnificat" and "Nunc Dimittis" were from the Hyde service in D flat and they were all-sufficient to prove the popular organist of St. Peter's to be also a composer of great worth.

The anthems were "The Woods and Every Sweet Smelling Tree" (West), "God That Madest Earth and Heaven" (Naylor), and "The Hallelujah Chorus," by Beethoven.

These furnished great variety of effect, and whether in sustained legato phrase or complicated contrapuntal effects, they were admirably handled by the choir; the Beethoven number, especially, rising to a point of positive eloquence.

Mr. Hyde gave a post-ludial program of organ numbers with great facility. The "Praeludium" from the Rheinberger "Sonata," No. 14, was played with distinct enunciation; the "Intermezzo" from the Hyde "Fantasia Sonata" again proved the writer's versatility and worth, while "Elfs" and "Caprice Heroique," by Bonnet, affirmed this composer to have great color in his musical scheme, and also showed that Mr. Hyde has technic more than ample to cover their difficulties, and taste aplenty for their interpretation.

C. E. W.

ST. JAMES METHODIST

A special musical service will be given at St. James Methodist Episcopal Church on Sunday evening, October 26, at 7:45. Full vested choir with Mrs. Sheppard, soprano, and Mr. Reid Hilliard, baritone, assisting. Miss Tina Mae Haines, organist and director.

Organ Prelude, "Allegro con brio" (Sixth Sonata), ... Guilmant
Anthem "Rex Regum" .....Tina Mae Haines
(Dedicated to Dr. and Mrs. Charles Bayard Mitchell)
Anthem, "List the Cherubic Host (Holy City).... ..... Gaul
Anthem, "Hark, Hark, My Soul". .Chadwick
Anthem, Excerpt from "Harvest Song". ..... C. Lee Williams
Anthem, "Lamb of God" (Antiphonal Chorus)..... ..... Widor
Anthem, "Ho Every One That Thirsteth"..... ..... Macfarlane
Organ Postlude, "Marche Religieuse"..... . Guilmant

SINAI TEMPLE

The first concert of the second season of the Sinai Orchestral concerts, will take place Sunday evening, October 26, at 8:15, at Sinai Temple, Forty-sixth street and Grand boulevard.

The orchestra will be composed of twenty-two men of the Chicago Symphony Orchestra. Mr. Arthur Dunham, conducting.

The soloist will be Mr. Albert Lindquist, tenor.

Overture, "Merry Wives of Windsor"..... .....Nicolai
Orchestra
Aria, "O! Paradise" from "The Prophet" Meyerbeer
Albert Lindquist
Suite from the South ..... Nicode
Poetic Waltz ..... Andre
Orchestra
Organ Solo
Arthur Dunham
Eu Badinant ....d'Ambrosio
Orchestra
The Day Is Gone ..... Lang
Mammy's Song ....Ware
Hymn to the Night ..... Campbell-Tipton
Albert Lindquist
Pizzicato Polka
Valse Lente
March and Procession of Bacchus, from "Sylvia Ballet" .....Delibes
Orchestra

LEAVITT STREET CONGREGATIONAL

Program of Post-Ludial organ recital Sunday evening, October 26:

Concert Overture, C minor ..... Hollins
Elegy in G ....Lemare
Allegro vivace, Pastorale, Fugue — From the First Symphony....Vierne
Alice R. Deal, organist.

SAINT PAUL'S

On Sunday afternoon, October 26, at 4:30 a special musical service will be given at St. Paul's church under direction of John Allen Richardson.

Wilhelm Middelschulte will play an organ program consisting of Bach exclusively, and a special choir feature will be the Mendelssohn "Hear My Prayer," in which the solo will be sung by Robert Rea.

ST. JAMES' CHURCH

Following is the list of soloists for the monthly festival services (third Sunday each month) at St. James':

October—Mr. Robert R. Birch, organist.
November—Public service, American Guild of Organists.
December—Mr. Beecher C. Burton, tenor.
January—Mr. Harrison M. Wild, organist.
February—Mr. Marion Green, basso cantante.
March Miss Florence Hodge, organist.
April—Masters Abramson and Heise, sopranos.
May—Mr. John R. Rankl, baritone.
June—The Organist of St. James'.

(Continued on page 23)

Boston, Mass.

Editor
LESTER S. BUTLER

A WELCOME VOICE

Music News has just passed its fifth birthday and with increased strength it speaks with convincing brevity of its position upon certain matters which have too long been neglected by musical weeklies.

Its words should be considered by every musician, music-lover, and music-promoter of the country. There is an inspiration in them that makes for patriotism and loyalty as does the pronouncement of the Monroe doctrine to a true American. And, lest some have not carefully read the part of the editorial in the anniversary issue referred to, and to give it added prominence by repetition, it is here included: "Music News stands uncompromisingly for 'America for Americans,' and it believes fully that younger artists need more help than do those already established. We think, too, that the time must come when we shall pay our own artists and regard them as generously as we do the foreigners now."

A similar sentiment by President Monroe "America for Americans," liberated this nation's sailors from the tyranny of the press gang, and the country's patriotism to a brighter flame, and to a stronger unity for accomplishing its great destiny.

♮ ♮ ♮

The Henry Jewett Players, Inc.

The first play, given by the newly organized dramatic company, the Henry Jewett Players, Inc., will be "Let's Go a-Gardening," by Florence J. Lewis, at the Plymouth Theater Monday night, October 27. The cast will include Marie Leonard, Marie L. Day, Blanche Latell, Virginia Chauvenit, Mary Davis, Bertha Livingstone, Eliza Mason, Carolyn Graves, Louise Burleigh, Edith Seabury, Elizabeth Almy Jones, Ruth Ahrens, Ruth Russell, Henry Jewett, John Weber, Arthur Hoyt, Harry Crosby, Robert Swasey, Frederick Wesley and William Harrington.

Quoting from a Boston daily, the Herald:

"The company has been organized in accordance with the laws of the commonwealth of Massachusetts. Its officers are Henry Jewett, managing director, Arthur Warren Fletcher, treasurer, and the following board of directors: Arlo Bates, J. M. Oliver Hewitt, Nathaniel S. Simpkins, Jr., Henry Jewett and Arthur Warren Fletcher. The hope is that the company may ultimately have its own theater, and that it may come to be a permanent Boston institution, recognized and indorsed by the public.

"Mr. Jewett, whose standing as an actor and as a man is well recognized and deservedly high, has been the leader in the movement. The aim of the movement is to establish a first-class repertory company in Boston, supported by Bostonians for Bostonians, so that our city may be able to provide its dramatic fare at first hand, as it already does its opera and orchestral music. It is hoped to build up a theater popular in the best and most desirable sense of the word; a theater to which patrons may go always with the assurance of finding plays attractive and entertaining, wholesome and inspiring."

♮ ♮ ♮

The Symphony Concerts in Cambridge

The concerts given by the Boston Symphony Orchestra, in Sanders Theater, Cambridge, eight in all, began Thursday night, October 16, with an audience that packed the house, in attendance, and another audience desirous of being present, turned away.

The dates for the rest of the series are November 13, December 11, January 15, February 5, February 26, March 26, and April 23.

The assisting soloists will be Mme. Teresa Carreno, pianist; Mme. Boehn van Endert, soprano; Fritz Kreisler, violinist; Miss Ruth Deyo, pianist; Mme. Marie Sundelius, soprano, and Mr. George Proctor, pianist. Mme. Carreno, Mme. van Endert and Mr. Kreisler are included in the soloists who will appear with the Symphony Orchestra at its Boston cencerts. Miss Ruth Deyo is a brilliant American pianist of whom much is expected. Mr. George Proctor is a Boston pianist, who has many friends in Cambridge. Mme. Marie Sundelius is also a resident of this city, and is regarded as one of the foremost of Boston sopranos.

The first and last concert will have no soloist.

The sale of tickets for the Tremont Temple concerts began Monday, October 13, and the series begins Thursday night, November 6.

The following appeared in the Hearld recently:

"Miss Evelyn Parnell, a Boston coloratura soprano, who has just returned after four years in European opera houses, will be heard for the first time since she left the Boston Opera House, at the opening concert of the Tremont Temple concert course, with Michael J. Dwyer, tenor, on Thursday evening, November 6. Miss Parnell had a signal success in Dublin with the Quinlan Opera Company last season, and will return to Ireland this winter to fill operatic and concert engagements, after which she will go to La Scala, Milan. The Tremont Temple course this season will consist of six concerts. The first will be Irish in its general character, the second Scotch, and the third an evening of Home Songs of America and England. The fourth concert will be patriotic, the fifth a request night and the final concert an operatic night. Miss Evelyn Scotney and Howard White of the Boston Opera Company will be heard at the second concert with Miss Ellen Keller, violinist, Thanksgiving night, November 27."

♮ ♮ ♮

Boston, Mass.

In honor of Verdi's one hundredth anniversary, the Perkins Municipal Band gave a "Verdi" concert on Boston Common recently in honor of the one hundredth anniversary of the great Italian composer's birthday.

The Boston Italians were greatly interested in the event and attended the concert in large numbers. The program was "I Lombardi;" excerpts from "Ernani;" vocal selection from "Aida." Mme. Wilhelmina Wright Calvert and band; selections from "Un Ballo in Maschera;" duet for cornet and trombone, "Miserere" from "Il Trovatore," Theron D. Perkins, cornet, and Jerome N. Proctor, trombone; selection from "Simon Boccanegra;" Anvil Chorus from "Il Trovatore;" selection from "Otello;" vocal selection, "Good-by," Mme. Wilhelmina Wright Calvert and band; quartet for brass from "Rigoletto;" selection from "Aida" and the "Star Spangled Banner."

♮ ♮ ♮

News from Schools and Others

Advanced students of the New England Conservatory, in the first concert of the present season in Jordan Hall Thursday evening, October 16, presented a varied program. Two young boys from the western plateau, both of whom established reputations for themselves as very little fellows, were together in two movements of Grieg's F major Sonata for violin and pianoforte. These boys are Irvin Robertson of Victor, Idaho, and Stanley Schaub, Logan, Utah, who have been heard before at Conservatory concerts and who are always enthusiastically received. Twin performers who likewise are well received whenever they appear in Jordan Hall are the Misses Mae G. and Wilhelmina G. Cotton of Newtonville, Mass. They gave a spirited performance of Saint-Saens' Polonaise for two pianofortes.

G. Calvin Ringgenberg, Ames, Iowa, had the opening number, Bach's Fantasie and Fugue in C minor for the organ. Another organ selection was Guilmant's "Lamentation," by Vera Johnson, Northfield, Vt.

Isabel Clark, Portland, Ore., played a Beethoven Sonata, and Pearl N. Talbot,

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Brownwood, Tex., Brahms' Scherzo in E flat minor.

The vocal department was represented by Marguerite Neekamp, Ironton, Ohio, in songs by Henschel and Chadwick, and Agnes D. Reid in selections from Faure, Franck and Leroux.

David Sequeira of the New England Conservatory faculty, a native of Nicaragua, where his father, Modesto Sequeira, is a leading attorney and statesman, had a place on the program of Faneuil Hall meeting Sunday, October 12, at which a movement was launched to make Columbus Day a Pan-American holiday, John Barrett, director of the Pan-American Union, Washington, was the principal speaker. Mr. Sequeira entered the New England Conservatory in 1902 and has been connected with it as student and teacher ever since. He was some time ago named as a candidate for the directorship of the newly established national conservatory in his native country but preferred to remain in Boston.

The senior class of the New England Conservatory of Music has elected the following officers: President, Henry Damsky, Birmingham, Ala.; vice president, Gladys Gilbert Hunt, Stroudsburg, Pa.; recording secretary, Marjorie Gaskins, Sunbury, Pa.; corresponding secretary, Armida Hall Richardson, Bar Harbor, Me.; treasurer, Simon Goldberg, Dorchester, Mass.; assistant treasurer, Marion Feeley, Brookline, Mass.; chairman entertainment committee, Belle Gardner, Roxbury, Mass.; chairman finance committee, Alice P. Davis, Rochester, N. Y.

Miss Elizabeth F. Young, New England Conservatory, '13, of Millsville, N. S., has been elected to the pianoforte faculty of Blue Mountain College, Blue Mountain, Miss. Miss Josephine Smith '12, of Bedford, Pa., has gone to a similar position at the Northfield, Mass., seminary.

A movement to start alumni associations in various New England centers is outlined in the New England Conservatory Magazine and Alumni Review, the September-October number of which appeared last week. It is suggested that each state be divided into districts and that counties in which only a few alumni are residents should be united with others. Constitution and by-laws applicable to the formation of such associations, are printed in full.

A recital Saturday afternoon, October 11, consisted of two ensemble numbers and solo selections by Armida Richardson, Bar Harbor, Me.; Helen Osburn, DuBois, Pa.; Roberta Kennard, Glendora, Cal.; Frances A. McWeeney, Providence; Loretta Curley, Pittsfield; Lenora C. Clark, Arroyo Grande, California.

Ramon Blanchart, baritone of the Boston Opera Company and head of the operatic course at the New England Conservatory, announces a recital in Jordan Hall Friday evening, October 24, assisted by his pupils, Bertha F. Manley, Ethel Frank, Rosa Sharfson, Erminda Blanchart, Maybelle Day, Orra Doloff and Gertrude Brailey.

♮ ♮ ♮

Faelten Pianoforte School

A particularly attractive program has been arranged for the student's concert next Thursday evening. Two of Mozart's trios for piano, violin and 'cello, the Polonaise for piano and 'cello by Chopin, Weber's E-flat major Concerto, and recent productions of highly popular English composers, will be presented. Admission is by ticket, which may be obtained by addressing the manager at 30 Huntington avenue.

♮ ♮ ♮

Notes

Ludwig Carl Fichtner, basso contralto, has been engaged by the Roxbury Presbyterian Church as its soloist, and members of the quartet. He fills frequent concert engagements.

Manager L. H. Mudgett's soloist for Sunday afternoon, October 26, in Symphony Hall, will be Josef Hofmann, the pianist. Melba appeared October 19. L. S. B.

♮ ♮ ♮

Kubelik's Recital

The concert given, to piano accompaniment, by Jan Kubelik, world-renowned violinist, at Symphony Hall, on the afternoon of Sunday, October 12, was patronized by a throng of people completely occupying all available seats and standing room. But his playing did not warrant so much attention. At the most, it was a "tame" affair.

Mr. Kubelik plays with little display of artistic virility and his interpretations lack masterful authority. Naturally he is absolute master of execution, but technical certainty cannot substitute for a sheer lack of passionateness and strength. A suave style of playing and music calling for little nobility of tone are best suited to this musician. Thus it is that he presented Saint-Saens' "Concerto in B minor" in a smooth, but not convincing manner; while, for the same reason, the Bach "Chaconne" was a distinct disappointment, although slightly redeemed by the beauty of his tone in the D major theme.

All succeeding show numbers afforded pleasure, but without entitling the performer to be regarded as an artist of the first rank. The audience accepted each and all offerings of the program with complaisant equanimity. S. H. L.

♯ ♯ ♯

Mandy.—Miss Elsiemarie Fritz, pupil of Mrs. Frank P. Mandy, played with fine success the "Rondo Capriccioso," Mendelssohn, and "Wedding Day," Grieg," at a musicale in Olivet Church last evening.

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WORCESTER, MASSACHUSETTS

For five performances the Worcester Theater was crowded to see Worcester's musical, histrionic and terpsichorean talent give "The College Hero," under the experienced direction of Wade Davis, who wrote the musical extravaganza in such form as to make possible the inclusion of a small village, perhaps a thousand persons, in the cast and ensemble.

The matinee Monday, October 13, opened the series, and Wednesday night, the 15th, witnessed the fall of the curtain.

During the last performance Mr. Davis was presented a diamond scarf pin by George B. Cutting, as an appreciation by members of the Memorial Charity Club, of the excellent work done in preparation for, and at the production of the extravaganza. The management claim that over 2,000 persons were turned away, owing to lack of seating capacity in the house, and that this was a sufficient number to constitute an audience for another performance.

Three hundred of the performers attended a banquet in the Bancroft Hotel ballroom, between the matinee and the evening production, Wednesday. These were in the costumes and makeups used on the stage, and while the orchestra played the music of "The College Hero," groups gave their special dances and some individual danees were given.

The proceeds of the performance will go to the Memorial Hospital of this city.

THE CAST OF CHARACTERS

Arranged in order of their entrance upon the stage was

Helen, a student at college.....Mrs. Edgar Logan Hill
Elsie, a country girl at college.....Miss Mary Helen Hunt
Jack, Richard's chum ..... Paul Multman
Madam Dashington, Preceptress of the College.....Mrs. J. Fred Donnelly
Richard Fiske, "The College Hero"..... Clifford Harrington
Professor Phiz, whose hobby is chemicals..... Frank Marlowe
Inez Fiske, senator's granddaughter..... Margaret Fitzpatrick
Senator Fiske, from Texas, Richard's father.....George B. Cutting
Campus Cops .....
William R. Fletcher, Herbert M. Buck, Fred E. Richardson, Philip O. Whittle
Captain Murray of the Iowa.....Edmund R. Cummins
Professor Von Kaiser, German Master of the College ..... Charles E. Hitchcock
The Wizard ..... Dr. A. J. Harpin
The Spookus ..... Adela T. King
Queen of the Sprites and Witches.....Olga Forsberg
Mrs. Johnson, an Alumnae .....Florence C. Mellor
Louise, a Rah Rah girl.....Angelina Gauthier
Sorority Duet .....Marion Wood, Alice Flann
Billiken, the college mascot.....Fred W. Bascom
Rosalie, a banjo girl.....Ethel May Sleeper
Indian Princess .....Dorothy McTaggart Miller
Fi-Fi, a Japanese maiden ..... Hazel L. Lynch
Ki-Ki, Fi-Fi's Lover ..... Mr. Leroy Leighton

MUSICAL NUMBERS—ACT I.

Overture, "The College Hero" ..... Orchestra
Opening Chorus, "Hail to the College Girl,"
College Sophs, Graduates, Freshies and Crew
"I Can't Reason This Old Thing Out"
Helen, Elsie, Widows, Bookworms and Students
March of the Cadets
"Morning, Noon and Night".....
.....Richard and College Men
Campus Cops Quartet
Hornpipe ..... Sailors
"We're Sailors of the Iowa".....
.....Captain Murray and Sailors
Dance of the 'Varsity Crew
Dance of the Spooks
March and Minuet
"I am a Man of Mystery".....Wizard and Alumni
"Grandpa" ..... Inez and Alumni
"The College Witch" .....
.....Queen, Sprites, Witches and Imps
Dance of the Sprites, Witches and Imps
Flight of the Sprites, Witches and Imps .....
Finale

MUSICAL NUMBERS—ACT II.

"Rah! Rah! for the College" .....
.....Eta-Bita-Pi and Graba-Hunka-Fudga
"Banjo Serenade".....Rosalie and Banjo Girls
Dance of the Banjo Girls
"Billiken, the College Mascot".....
.....Billiken, Mary Jane Girls and Busters
Dance of the Sorority Girls and Frat Men
"On the Wings of Dreams" .....
.....Madam, Elsie and Basketball Girls
"When You Play on the 'Varsity Team" .....
Von Kaiser, Football Men, Basketball Girls and Tennis Groups
"My Chosen Chief".....Indian Princess and Indians
"Love Is All Sufficient".....Helen and Richard
"The College Hero" ..... Students
"Fi-Fi" .....Fi-Fi, Ki-Ki, Japanese and Geisha Girls
Grand Finale
Pianist—Ruth Barrington
Stage Manager—Clark Mays.

The production reminded one of the dictum of an editor who tells the novice that what appeals to him in the short story is action!

There was something happening all the time from the rise of the curtain to its fall. The opening chorus, with its pretty maidens and their vari-colored costumes, and Helen with her fine figure; its sturdy young men in costumes of the different phases of college life; the cadet scene, with its manual of arms exhibition, very well done! the "jackies" from the Iowa, with their leader, Captain Murry, a veteran of more than one stage production; the campus cops, a quartet with persistent attempts at money extortion from "Senator Fiske," who ran away with equal persistency; the love scene between the senator and "Madam Dashington," a most discreet moment; the Fi-Fi and Ki-Ki duet, one of the best scenes; the banjo girls, with their "ping-a-pang" and graceful movements; the "College Hero," whose claim to that distinction seemed largely based upon breaking college rules, although he saved some lives when he had left the grounds without permission; the Wizard, taken by one of our most prominent basses with that touch of sureness that only stage experience gives; the widows and their solemn faces and black gowns with white trimmings; the bookworms, with trousers too short, and silly facial expressions; the Indian princess, whose song pleased by its naturalness and spirit; "Professor Von Kaiser," another local singer and actor who shows greater histrionic ability than many professionals; "Inez Fiske," a young girl whose singing and acting gave a touch of naivete most welcome to the audienee; "The spookus," who frightens the girls; Professor Phiz, altogether a queer character; "Queen of the Sprites and Witches," a well known figure upon the concert platform; and through the cast to "Billiken," whose portrayal of that inane charaeter was exceptionally conceived and executed, while over all played light effects, charming or fantastic as the moment demanded, and the orchestra enhancing the melee kept the audience constantly wondering what would happen next.

The story, told practically by action, was about a young man at college who, although very popular with his fellows, studied little, and was in danger of expulsion. His father, the senator, was coming to pay him a visit, and he was very anxious that Professor Van Kaiser should not see his father until notice of his success as an author had been received by the Hero.

His friend, Jack, promised to keep the professor and father apart, and in doing this, very ludicrous situations came about. While the college boys and girls were engaged in their work, Professor Phiz thought that he had discovered chemicals that would change old age to youth, and the Wizard enters and declares it will be necessary to have a young person exchange ages with the old one who becomes young. "Inez Fiske" agrees to make this sacrifice, and Professor Van Kaiser becomes a callow youth and she a little old lady. After a time this mystery is found to have been only a dream, which the professor had, and the story ends with the declaration that the senator will marry Madame Dashington, his son has chosen Helen; and Jack, Richard's chum, has found his fate in another nember of the cast.

When one considers that none of the cast makes the stage a vocation, the surprising excellence of each is little short of wonderful. It was the evenly balaneed quality of work by all that made the performances most noteworthy.

"The College Hero" will be produced to aid the babies' hospital in Springfield, Mass.; and in Newark, N. J., for charitable purposes in Syracuse, N. Y.; the Industrial Home for Crippled Children, Pittsburgh, Pa. This will be under the patronage of Senator Flinn's daughter.

It takes about six weeks for Mr. Davis to prepare for a local performance.

* * *

For Effieient Choir Service

The choir of Trinity Methodist Church had a most enjoyable trip to New York City recently, the expense of which was met by the church, as a way of showing its appreciation for the good work and

faithful service that the choir has performed.

John T. Russell, tenor and direetor; Mrs. Russell, L. B. Osborne, ehairman of the musie committee, and other church members were with the party.

From Woreester the route led to Albany, N. Y., where the night was passed at the Ten Eyck Hotel; thence in the morning down the Hudson, stopping at West Point and points of interest, reaehing New York City in the late afternoon. The next day was spent looking about the city until 5:30 p. m., when the Fall River boat was taken, en route to Woreester, which was reached Saturday morning, having been away since the previous Wednesday.

The choir gave the "Harvest Cantata," by Garrett, at a Sunday night service a few weeks ago, and is preparing Mendelssohn's "Elijah" for a concert in the early spring.

The personnel of the choir is:

Annie Tibbits, Sarra Northridge, Jennie Cox, Lillian Clowater, Judith Laurin, Violet Moore, Frances Sylvester, Esther Carlson, Pauline Lamson, Marion Clapp, Gladys Haines, Ada Nyquist, Gladys Higgins, Katherine Wallace, Ruth Elis, May Wiley, Olive Bryant, Emily Anderson, Lou Blanchard, Janet Leafe, Barbara Miner, Mildred Steele, Helen Luster, Marion Bartlett, Mildred Duncan, Bertha Pettigrew, Rae Jones, Marguerite Moore, Esther Cleveland, Zelida Betterly, Esther Park, Prescott Kneeland, Roy Northridge, Murray Ewing, Rex Clark, G. N. Burch, James Livingstone, Walter Livingstone, H. Bellaire, Charles Willett, Paul Whittaker, Leon Jones. The solo quartet consists of Miss Isaphine Patterson, soprano; Miss Caroline M. Foster, contralto; John T. Russell, tenor, and Direetor Louis E. Mason, organist.

♮ ♮ ♮

Some Interesting Programs

Some interesting and varied programs taken part in by Miss Mabel Black, daughter of J. W. Black, Doniphan, Neb., composer of the "Inner Voice Waltz," a pleasing study of melody playing in middle parts, and a pupil of the writer, at the Grand Island College Conservatory of Music, Grand Island, Neb., have just been received.

She is a member of the faculty of the conservatory, a pupil of Robert Yale Smith, director of the school, and her programs present works by the masters of composition.

The first was:

Fantasia in C minor ..... Mozart
Miss Black
Aria (from Opera Samson and Delilah) ..Saint-Saens
My Heart at Thy Sweet Voice
Miss Livingston
Miss Schwyn accompanying
Chant sans Paroles, Op. 2, No. 3..... Tschaikowsky
Le Papillon ..... Lavallee
Marche Mignonne, Op. 15, No. 2 ..... Poldini
Valse Brilliante, Op. 34, No. 1 ..... Chopin
Miss Black
A Tale ..... Browning
Miss Hill
Caprice-Valse, Op. 76 ..... Saint-Saens
Miss Black

The second:

Sonata, Op. 14, No. 1 ..... Beethoven
(Allegro, Allegretto, Rondo)
Miss Black
Robin Hood's Farewell ..... Holway Atkinson
Aus Dienen Augen ..... Franz Ries
Mr. Ross
Etude, Op. 25, No. 3..... Chopin
Etude, Op. 25, No. 3 ..... Chopin
Staccato-Caprice ..... Vogrich
Miss Black
Am Rhein und Bein Wein ..... Franz Ries
Mr. Ross
Hungarian Fantasie ..... Liszt
Miss Black
Orcaestra parts on second piano by
Mr. Robert Yale Smith

♮ ♮ ♮

And the last, a piano recital by herself alone, of whieh the press report spoke highly:

Sonata (Moonlight) ..... Beethoven
Adagio sostenuto
Allegretto
Presto Agitato
Nocturne, Op. 27, No. 2 ..... Chopin
Polonaise, Op. 46, No. 12 ..... MacDowell
Carnival Mignon, Op. 48 ..... Schuett
Prelude
Serenade d' Arlequin
Tristesse de Columbine
Pierrot reveur
Caprice-Sganarelle
Concerto B flat minor, Op. 23 ..... Tschaikowsky
Andante non troppo

The President's Own Band

Sunday night, October 12, the United States Marine Band, William H. Santelmann, leader; Walter F. Smith, second leader, with Miss Mary Sherier, soprano, George Frey, euphonium, soloists, and fifty players, gave an exhibition of band playing in Mechanics' Hall, before an audienee of nearly 2,000, that ought to make every American proud that such an organization exists in the country as a part of its governmental forces. The band's members are regularly enlisted men for a four years' term. The band plays five days a week for the marine eorps at Washington, D. C.; rehearses two hours daily, gives concerts during the summer at the White House, leads the marine corps at parade, and is nicknamed the "President's Own Band."

It is now enjoying a furlough of six weeks, which President Wilson granted at the request of representatives and senators, so that concerts might be given in different sections of the country, thus acquainting their constituents with one of the sources that eontributed greatly to enjoyment while they sojourn in Washington.

The band's last appearance in Worcester, before now, was in 1907, during the March blizzard. The storm was so fierce then that Lieutenant Santelmann had to walk to the hall, as no conveyance could be secured. The audience, in spite of the weather, numbered over 200, and it felt repaid for its effort in getting there, by the playing of the band.

At the present concert the encores were continuous and additional numbers lengthened the program.

Miss Sherier sang twice after the "Carmen" aria, "Comin' Thro' the Rye" being her last song.

Mr. Frey surprised by his admirable work on an instrument not too often heard in solo performanee.

"The Lost Chord," with the organ as a foundation to the harmony, played by Walter I. Ingalls, a local organist, and the trombone giving out the first part of the song as a solo, and the trombones of the band adding their voices in the last part aroused so much enthusiasm that it was repeated.

"The Star Spangled Banner" appropriately ended the program.

The concert was given for the building fund of Alhambra Council, Knights of Columbus.

The program:

Overture, "Rienzi" ..... Wagner
Reverie ..... Leybach
Euphonium Solo, "Polka Badine"..... Frey
Mr. Frey
Invitation to the Dance ..... Weber-Weingartner
(Translated for Military Band by W. H. Santelmann)
INTERMISSION
Grand Scenes, The Valkyrie ..... Wagner
Aria from Carmen "Je dis que rien ne m'epouvante" ..... Bizet
Miss Sherier
Oriental Dance "Esotica" ..... Mascagni
Hungarian Rhapsody No. 14 ..... Liszt
The Star Spangled Banner
Special, "Lost Chord"..... Sullivan
Organ, Trombone, Band

♮ ♮ ♮

Concert at the Shrewsbury Public Library

Miss Helen F. Fish, a loeal pianist and teacher, pupil of George M. Morley of Boston, assisted by Madam Estelle Pinckney Clough, a well known soprano of Worcester, and A. Gardner Bonnell in physical har-

4
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mony expression, gave a program in the Shrewsbury Public Library Hall Thursday night, October 16, which presented compositions by Haydn, Arditi; Schubert, Paderewski, Graun, Debussy, Moszkowski, Liza Lehmann, Donizetti, Leschetizky and others.

♮ ♮ ♮

William J. Arkwell, basso cantante of this city and Boston, gave a recital before an audience of Masons in Masonic Hall, Springfield, Mass., Monday night, October 13, and sang with the Nevin mixed quartet of Fitchburg, in Lowell, October 15, and in Wolton October 18.

LESTER S. BUTLER.

———♯♯♯———

TALI ESEN MORGAN

Arrangements have been made to give five oratorio performances in the New York Hippodrome on the last Sunday night of each month, beginning in December with a chorus of not less than twelve hundred voices. The concerts will be under the direction of Tali Esen Morgan, the conductor of the Ocean Grove musical festivals. Mr. Morgan will unite three or four of his regular festival choruses which are accustomed to sing together in the summer time at Ocean Grove. Rehearsals for the Hippodrome concerts will begin this coming week in New York, Brooklyn and Newark. The first rehearsals will be held on Tuesday and Wednesday nights in the Church of the Strangers, Fifty-seventh street and Eighth avenue.

Both Mr. Schubert and Mr. Johnston, the managers, were present at "The Messiah" performance, given by a chorus of seven hundred and fifty voices in the Auditorium at Ocean Grove last August, and so impressed were they with the magnificent singing of the chorus that it was decided then and there to give such concerts as these in the New York Hippodrome. Mr. Johnston is of the opinion that "The Messiah" could be given every Sunday evening to capacity houses during the winter time in the Hippodrome. These monthly concerts are to test out the public feeling on the matter.

The first performance will be "The Messiah," on Sunday evening, December 28, to be followed by Mendelssohn's "Elijah" on Sunday evening, January 25. It is probable that both "The Messiah" and the "Elijah" will be repeated in February and March, and another oratorio to be given at the last concert on Sunday evening, April 26. Singers desiring to join one of Mr. Morgan's choruses are invited to send their names to him at the Hotel McAlpin, New York.

———♯♯♯———

CLARENCE WHITEHILL

Clarence Whitehill, the great Wagnerian basso, will be heard in song recital next Sunday afternoon, October 26, at The Studebaker under the management of F. Wight Neumann. This will be Mr. Whitehill's first recital appearance in Chicago this season.

———♯♯♯———

Burnham.—The offertory at the Memorial Church of Christ on last Sunday evening was sung by Cardon V. Burnham, his number being "Blest Are the Pure in Heart" by Huhn.

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EMIL OBERHOFFER

Minneapolis has long since fallen very decidedly into the opinion that Emil Oberhoffer is the orchestra conductor par excellence, and the same idea has gained ground very rapidly wherever the work of this excellent musician has been heard.

Chicago has reached the stage where a musical season would be entirely incomplete without at least one concert by the Minneapolis Symphony Orchestra under the Oberhoffer baton, and scores of other cities which have been favored by visits from this fine musician and splendid orchestra have learned to swear by them as the beginning and end of musical benediction.

The program given today at the opening of the season in Minneapolis includes, for the first time in America, the "Festival Prelude" by Richard Strauss, which has created a sensation in Europe and which Mr. Oberhoffer was so fortunate as to secure in advance of all others.

The detailed programs, both for tonight and for next Sunday afternoon follow:

First Evening Concert

FRIDAY, OCTOBER 24, 1913
Soloist, Putnam Griswold, Baritone

Symphony No. 5, in E minor, Op. 64 ..... Tschaikowsky
Andante - Allegro con anima
Andante cantabile con alcuna licenza
Valse - Allegro moderato
Finale - Andante maestoso - Allegro - Allegro vivace

Songs for Baritone with Orchestra
"Gruppe aus dem Tartarus" ..... Schubert
"Mit Madeln sich vertragen" ..... Beethoven
*Festival Prelude, for Grand Orchestra and Organ ..... Richard Strauss

INTERMISSION

Hans Sachs' Monologues from "Die Meistersinger" ..... Wagner
"Was duftet doch der Flieder"
"Wahn! Wahn!
Prelude to "Die Meistersinger" ..... Wagner
*First performance in America.

First Popular Sunday Afternoon Concert

SUNDAY, OCTOBER 26, 1913, AT 3:30
Soloist, Lucille Stevenson, Soprano

Indian March from "L'Africaine" ..... Meyerbeer
Overture to "Oberon" ..... Weber
Kol Nidrei—Old Hebrew Chant ..... Bruch
Aria, "Ave Maria," from "Cross of Fire" ..... Bruch
Suite, Op. 42, in E flat major (Woodland Sketches) ..... MacDowell
*Prelude to Act II., of "Cyrano" (Cyrano's letter to Roxane) ..... Damrosch
Arioso, "One Fine Day," from "Madam Butterfly," ..... Puccini
Invitation to the Dance ..... Weber-Weingartner
*First time in Minneapolis.

Mr. Oberhoffer spent the entire summer in Europe and besides fulfilling many social obligations he was constantly on the alert to study musical conditions across the water. A few salient thoughts are expressed by him in the following interview, which is copied from the Minneapolis Journal:

"Freedom of thought is getting less and less continually in Europe, while the people are burdened with ever-increasing taxation for militarism," declared Emil Oberhoffer, director of the Minneapolis Symphony Orchestra, today, on his return with his wife from spending the summer abroad.

"'I am glad to be back,' he said. 'Every time I have been across the water, I return more thoroughly happy at the thought of being an American citizen. Europe is fine for trips of study and recreation, but give me America to live in, where there is air and sunshine and space to move around in, and freedom of movement and opinion.

Leave Thinking to Others

"'It seems to me that the faculty of free deliberation is getting smaller right along over there. People do not think; they do not take the liberty to think, leaving all that to the class just above them, or to the few above all classes. Also, the spirit of militarism is everywhere on the increase; and so, in proportion, the burden of taxation. People are taxed for everything, and heavily at that. If there are some individuals who make their living, or part of it, from American sources of income, they have to furnish sworn statements of all they make, and are taxed accordingly. Switzerland is about the only country where officialdom and taxdom do not make life a burden to all.

"'We were in Switzerland, staying there a long while and seeing all the places of interest, climbing the Pilatus, the Rigi and what not, traveling back and forth on mountain railroads and electric lines. If anywhere in this world one gets his money's worth, it is traveling on the Swiss railways, except those climbing up the mountains, on which fares are exorbitant. Switzerland is beautiful and her traditions fascinating, but I found many famous sights rather limited as to scope and impression as compared with what we have seen in the American west, particularly in the Selkirks and the Cascades. With the sole exception of the immense snowfields and chain of glacier mountains called Mont Blanc, there is nothing in all Switzerland that we have not on a grander scale in America.

Berlin Capital of Music

"'Most of our young students of music, science or the arts betake themselves to Berlin nowadays, in preference to the smaller centers of ofttimes greater traditions. And right they are, for Berlin is not only politically and commercially the capital of Germany, but in every other respect as well. The glamour of the glory of names like Mendelssohn, Liszt or Wagner, to take a few musical illustrations only, cannot continue to make a small city a center of culture in competition with such a giant as Berlin.

"'The most perfect operatic productions I have ever seen are those at the Royal Opera of Dresden. Artists, scenery and orchestra are all attuned to an ensemble of soothing harmony. Schuch conducts his orchestra of 145 with such superior skill that although the orchestra pit is not screened or vaulted, every note and every word of the singers can be distinctly heard. And, besides, the prices are moderate, while in Munich the opera seats in the summer

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time sell at prices that prove that the system of preying upon tourists is there developed into a science.

"'Munich is one of the most beautiful of cities and is musically at high tide during all seasons of the year. There is a chance to hear everything new in music, if ever so atrocious. I really believe that from listening to so much freakish and outlandish music, the people of Munich have quite lost their bearings. They no longer know what is beautiful and what is not.

♮ ♮ ♮

Ideas of America Crude

"'The conceptions held of America over there are still ridiculously antiquated. It seems as if they had read of America only what Dickens said and they seem to think that there has been no cultural development in these last fifty years. Of our avalanche of cultural progress in this country they know nothing at all.

"'They have little sunshine, few clear days during their short and uncertain summers, but they have a spirit of sacrifice for cultural ends just as we have. The perfect opera in Dresden causes yearly colossal deficits, but they are paid quietly, without a murmur, out of the royal treasury of Saxony, last year the neat sum of 800,000 marks or a little more.

"'For the coming season I have a good many new things, and I believe that what I have selected is all sound, sane and beautiful music, for such is yet to be had over there if one takes time to look for it.'"

———♯♯♯———

MINNEAPOLIS SYMPHONY ORCHESTRA

The Minneapolis Symphony Orchestra of eighty-five musicians, Emil Oberhoffer, conductor, will give its annual Chicago Concert Sunday afternoon, February 22, in Orchestra Hall under the management of Carl D. Kinsey.

———♯♯♯———

Henry.—Miss Clara Rubey, whose playing last week for the opening concert of the Amateur Musical Club aroused so much enthusiasm and was favorably commented upon by this paper, is a member of the artists' class of Mr. Henry.

♮ ♮ ♮

Barron.—Further dates for Robert Louis Barron, violinist, are these: During the balance of October, Ogden, Salt Lake City, Utah; Rock Springs, Wheatland, Cheyenne, Wyoming; Windsor, Eaton, Ft. Collins, Loveland, Brush, Wray and Ft. Morgan, Colorado.

♮ ♮ ♮

Cooley.—Sydnie Smith Cooley, the young contralto, has filled the following concert engagements this season: Royal Arch Masons, Grand Crossing; opening day of the Allied Druggist Wives' Club, in the Crystal room, Sherman House; St. Paul's Methodist Episcopal Church and the Berwyn Club.

♮ ♮ ♮

Koelling.—Mme. Helen Koelling, soprano, will give a song recital Sunday afternoon, November 16, at the Illinois Theater, under the management of Carl D. Kinsey.

People & Events

CAROLYN HARDING BEEBE, PIANIST

For the past ten years, that is, ever since her pronounced successful Berlin debut, Carolyn Harding Beebe has been before the musical public as a pianist of rank, especially in the field of ensemble work, the excellence of which was noted as far back as 1900, when she appeared at Mendelssohn Hall, New York, as assisting pianist with a string quartet playing Schumann's celebrated quintet. Miss Beebe has performed largely at various ensemble functions, drawing room affairs, musical clubs and concerts, at all of which she has shown her mastery of the instrument as well as her ability to interpret the highest grade of music.

Miss Beebe is a natural musician,—one of those who has received the divine gift. At the early age of three years she was able to read music. "I never knew how I did it," said she, "as I never had been taught. One day, when I was about three years old, I was standing at the organ pumping with one foot and reading Fabian, a piece of five flats, when my father came in and asked me how I did it. I was just about to cry, as I supposed I had done something naughty, when he reassured me and I kept on playing. My musical instruction began several years later, at the age of twelve, with my aunt. Then I studied with Joseph Mosenthal until his death, and later with Paul Tidden, Moritz Moszkowski and Harold Bauer, under whom I developed still further the qualities which since have attracted such wide recognition."

One of the most important musical announcements of the season is that of the concerts to be given by the Longy, New York Modern Chamber Society at Aeolian Hall on Saturday evenings, November 8, December 6, January 10, February 21 and March 21, and for which Carolyn Beebe has been engaged as associate artist. The project for the founding of the new concerts was due to the apparent need in New York City for chamber music of a class and style not heretofore provided for. As is well known, there exists in all branches of modern chamber music, a large number of works that have never been heard because of the peculiar combinations of in-

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struments called for, and have little chance of being heard because the existing organizations are not equipped to give them. In addition to this, the difficulty of assembling artists capable of executing such music amounts almost to an impossibility.

CAROLYN HARDING BEEBE

With the object of supplying this deficiency in the chamber music world, Georges Longy, the first oboeist of the Boston Symphony Orchestra, officer d'Academie and officer de l' Instruction Publique, has organized an ensemble consisting of twenty members from that orchestra and placed himself at the head of this movement in favor of neglected works worthy of public performance, with the added purpose of subsequently organizing similar series of concerts in other cities where the Boston Symphony Orchestra appears. On account of Mr. Longy's relations with that organization, he is able to bring together artists of the first rank accustomed to working together and who may be depended upon to give interpretations of the highest order. Mr. Longy has been in Europe all summer, arranging his programs, which will present works never before heard in this country and written for instrumental combinations new to the musical public. In giving these concerts the society enters an entire new field, and their efforts will undoubtedly be adequately rewarded.

As some of the works called for an assisting pianist, Miss Beebe has been engaged, and her artistic ability and experience will ensure the performance of her duties in a manner that will prove worthy of the confidence placed in her by the management.

\#\#\#

FREDERIK FREDERIKSEN

Mr. Frederiksen has joined the faculty of the Wisconsin School of Music at Madison and will teach in that institution two days out of each week hereafter.

On October 12, at the Woman's Building, Mr. Frederiksen gave the following program, assisted by members of the Theodore Thomas Orchestra and Mrs. Frederiksen:

Overture to "Fingal's Cave" ..... Mendelssohn
Violin solo, Elegie Op. 48 ..... Sauret
Harry Podalsky

Peer Gynt Suite ..... Grieg
Morning
Ase's Death
Anitra's Dance
In the Hall of the Mountain King
Violin duet, Suite ..... Moszkowski
Miss Olive Woodward and Miss Pearl Hinkel
Two Swedish Melodies for Strings—
Orchestra ..... Svendsen
Valse Triste ..... Sibelius
Intermezzo to 3rd Act "The Jewels of the Madonna" ..... Wolf-Ferrari
Violin Concerto Op. 22 II minor ..... Wieniawski
(First movement)
Miss Pearl Hinkel
Norwegian Suite ..... Ludwig Schytte
Peasant Dance
Eventide
Rhapsodie

THOMAS McGRANAHAN

On last Sunday evening Mr. McGranahan sang with the Paulist Choir at Janesville, Wis., with very great effect.

THOMAS J. McGRANAHAN

Also, in connection with Mrs. Frank Farnum he fulfilled a most successful vaudeville engagement the latter half of the week at the Kedzie.

A few of Mr. McGranahan's fine notices, given during his summer tour of the West and the Pacific Coast, are here appended:

Mr. Thomas McGranahan has an exceedingly pleasing tenor voice, and his selections won great favor with the audience.—Idaho Statesman, Boise, Idaho.

Mr. Thomas McGranahan, the tenor singer with the quartet, possesses a beautiful and powerful tenor voice, and his singing is one of the features of the program rendered by the Chicagoans.—Albany (Ore.) Herald.

The tenor, Mr. Thomas McGranahan, though a younger singer than the other members of the quartet, held his own with the other people, a wonderfully sympathetic lyric tenor voice, delightful personality, splendid interpretation, and a beautifully placed and resonant tone are Mr. McGranahan's chief assets.—Capital News, Boise, Idaho.

The Boise Choral Society scored another triumph in its production of Handel's "Messiah" last evening. Mr. McGranahan's voice showed the great beauty of the tenor score of Handel's masterpiece.—Idaho Statesman.

(Advertisement.)

THE TEYTE PROGRAM

The program given by Maggie Teyte at Orchestra Hall last Sunday was as follows:

Caro mio ben ..... Giordani
La Colomba ..... K. Schindler
Invocazione a Venere ..... Parelli
Air de Louise, Depuis le jour ..... Charpentier
C'est l'extase langoureuse
Fantoches
Romance
Femmes de Paris } ..... Debussy
Now Sleeps the Crimson Petal
Im Kahne ..... Grieg
Mifanwy ..... Strauss
Heimliche Aufforderung ..... Strauss
Ich grolle nicht ..... Schumann
Drink to Me Only with Thine Eyes ..... Old English
Ferry Me ..... Homer
Her Rose ..... Coombes
An Open Secret ..... Woodman

MARJORIE DODGE WARNER

Marjorie Dodge Warner has been soprano soloist at the Temple Beth-El during the holiday services. Was soloist at Dr. Hemington's organ recital at the Church of the Epiphany. October 20; concert at Wheaton, October 21, and concert at Campbell Park Presbyterian Church, October 24.

JENNY DUFAU IN NEW YORK

Readers of the Music News were made acquainted last week with the charming program prepared by Jenny Dufau for her New York debut on October 19, at Carnegie Hall, and all the musicians of her adopted city (Chicago) will be glad to know that the success of this recital was a very marked one.

The New York World in its Monday edition spoke in glowing terms of the clarity and flexibility of her voice and commented warmly on her animation and the grace with which she appeared before her large audience.

JENNY DUFAU

All the papers agree that she received an ovation and that she deserved it. Her voice is crystal-clear, as all who have heard her at the Auditorium in Chicago in opera can testify, and also in recital it shows infinite variety of color, and the singer has such absolute control of her varied resources that she is able to create a great variety of moods and impressions.

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Her program was considered in New York a master work of variety and contrast, and she was obliged to lengthen it by the addition of four encores.

The program in full read as follows:

Das Veilchen	Mozart
Standchen	Strauss
Elfenlied	Wolf
Aria from "Lucia di Lammermoor"	Donizetti
Le Violette	Scarlatti
Odorava L'April	Parelli
Amore Amor	Trindelli
Viens, mon bien aime	Chaminade
Dites, que faut-il faire?	Air du XVIII-Siecle
Indian Bell Song from "Lakme"	Delibes
An Irish Folk Song	Arthur Foote
Marian	Kurt Schindler
Lo, Hear the Gentle Lark	H. Bishop

MARION, IND.

A harp and violin program was given by Mildred and Charlene Dilling at the Congregational Church in Marion last week, which was commended in highest terms by the local press. The program was as follows:

Gavotte	Bach
Nocturne	Hasselmans
Am Springbrunnen	Zabel
Le Cygne	Saint-Saens
Swing Song	Barns
Cradle Song	MacDowell
To a Wild Rose	MacDowell
Feerie	Tournier
Fantasia Appassionata	Vieuxtemps
Priere	Hasselmans
Follets	Hasselmans
Chaconne	Durand
Impromptu Caprice	Pierne

THEODORA STURKOW-RYDER

Mme. Sturkow-Ryder played at Pittsburgh last week and was re-engaged for March. In November she will appear before the Thursday Club of Minneapolis. Following is a program she gave at the Academy of Fine Arts on last Sunday:

Prelude and Fugue	Arthur Foote
Etude for left hand alone	Arthur Foote
The Deserted Sands	Rhene-Baton
Spinning Girls of Carantec	Rhene-Baton
Invitation to the Dance	Von Webber-Tausig
Impromptu	Schubert
March, Op. 40	Schubert

Arranged by Theodora Sturkow-Ryder

LEONORA ALLEN

Miss Leonora Allen, soprano at the First Presbyterian Church in Oak Park. and very popular as a concert singer, has many engagements for the near future, among which may be mentioned the following:

October 28, Danville, Ill., with the Chicago Operatic Quartet; November 13, Lake Geneva; November 18, before the Milwaukee Athletic Club.

Also during November an engagement at South Bend and a little later an appearance in St. Louis, and a two weeks' concert tour in the South.

From Miss Allen's very handsome new circular the following information is gleaned:

Leonora Antoinette Allen is a young American artist with extensive experience, both in the concert and operatic field. She possesses a voice of beautiful quality and of unusual range and flexibility, enabling her to render equally well an aria from any of the operas and the simpler forms of song. She has coached with Herman Devries for opera and with Genevieve Clark Wilson in oratorio, and is just closing a most successful season as the soprano in the Chicago Operatic Quartet. Miss Allen has also been engaged as soloist with the Chicago Apollo Club for the ensuing season. While she is available for concert, recital and oratorio, Miss Allen has made a special study of the folk songs

of all nations and has prepared as a special feature, a most novel and instructive program, weaving bits of interesting folklore with these folk songs, all to be presented in costume. Miss Allen has had several flattering offers to appear in opera but has chosen the concert field as her work in which she has a most brilliant future, possessing as she does, not only the voice and musicianship but a most charming and winning personality.

SOUTH BEND, IND.

The artist course of concerts under direction of Milton B. Griffith will be given at the Oliver Theater as follows:

November 10—Richard Czerwonky, Mable Corlew-Smidt and Max Wald.

November 21—Charles Wakefield Cadman, Hal Van Aiken, Hans Roeder and Milton B. Griffith.

December 16—Jennie F. W. Johnson, Grant Kimbell and Clarence Eidam.

January 19—Lucille Stevenson and Marion Green.

March 2—The Steindel Trio.

ANNA TOMLINSON

Miss Tomlinson, who teaches both in Berwyn and Chicago, and who has just been appointed a representative of the Effa Ellis system of key board harmony in Chicago and vicinity, gave a fine program with her pupils at the Berwyn M. E. Church on last Thursday evening.

LA GRANGE

A large and enthusiastic audience pronounced the "Golden Threshold," Liza Lehman's melodious cycle, given in La Grange Thursday, October 16, the best thing of its kind ever given there. The singers were Orpha Holstman, soprano; Barbara Wait, contralto; Albert Lindquest, tenor; Marion Green, basso, with Phelps Cowan accompanist.

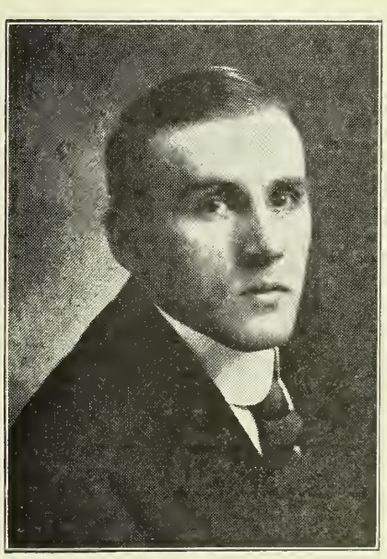
BARBARA WAIT

The exceptionally smooth and well-balanced ensemble work, with the no less brilliant solo performances almost resulted in a double performance of the work so insistent was the applause of the audience after each number.

Each of the solo parts except the alto affords opportunities for the singer to display considerable vocal art, and it is hardly necessary to say that Mrs. Holstman, Mr. Lindquest and Mr. Green made the most of them.

Miss Wait so distinguished the meager allotment of solos to the contralto by her superb singing, to quote a La Grange paper, that the limitations of the score were effectually disguised.

Mr. Cowan provided good accompaniments, although obviously hampered by a poor piano.



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Theaters

THE YELLOW JACKET

If this writer could have his way, every theatergoer in Chicago would see "The Yellow Jacket" at the Fine Arts Theater before that play departs this scene, even though it took a decade of years to accomplish the purpose. For, the seeing of this dainty conceit, even once, is sufficient to give a new outlook on the stage, and its people and the taste engendered by it are such that the ordinary namby-pamby musical comedy and every other sort of inanity would very soon lose all potency with those so inoculated.

It is impossible to tell in a short notice even what may be the character or the presentment of this wonderful play, but it may be said in all seriousness that it is different from every other play ever seen in Chicago, and by the same token it is vastly superior in entertaining power to the vast majority of them. Purporting to be a real Chinese play, given in the real Chinese way, it yet includes such a wealth of fancy and so much of eloquent proverb as to make it worth while for any one to study it through many hearings.

♯ ♯ ♯

AT THE MAJESTIC

Seldom indeed is a bill presented in any vaudeville theater which is so absolutely clean and so fully diverting as that on view at the Majestic last week. Charles Ross and Mabel Fenton is a travesty were simply irresistible, and "The Three Bohemians" were distinctly good musicians to say nothing of a pleasant little operetta and some very expert balancing.

The chief musical joy of the bill, however, was the appearance of Lola May Buckingham, a Chicago soprano, who at this time made her debut on the vaudeville stage.

Miss Buckingham has a fine voice and excellent musicianship, and in her new environment she pretended to do nothing else than to sing her three songs in absolutely legitimate style. These were the "Banjo Song" of Homer, "Musetta's Waltz Song" from "La Boheme" and Woodman's "Birthday." This made admirable contrast and variety and all of the songs were well done; if a choice should be made as to "best" it would fall upon the Woodman Song which was not only sung exceptionally but for which a delightful orchestra accompaniment was provided.

♯ ♯ ♯

HOWARD'S THEATER

A few moments of the "Broadway Honeymoon" the other evening, were enough to show that this attraction has many things to make for popularity.

The story is at least cohesive, the dressing is admirable and the funning is constant and mostly new.

The company has been splendidly chosen and every part is well done. The chief burden, however, is carried by the capable Emma Carus, and this whole-souled funmaker is right in her element and provokes hilarity at her every appearance.

BRIEFER FORM

Hinshaw.—Mr. John Arno Hinshaw, manager of the Hinshaw Conservatory, reports a larger enrollment of pupils coming from other towns and states than ever before, and while the season is advanced past the time when the largest enrollment is made, yet new students from a distance are coming in each week. Arriving this week were Mr. Helmer Johnson of Wisconsin, Marie Barber from Kentucky, Miss Georgia Carlson and Miss Fannie Oppenheimer from Pennsylvania, and Mrs. B. Redlick from New York City. Mrs. Redlick has studied several years in New York City and was advised by Mr. Hunt, a well known New York tenor, to complete her training under Mr. Marvin Hinshaw.

♮ ♮ ♮

Baltimore.—The Chicago Grand Opera company will give a series of seven performances at the Lyric in Baltimore, on Friday nights, November 7, 14 and 21, and February 6, 13, 20 and 27. One of the items of interest in this engagement will be the appearance of Titta Ruffo, who has never been heard in Baltimore.

♮ ♮ ♮

Burdick.—Miss Sara Burdick, who spent the summer in the east, re-opened her studio at 727 Fine Arts Building, on October 1, with a fine enrollment of pupils. She has been singing as substitute at the Second Baptist Church recently and on last Sunday afternoon was engaged for a special memorial service, which was held by the Illinois Press Club in honor of a former president at the La Salle Hotel. Also last week she appeared in a private musicale in Evanston.

♮ ♮ ♮

Hopkins.—Miss Jessie Lynde Hopkins appeared in Pullman on October 16 in connection with Dr. William Carver Williams, and among other songs gave William Lester's "Rockabye Town" (dedicated to her) with great success. On last Sunday evening Miss Hopkins gave a song recital at the People's Church in Aurora and sang at the West High School in the same city on Monday.

♮ ♮ ♮

Beebe.—Mr. Chester H. Beebe gave a free organ recital on the splendid organ at the Janes M. E. Church in Brooklyn on October 25. Two unusual numbers were a sonata (Op. 40) by Rene L. Becker and the Faulkes transcription on "Ein Feste Burg."

♮ ♮ ♮

Frysinger.—On last Sunday evening at the First Presbyterian Church in Lincoln, Neb., the "Traumlied" of Mr. J. Frank Frysinger was played as the opening prelude.

♮ ♮ ♮

LaBerge.—Charles LaBerge, baritone, will give a program at the Ravenswood Woman's Club Monday, October 27.

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Hope-Jones.—Music News acknowledges an invitation to dinner at the Pitt Theater in Pittsburgh on tomorrow (Saturday) evening. After the dinner a demonstration will be given of the new Hope-Jones unit and orchestral organ, which has just been installed in the theater. This concert will be at 11 p. m., and is exclusively for newspaper men and the musicians of Pittsburgh.

♮ ♮ ♮

Bayreuth.—After a lapse of two years the Wagner Festival will be resumed at Bayreuth in the summer of 1914. It is understood that Charles Dalmores, the distinguished tenor of the Chicago Grand Opera Company, has been called by Frau Cosima Wagner to appear in "Parsifal" in July.

♮ ♮ ♮

Geneseo, Ill.—A recital was given by the Faculty of the Geneseo Collegiate Institute on last Thursday evening, which was of much worth as to program. Those taking part were Mr. and Mrs. George E. Turner and Mrs. H. J. Ruckner, a very large part of the program being devoted to compositions by Mr. Turner.

♮ ♮ ♮

Walker.—The national convention of the Universalist Church is being held in Chicago this week, and at the last and largest meeting of the convention, next Sunday evening, Edward Walker will sing "Cujus Animam" from Rossinni's "Stabat Mater."

♮ ♮ ♮

Mount Pleasant.—At Mt. Pleasant, Mich., on last Wednesday evening at the Central State Normal School, a concert was given by Mabelle G. Wright, piano; Alberta Park, soprano; Cyril Davis, violin, and William E. Rauch, baritone.

♮ ♮ ♮

Hillebrand.—Miss Katherine Hillebrand, soprano, and Miss Sigrid Jensen, violinist, appeared before the Woman's Club at the La Salle Hotel last week. Miss Hillebrand sang Arditi's "Se Seran Rose" and numbers by Leoni, Del Aqua and Dvorak.

♮ ♮ ♮

Congress Hotel.—In the Florentine room of the Congress Hotel, on Tuesday afternoon a lecture and program of music was given for the Women's Association of Commerce. Margaret Lester sang two groups of songs to the accompaniment of William Lester.

♮ ♮ ♮

Lutton.—Mr. Charles E. Lutton sang at the North Park College reception to new students, October 17. Mr. Lutton is to sing at the Oakland M. E. Church Thursday, October 23.

♮ ♮ ♮

Votaw.—Miss Lyravine Votaw sang the offertory solo at the Woodlawn Park Presbyterian Church last Sunday night, her number being "He Shall Feed His Flock" from "The Messiah."

CHURCHES

(Continued from page 10)

CALIFORNIA AVENUE CONGREGATIONAL

The pipe organ at California Avenue Congregational Church responded to every wish and thought of the organist last Sunday evening while Miss Myrtle E. Mattison furnished her audience with an organ concert seldom equaled in church musical services. Not only was her work thoroughly appreciated by the congregation, but the inspiration given the choir was a tremendous help to them in rendering one of the best musical services ever given by this well trained body of vocalists.

The program included: Prelude. (a) "Noel" from "Coming of the King;" (b) "Sunshine and Shadow;" (c) "Triumphal March." The chorus was excellent. All attacks made with military precision and full firm voices that showed the confidence each member had in his or her own voice.

Miss Ruby Saaf, soprano, did the real solo work of the evening. Her voice is of a very fine quality and is daily gaining in richness. She rendered "My Redeemer and My Lord" with ease and dignity. Her fine articulation adds much to the value of her singing.

Mr. Charles Schelter, tenor, did the best work it has been his auditors' pleasure to hear from him for a long time. His voice was clear, steady and confident.

Mr. Charles Alden, baritone, rendered his parts in the same pleasing manner that his audience has become accustomed to expect.

The church can well be proud of this well selected body of young musical artists and the choir shows its appreciation of its director's instruction by ready response and loyal service.

The whole service (which was a Dudley Buck memorial), reflected great credit upon the director, Mr. Milon R. Harris.

FRANK A. ALDEN.

ST. PAUL'S NORWEGIAN LUTHERAN CHURCH

On Sunday evening, October 26, the following program will be given under the direction of Miss Ora A. Johnson, organist and director:

Organ—
Prelude from Sonata in C minor.....Guilmant
At Twilight.....Nevin
March Pontificale.....Widor
Hymn 194
Anthem, Jehovah Reigns.....Mendelssohn
Gloria and Apostles' Creed
Duet, Glory to Thee My God.....Gounod
Miss Elsie Rasmussen and Emily Peterson
Anthem, Comes at Times a Stillness.....Woodward
Tenor solo, Still, Still with Thee.....Schnecker
Mr. Robert Rasmussen
Hymn 212
Hymn 290
Offertory anthem, Savior When Night Involves the Sky.....Shelley
Postlude, Military March.....Schubert

CHICAGO

(Continued from page 8)

most glorious of works for the piano—seemed to fit Mr. Silber's gifts to perfection, and he was able to disclose through it to his audience a great story—tragedy, pathos, occasional hopefulness, sometimes utter dejection. All this is contained in the Sonata, and all of it, with infinite variety in nuance was presented by Mr. Silber.

Chopin, the incomparable composer for the piano, was chosen for the next group, and in this choice Mr. Silber showed his wisdom, for not only does the average concert goer insist upon his Chopin, but also it happens that Mr. Silber's gifts fit the Polish writer excellently. The "Barcarolle," "Nocturne" (D flat), "Waltz" (A flat), and "Scherzo" (B minor), were all played admirably, and each was accepted gratefully by the audience.

(Continued on next page)

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CONCERT ANNOUNCEMENTS

(Under this heading Music News will hereafter print advertisements of Concerts at the rate of 20c a line, minimum, 5 lines.)

CONCERT—Campbell Park Presbyterian Church, Leavitt St. and Campbell Park, Friday evening, Oct. 24, 8:15. The Chicago Concert Trio. Tickets at the door.

Warren.—Helen Axe Brown, soprano, is the soloist with the Mineapolis Symphony Orchestra, Minneapolis, Sunday afternoon, February 15. Miss Brown is under the exclusive management of Fannie E. Warren.

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The next four numbers were decidedly novel, and they were as distinct in their interpretations as they were in initial content. Hugo Kaun's "Praeludium" in A flat, is a thoughtful, energetic creation; the "Scherzo" in E Flat by MacFayden (dedicated to Sidney Silber) is extremely characteristic, and the "Tintements de Clochettes" by Raoul Pugno proved to be a dainty conceit, wholly pianistic and admirably musical, while "Eine Liebesnovelle" (Op. 6) by Erich J. Wolff easily proved to be one of the greatest novelties introduced here in several seasons. It is in three short movements, and is written around three wonderful short poems found in the novel "Stumme Musikanten" by Louise Glass.

Mr. Silber has studied these poems and the music built about them to splendid purpose and is able therefore to give his hearers a tone poem of great beauty, and one which is not only filled with virtuosity of technic, but which also is colored and shaded most deftly.

Closing with the sparkling "Caprice Espagnol" by Moszkowski, Mr. Silber, who had been received with marked favor throughout the afternoon was destined to be the recipient of a most unusual demonstration, for not satisfied with repeated returns to the stage of the pianist, the applause kept up unabated until he had played an encore number and this one proving to be very charming, the same request was again and again made by the audience until he had played three final encores—surely a record when the length of the initial program is taken into consideration.

These three encores at the end were very delightful bits of piano playing and of marked variety also. The "Humoreske" (Dvorak), with "Old Folks at Home" worked in as contrasting counterpoint, a scintillant "Etude" by Juan and a solo arrangement of an "Adagio" from a Mozart "Concerto" which was irresistible in its freshness and clarity, and in which Mr. Silber showed himself master of pure tone.

———♯♯♯———

MAC BURNEY STUDIOS

The next program given under the auspices of the MacBurney Studios will be presented by Elsa Fern Smith-MacBurney, soprano; William G. Hay, bass, and William Lester, accompanist, Monday evening, October 27, and will consist of songs by Chicago composers. The program will be as follows:

Flower in the Crannied Wall
The Butterfly Is In Love
The Year's at the Spring — Mrs. Alexander Mason
Awakening

Mrs. MacBurney

Love's Reverie ..... Nusbaum

The Wind Speaks
Autumn — Grant-Schaefer
The Song of Saul

Mr. Hay

Longing
Korean Song
Confession — B. Trotwood Eberhardt
Somebody

Mrs. MacBurney

Were I a Rose ..... Bergen
Love's Solace
My Rose — Lester
The Nightwinds

Mr. Hay

If
You — Miessner
The Moon and I
Rejected

Mrs. MacBurney

The White-Smith Music Publishing Company of Boston, has accepted two Christmas anthems by William Lester, "The Glory of the King" and "Give Thanks Unto God." Two part songs for mixed voices, "Under the Rose" and "Home," by the same composer, will be sung by the Madrigal Club, D. A. Clippinger, director, at the March concert of that organization. These chorus have just been issued by the White-Smith Company.

———♯♯♯———

CHURCH CONCERT

The following program will be given at the Campbell Park Presbyterian Church, Leavitt street and Campbell Park this (Friday) evening by the Chicago Concert Trio:

Piano and violin—
Sonata, Op. 21 ..... Gade
Allegro di moto
Larghetto-Vivace
Allegro molto Vivace
Vocal, Depuis le jour ..... Charpentier
Piano—
Presto, Op. 10, No. 3 ..... Beethoven
Impromptu A flat ..... Schubert
Rhapsodie Hongroise, No. 8 ..... Liszt
Piano and violin—
(Sonata E minor) ..... Bossi
Andante Sostenuto-Vivace
(Suite Op. 44) ..... Schuett
Allegro Risoluto
Vocal—
Barcarolle (Tales of Hoffman) ..... Offenbach
Spirit Flower ..... Campbell-Tipton
Elegie ..... Massenet
Heaven Hath Shed a Tear ..... Kuechen
(Violin Obligato)
Piano and violin—
(Suite Op. 44) ..... Schuett
Rondo a la russe

———♯♯♯———

HERBERT BUTLER

Following is some press comment on the playing of Herbert Butler:

Milwaukee Sentinel.—Mr. Butler's playing was characterized by broadness and ease of execution, an exquisite depth and mellowness of tone, and the grasp and interpretation of a thorough artist. He played the Wieniawski Concerto, a Romanza by Brockway and the Laub-Wilhelmj Polonaise and displayed in these varied numbers perfect command of the technic of his instrument, coupled with deep feeling and finished musicianship.

Press-Post, Columbus, Ohio.—Mr. Butler has marked talent and his violin playing is certainly extraordinary. His interpretation of the Wieniawski Concerto was beautiful beyond compare. He imparted to his selections a harmonious sweetness due to genius alone.

St. Paul (Minn.) Dispatch.—Mr. Butler was not a disappointment and his numbers were greeted with the enthusiasm they deserved. Mr. Butler's reading of the Wieniawski Concerto convinced his audience of his really great talent, and his broad and thorough training. He proved himself especially in the last movement of the Concerto, to be a thorough master of technic. In Chopin's beautiful Op. 27, No. 2, Mr. Butler proved that he could make his instrument speak in sweet and tender accents as well as strong, and in the Laub-Wilhelmj Polonaise his distinguishing facility of execution shone pre-eminent.

Gazette, Montreal.—Mr. Butler gratified his hearers exceedingly with his violin. He is a master of technic. His encore to the "Carmen" Fantasie was a prodigy of difficulty.—(Advertisement.)

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The Elderly Person

Somehow things musically never seem to really get going until our Orchestra men have come on the stage with that sort of studied stolidity they effect. There is a storm of applause for each man with his fiddle, or flute, or bassoon as he lugs it in, easily or heavily as the case may be, with special marks of consideration for those players who are best known. But no man of them cracks the faintest sort of a smile, or evidences by the least demonstration that he is to be regarded as any factor in the tumult of pleasure in circulation. One knows that it cannot but be sweet music to their ears, and that they have keenly looked forward to it as their one big moment of the year. For at no other time are the players individually singled out for compliment. As a whole they are applauded in plenty. The Elderly Person, from his perch watched for one ghost of a smirk on those features, largely Teutonic, but it was forced aside and only the severe set expression presented. When Mac deferentially opened the side door, and let Mr. Stock out of his cage, the applause was more than ever tumultuous. But true to tradition the conductor did not relax from austerity and, as a woman wittily said, his three bows were rigid. He is developing a hopeful rotundity and his bald spot will soon bear comparison with that of his predecessor. When he raised his wand and let loose the pent up sounds of the instruments one felt a thrill of the enthusiasm which inaugurates affairs, and that, despite the crowds at two or three prior events, this was unquestionably the real start.

Prior to this, the man seeking entertainment has fallen back upon the theaters. And some of the offerings have been rich in good material. The Elderly Person found himself tasting some of the things he has little time for when days are better filled. Not forbidden fruit, but rather unripe. This explains why he must chronicle his presence at "The Whip" with all its bunkum and the same dime novel situations that made him laugh at their absurdity when he was much younger than now. The only way in which things were markedly different, was that this affair being "bigger and better," has all the plots of all the stories ever written incorporated into its fibre. That's the reason that the villain is so doubly dyed black. And the villainess! My, but she is bad! As usual she wears gorgeous clothes. No, that's not quite correct. She does not truly wear many. And in one costume she gives evidence of being encased in one of those suits of pink armour seen in some of the shop windows which men are not supposed to take note of. She couldn't raise her arms because the sleeve bands crossed her shoulders at the elbow.

"Within the Law," had a hearing and so did its companion. "The Double Cross." Of course these plays had the advantage of exceptional acting. That condition made for restraint. In the provinces later on they will be "thrillers." They are decidedly of value and of importance in our present stage of discoveries and correction. We simply have to learn that the other man and woman thinks and feels that he suffers and beats against his environment at times. We can't put people in groups and tag them. Every life has its explanation and no two lives are alike. We can't fairly condemn anything unheard. The excuses may be unsatisfactory, the reasoning specious, but each must be weighed before deductions are made. Somewhere in all the chaos, there is truth and it comes to the surface again and again by reason of our present willingness to listen to the various voices speaking everywhere. The lingering thought with the Elderly Person is the often revealed hunger of these distorted lives for something better. "Maggie" in "Kindling" and the hardened sinners in "The Deep Purple" and in "The Double Cross" were all longing in a desperate way to get "out West" where there was air and sunshine and a chance to be different. They felt they could be better there. Naturally they failed to sense that they would still have themselves to contend with. There yet remained their warped and crippled standards, which could only be corrected from within. The desire for better surroundings was the entering wedge, but the surroundings could not do what the individual must do.

"The Governor's Lady" just escapes being a big play and is deficient also in its presentation. The "Lady" has limitations in its exponent. The enjoyable feature, just now, is to feel the tense interest of the audience. There is the most pronounced anxiety lest the elderly lovers fail to come together. It is a healthy demonstration of the reverence felt for a well established home, and the regret when any influence disturbs its order and serenity. The Elderly Person confesses that he has never seen the complications of a pair of youthful lovers' affairs followed so eagerly. And when, in a curtain call, the Governor, still preserving his character, leaned over and kissed the little woman, there was a shout of unaffected delight all over the house.

"Maggie Pepper" and her slangy insouciance are capital for half an hour. After that her embarrassments are too evidently avoidable, and the moments do not ring true.

"Damaged Goods" is a brave effort and entirely commendable. There may not be all the self surrender to lofty impulses which are rather gushingly protested by the management. If there were not profitable houses the play would doubtless be withdrawn. Trouble is, it is not reaching the people who need it most. Its motive being known, those who are sure they will be hit, stay away, just as the sinners do from camp-meeting. The audiences are a study. The people who will not think along orthodox lines, who are artistic, temperamental, anarchistic, sociological, and all the other forms of revolt against arbitrary lines of decorum and thought, are there. But they are a goodly company, and only those who will not see fail to realize what a mighty army is that of the disaffected. The play's

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mission is needed because of that same blindness. The intimate matters concerning themselves, which created beings simply have to know, have seldom been taught. More often they are acquired from unhealthy sources and many times at deplorable cost. If the knowledge did not have to be a part of every creature's life, there would be no wrong in withholding it. But it simply has to be learned. Nobody escapes it.

"Romance" is the great play of recent years. One submits to the spell of Doris Keane's impersonation, and marvelously perfect it is. But the play itself is atmospheric and helps her. It reproduces a period. It is as if young Mr. Sheldon had saturated himself with countless numbers of "Harper's Monthly," wherein George William Curtis sat in his "Easy Chair" and talked of the music and the prima donnas of his day. There we discover the adoration of the singer, of the extravagant adulation and surrender to the fascinating creatures. The light glows on the scene of the first act, and the figures come and go like a moving picture of another day. It is such a markedly different day, too. Now we are all for slender young women with slim dresses. Then it was wide spreading crinoline. The flounces are there also, and the nosegay from the hot house, with its fringed paper holder. And the dresses have garlands of flowers upon them, and the girls have wreaths upon their flowing hair. The Van Tuyl dress suit has baggy trousers, a velvet vest, a sharp pointed collar and black stock, and white cuffs turned over the outside of the velvet cuffs of the coat. The coat itself is a beauty, very full, with velvet collar, flaring wide, and with jovial gilt buttons. A bunch of seals dangles from his fob, and a broad ribbon has an eye glass at its end. Some of Miss Keane's young people do not take easily to their 1860 clothes, and mar the picture by their indifference. Too palpably do they show that the persons inside the garments are not fitting themselves to those garments, but are expecting the disguise to do all the work of illusion. The play is big and momentous as well as being brilliant in incident and movement. And the fitting together, in the epilogue of the ancient and modern is masterful. When the granddaughter of the man wild with overwhelming passion in the preceding acts, reads casually, from the "Evening Post" (just one of the many bits of color, is this newspaper's presence) that Madam Cavalina is dead, and following the bit of biography supplied by the paper, notices with a curious inflection in her voice, that the great prima donna had never married, the nobility of the woman regenerated by a great love and a greater renunciation stands out superbly. The presence of grandchildren indicates that the man had possessed no such bravery, even if he had had the depth of soul to compass so great an emotion. Once again is it shown that splendor of character can be developed by means of devotion to an ideal whose feet were moulded of clay and could not support the superstructure. It is a great play—a wonderful feat of the imagination.

And the "Yellow Jacket,"—there is simply nothing like it. But if you are one whit artistic you've been to see it, not once, but three times and been more charmed each time as has

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IT has become quite the habit in Chicago, when any musical address is wanted, to say "Look in the clas i-fied Directory Card columns of the Music News, and you will surely find it."

The habit is growing in other localities too.

This is not without its good and sufficient reason either, for while the cost of this service is only twelve dollars a year (including subscription) the advantages gained are very material. Not only do prospective managers and pupils use this list continually to find the addresses of artists and teachers, but also, church people often find it of service in locating desired organists, directors and singers, and further—the complete list is used habitually by all sorts of advertisers who want to send announcements of new and novel productions to a representative list of musicians.

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Verdi, the Composer Who Never Grew Old

The following article is reprinted from "The Outlook:"

Only a little more than twelve years ago Giuseppe Verdi, one of the greatest opera composers of all time, died at his home in Italy, and this year the world is celebrating the centenary of his birth. Yet Verdi, though he was nearly ninety years of age when he died, did not live long enough to become an old man. In the whole history of art there was never a better instance of the fact that when youth once possesses a man it cannot be shaken off. This spirit of youth is seen in the portrait of Verdi on another page. Verdi was incorrigibly young.

In these days when it was fashionable in some artistic circles to be decadent, when some youngsters in art are afflicted with all the symptoms of senile dissolution and others affect them, there is a saving healthfulness in influence of such an artist as Verdi Happily that influence is reinforced by the fact that he was commercially successful. The advertising value of an intimation by an artist that he has spoiled products for sale has been, we believe, overestimated; and it is primarily because of its supposed advertising value that many aspirants for honor and income in art seem to believe, out of duty to their families, that it is desirable to have such intimations circulated. All the zest would die out of competition in decadence if it should become evident that the winner was to get no material prize. If for no other reason, therefore, than that he made something more than a comfortable living in spite of his sanity and wholesomeness, Verdi is to be gratefully remembered today. With the years he grew younger, and as he was approaching the end of his ninth decade he went out from the world a clear-eyed, impressionable, robust youth.

Enough happened to him when he was still a young man to have given him ample excuse, if he had wanted it, to become old before his time. He was still in his twenties when tragedy overtook him. At twenty-three he was married, before he had attained anything more than a local reputation or had secured anything like an assured income. By the time two children had been born to him he had one of his operas produced and he was under commission to write three more, one of them, on which he was at work, being a comic opera. He was finding it hard to pay his rent, and to relieve his anxieties his wife disposed of her trinkets so that the obligation might be met. Then one of his children fell ill of a malady that could not be diagnosed, and died in his mother's arms; then in a few days the other child fell ill and died; and within a few weeks the young wife, as he says in his own words, was "taken from me by a most violent inflammation of the brain, so that on the 19th of June I saw the third coffin carried out of my house." There was irony in the tragedy "I was alone, alone," he writes later; "my family had been destroyed, and in the very midst of these trials I had to fulfill my engagement and write a

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comic opera!" No wonder the opera was a failure.

Stunned, he dropped composition. But he could not hide within him the gift of song. A libretto which an importunate impresario virtually forced him to read proved in part, to be of Biblical character, and brought him comfort. Soon this libretto was singing itself in Verdi's grief-stricken brain. The result was an opera that succeeded. The man who passes through such an experience as Verdi passed through at that time has no taste for what is degenerate. There may be much in Verdi's work that seems to us today artificial, much that is really naive and in a way primitive; but there is nothing that is not consonant with the tone of youthful health.

And Verdi's spirit of youth showed itself in his buoyant reaction to the political conflicts of his time. He lived through that period in which the Italian people made a united nation of Italy, the period of Italian liberation. He lived, too, among a people who took their music as seriously as they took their politics. It is related by one of his biographers that when he was about twenty years of age Verdi went to Busseto, in fulfillment of an understanding with those who had contributed to his musical education, to take the post of maestro and organist at the cathedral, and conductor of the Philharmonic Society. The church wardens of the cathedral, however, had other plans of which the beneficiary was rather an indifferent organist who had the support of two bishops. The result was that the Philharmonic Society in a tumult raided the cathedral, despoiled the archives of all music belonging to the society, and began what amounted to a civil war which involved "satires, insults, affrays, riots, imprisonments, persecutions, banishments, and the like," and which continued through several years. We Americans sometimes wonder why we do not produce great composers. We do not take the composers seriously enough. We regard music as something to be hired for a dance, but not something to be imprisoned or banished for, as Verdi's countrymen did. Taking their music seriously, Italians on both sides of the political struggle found in more than one of Verdi's operas occasion for spirited controversy. This is illustrated very well by the opera of Verdi's that has an American setting. The fact that the scene of "Un Ballo in Maschera" came to be laid in America was due to Italian politics. In its original form the plot of the opera related the story of a conspiracy against a Swedish king, ending in his assassination. The police of Naples felt that an opera with such a subject had a sinister significance, and peremptorily ordered the composer to set his music to different words. Verdi refused, and thereupon became a hero to the Neapolitan masses. Crowds followed him through the streets and cheered under his window, shouting "Viva Verdi," using Verdi's name as standing for the initial letters of the phrase, "Vittorio Emmanuele Re D'Italia" (Victor Emmanuel, King of Italy). A Roman impresario had a bright idea; he changed the scene from Sweden to the United States of America, the King to Count Richard, Governor of Boston, and the other characters to suit, and brought out the work in triumph. The powers that were in Italy had

no objection to the assassination of a Boston governor! This was not the only instance in which Verdi found himself the center of a manifestation of Italian patriotism. Unlike some other artists who have found themselves in somewhat similar positions, however, Verdi never assumed a patriotic pose.

Free from the temptation to assume the pose of a patriot, he was free also from any inclination to assume the pose of the artist. He escaped that influence which has marred the careers of so many young composers of our day—the influence that leads them to fancy that they must justify their own work by what they are pleased to call originality, innovation, a contribution to the music of the future, the revelation of an individual soul that is different from any other soul, or something of that sort. Different as he was in most respects from his German contemporary Brahms, his direct opposite in being an operatic composer and virtually nothing else, Verdi was like Brahms in this one respect—that he had the singleness of purpose and standard of the artist. In all he did he worked to make his product as perfect as he could. The result is always what must happen when genius harnesses itself to the task—a set of masterpieces that survive change of fashion. When Verdi began his career, the orthodox operatic form in Italy was at the other extreme from the realistic drama. It consisted of set pieces which furnished opera singers with an opportunity to display their vocal charms and arouse the audience by dramatic declamation and song. The plot served merely as a convenient line on which these set pieces could be strung in something like order. This conventional form Verdi accepted, and infused it with his genius. Meantime his contemporary Richard Wagner, born in the same year as he, was exerting his genius in creating a new form. Wagner, part reformer, part poseur, altogether genius, influenced the form of the opera profoundly; and as the opera changed its form Verdi accepted the changes and infused with his genius its traditional conventions. In 1871 was produced for the first time "Aida," which in tone and spirit as well as in form is as different from "Il Trovatore" and "La Traviata" (both produced first in 1853) as if they had been written by another composer. And when we come to his latest works, "Otello" (1887) and "Falstaff" (1893) the change is complete. Nothing in history of music is more extraordinary and more stimulating as an example than Verdi's production of "Falstaff" in his eightieth year. Not only is it an astonishing instance of a man advancing with the times as he advances in years, of unimpaired powers of assimiliation at a time when one would expect a man to be satisfied with what he had acquired through painful effort in middle age and youth, of extraordinary and almost incredible ability on the part of a man trained in the old form to use a new form as if he had been accustomed to it all his life, of the development in a direction of realism of powers trained to accomplish dramatic feats of an altogether artificial sort; it is something still more extraordinary—it is like the appearance of a new star; because, after a series of operas of melodramatic or tragic character, it is the purest and livest kind of comedy, bubbling over with the kind of

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gayety that delights in practical jokes. Did ever any other artist crown his career with a work like this?

At least one man found that youth could be perennial.

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INDIANAPOLIS CONSERVATORY

The following program was given on October 21, by Johann Berthelsen, baritone, and Charles H. Gabriel, Jr., pianist:

Fruelingsglaube . . . Schubert
Der Lindenbaum . . . Schubert
Ich Grolle Nicht . . . Schumann

Mr. Berthelsen

Sonata, Op. 26 . . . Beethoven
Andante con Variazioni
Schertzo molto Allegro
Marcia Funebre
Allegro

Mr. Gabriel

L'Heure Exquise . . . Reynoldo Hahn
J' ai Pleure en reve . . . Georges Hue
A Toi . . . H. Bemberg

Mr. Berthelsen

Jeux d'eau (The Play of the Waters) . . . Ravel
Ballade, No. 1 . . . Brune
(First time in Indianapolis)

Mr. Gabriel

Prologue (Pagliacci) . . . R. Leoncavallo

Mr. Berthelsen

Mephisto Waltz . . . Liszt
(Aus Lenau's Faust)

Mr. Gabriel

A Spirit Flower . . . Campbell-Tipton
The Love of Yesterday . . . Charles H. Gabriel, Jr.
(Dedicated to Mr. Berthelsen, first presentation)

Mr. Berthelsen

Miss Alta M. Randall, Accompanist

MUSIC IN THE PUBLIC SCHOOLS

WILLIAM AP MADOC ARTICLE II.

Pertaining to the remarks in the first article on the above topic in Music News, September 26, that "It would be the best kind of support if some of the leading singers in different communities—those who have at heart the advancement of the music art—should they seek permission once in awhile to visit classes of the higher grades, in order to listen to the young voices in the matters of tone, enunciation and expression; also, in order to sing to them and speak a few words of encouragement." It was very pleasing to read on page 6 of the fifth anniversary number of Music News, the following paragraph in Mr. Lester S. Butler's excellent account of the fifty-sixth Musical Festival of Worcester, Mass., which shows some of the artists of that festival thought of pupils in the public schools. Mr. Butler writes:

"Following a custom promoted by Charles I. Rice, director of music in the schools, Mme. Sundelius sang for the pupils in each of the four high schools and Henry Eichheim, violinist, formerly of the orchestra, gave a program for them. Arthur J. Bassett, pianist, accompanied. William H. Cook lent his motor car for the morning. Mr. Eichheim played "Chanson et tavan," Couperin, and "Caprice Viennois," Kreisler. Mme. Sundelius sang "Pierrot," Rubner; "Swedish Folk Song" and "Se seran rose," Arditi. She told the pupils that she had chosen the first because a high school girl had written it. She gave a little waltz song for encore at the close."

What a boon and a blessing it would be if some of the soloists of the Chicago Opera Company; of the Apollo Musical Club concerts and oratorios; of the Chicago Singverein, etc., and a number of the

splendid Chicago soloists of which the musical public is always proud, should they seek permission to establish a similar "custom" in connection with some of our public schools. We are confident that the superintendent of schools, Mrs. Ella Flagg Young, would heartily endorse such a custom.

The artists who willingly visited the Worcester High Schools believed that their labor of love was good music education, that it created high ideals in the young minds. The sordid "rag-time" and the so-called "popular song" destroy good musical taste and demoralize the conscience. All the classes, glee clubs and orchestras through their music selections are working together to stem the destructive tide of "rag and jingle." But what are the American homes all over the land doing toward this end? Thousands and upon thousands of homes open wide their doors to this "trashiest trash" that bears the sacred name of music! Within the schools only music of the best kind, secular and sacred, has a place; and efforts are being made to persuade pupils to use their talent, time and money, outside of the schools, for music that tends toward good taste, right thinking and right conduct. It goes without the saying that the audiences of public school pupils referred to proved themselves as capable of giving as good a hearing to the artistic programs rendered, and applauded as intelligently as any of our adult audiences, and more so than many of them. Give them such opportunities once or twice a year at least, and see what the result would be.

Probably such innovations would help to bring about the operatic and orchestral golden era a little sooner than in the year "2013"—of which Dr. Frank Crane wrote a few weeks ago in the Chicago Daily News. Dr. Crane describes that the grand opera season of A. D. 2013 in a great American city was about to begin. George Israels, the chief director of municipal music, was at his desk in the city hall, and it is he, after a retrospective view of one hundred years at the "feudal conditions" of our 1913 time, that is made to remark:

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———— ‡ ‡ ‡ ————

Riegelman.—Mabel Riegelman, who has made some concert appearances with David Bispham this season, will pass through this city next week, en route to rejoin the Chicago Grand Opera Company in Philadelphia. She is one of the representative young Americans with the organization and was the first artist to be re-engaged by Maestro Campanini.

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Music News

Vol. 5 Chicago, October 31, 1913 No. 44

Editorial

TRUE TEACHING

Arnold Schoenberg, who is to be interpreted by the Chicago Symphony Orchestra this week, was written about most entertainingly by Mr. Borowski in last Sunday's Record-Herald, the article being reprinted in another column of this issue of Music News.

In this article the statement is made that Schoenberg has said: "The kind of instruction which a student should receive should at least be that which helps him to understand his own ideas. Added technical resources will not help him; they are merely secrets of the craft to which only he should have access who finds them out for himself. Whoever understands his own ideas will evolve his own technic—by other paths. perhaps, than those which are generally followed in a course of study, perhaps even by round-about ways—but infallibly, surely."

This most modern of eccentriques is not alone in his ideas as to what true teaching should be.

It has been proven again and again that technic may be imposed upon a personality by assiduous teaching and yet that the student may be left absolutely without musical development and his public work be positively devoid of any interest.

Only that teaching is worth while which develops individuality.

There may be some few definite things which every singer must have in order to gain effectiveness in projection of songs—but these things will be useless unless supplemented by a thoroughly developed personality. Interpretation should be individual always, and the teacher who insists on exactly his own interpretation from each pupil is not preparing that pupil for any great success.

It is true in the instrumental field, also. Individuality of interpretation and individuality in the way of accomplishing effects are what count, and if these be not developed nothing else matters a whit.

It follows then inevitably that unless a pupil has individuality of thought and independence and perseverance enough to work out his individual bent it is of but little avail for him to study at all.

And this brings up again the question as to whether there really are very many serious students of music now-a-days and whether both teachers and pupils should not more often take account of stock and see just where they are drifting.

Far too many pupils are simply learning music in the most ordinary way—according to set routine—and few indeed are studying for individuality or independent effect.

This is proven most conclusively in the attitude of the vast majority of students to the opportunities offered in a city like Chicago for hearing artists great and small and deducting their knowledge from actual observation instead of the too-oft repeated rule of the school room.

Every really great artist has something very individual about him and even the mediocre ones have the same thing in lesser degree. It would pay students, therefore, to study the public work of artists much more fully than they do—for, genius will fan into flame other genius; talent will excite other talent; individualism in interpretation, while not to be copied, will nevertheless suggest other variants of individual expression.

And even the bad has its uses, for by it the student is taught what to avoid much more swiftly than he could be in the class room and a continual weighing of good against bad will inevitably suggest a sane and effective medium course.

There are many other ways in which the student may learn besides listening to other musicians and trying experiments for himself. He may learn from every other art manifestation besides music—from literature, from the stage, from painting and sculpture, and most of all from nature—but all that is a long story and needs much self-communion to work out.

But, by whatever means and with whatever help—be it from teachers, literature, art, or the observance of interpretations of others—it yet remains an absolute truth that Individualism must come from somewhere and it must come by the application of energies far in advance of those put forth by the average student.

ON SMOKING IN THE CONCERT ROOM

The announcement that all singers at the Turner Hall Concerts will be placed on the first half of the program and that smoking will not be permitted until after that time, is a welcome announcement.

It is an outrage at any time—or in any place—to ask singers to appear (especially women singers) when smoking is in progress—and yet there are clubs in plenty in Chicago—fine clubs, too, as the word goes—which do not so consider the matter.

Really high-grade singers should utterly refuse to sing anywhere unless smoking is prohibited during the time the program is in progress.

TO "GAICUS"

Music News is in receipt of a letter from St. Louis signed "Gaicus," in which facetious exception is taken to a number of sentences in the last Van Cleve article in this paper.

If "Gaicus" will give his full name and address we shall be glad to print his protests on these or any other points—but as his letter is practically anonymous as it stands we cannot reprint it. It will be forwarded to Mr. Van Cleve, however, and if he choose to answer parts of it later he may do so at discretion.

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Mr. Albert E. Fox, pianist, and Mr. William Hofman, violinist, have rehearsed together through so many years that they have established a much more than usual satisfactory ensemble and through this means they have also acquired a magnificent repertoire.

At their concert at the Warren Avenue Congregational Church in the summer they proved these two points absolutely and at a concert given at the Campbell Park Presbyterian Church on Friday last they again emphasized them.

The Gade "Sonata" Op. 21, was played in entirety, and to this serious feast there was added a slow movement from the Bossi "Sonata" E Minor, and two movements from the Schuett "Suite a la russe." The Gade work was given with great impressiveness and style, the Bossi number was an exposition of pure tone very unusual and the "Rondo" was a piece of scintillant virtuosity.

Mr. Fox added further to his acclaim by playing a group of piano numbers in excellent style as to musical effect and with a thoroughly satisfactory technical display. Mr. Hofman, besides holding his own in the ensembles so admirably, also furnished an obligato for one of the songs which was ideal.

Mrs. Marjorie Dodge Warner was in splendid trim and sang with great freedom, power and intelligence.

The "Louise" (Charpentier) aria was done with much musicianship, the "Barcarolle" (Hoffman) served to give the audience a treat in melodic values, the Campbell-Tipton "Spirit Flower" has seldom had so satisfactory a hearing, the Massenet "Elegie" was filled with true sentiment and Kueeken's "Heaven Hath Shed a Tear" (with violin obligato) was a musical delight, immensely approved by the audience.

♯ ♯ ♯

THE GADSKI PROGRAM

Next Thursday night, at 8:15, Mme. Johanna Gadski gives a song recital at Orchestra Hall, under the management of Carl D. Kinsey. Edwin Schneider will be the accompanist and the following program has been arranged:

Part I.

Fruhlingsnacht, Lotosblume, Waldgesprach } Schumann

Nacht und Traume, Madchens Klage, Ungeduld } Schubert

Part II.

Aus meinen grossen Schmerzen, Liebchen ist da, Im Herbst } Franz

Mainacht, Auf dem Kirchhof, Meine Liebe ist grun } Brahms

Part III.

Ver' orgenheit — Hugo Wolf
Im Treibhaus — Wagner
Serenade — Strauss
Zueignung — Strauss

Part IV.

Ein Schwan... — Grieg
Good Morning — Grieg
A Slumber Song — H. C. Gilmour
The Swan Bent Low, Midsummer Lullaby, A Maid Sings Light } MacDowell

♯ ♯ ♯

APOLLO CLUB

One week from this Sunday, at 3:30, the Apollo Musical Club of 300 singers will give a single performance of Haydn's choral work "The Creation," at the Auditorium Theatre. The solo artists engaged are Florence Hinkle, soprano; Morgan Kingston, tenor, and Herbert Witherspoon, bass. Harrison M. Wild is the conductor, Edgar Nelson will preside at the organ and there will be a full orchestra to play the orchestral accompaniments.

♮ ♮ ♮

Monday night, November 17, the Apollo Musical Club gives a performance of Mendelssohn's beautiful choral work "Elijah," at the Auditorium Theater. Two soloists engaged are Rosalie Wirthlin, contralto, and Edwin A. Wolf, boy soprano. A professional choir of sixteen singers will assist, namely:

Sopranos: Mary Ann Kaufman, Edithe Roberts, Helen Axe Brown, Louise Burton.

Contraltos: Hazel Huntley, Permelia Gale, Ora Padget Langer, Louise H. Slade.

Tenors: Grant Kimbell, William Johnson, William Griswold Smith, Elias A. Bredin.

Basses: Hyde W. Peree, Frank M. Dunford, F. C. Atwill and Ernest D. Dewey.

The beautiful ladies' trio will be sung by Mabel Sharp Herdien, Leonora Allen and Rose Lutiger Gannon.

♯ ♯ ♯

AMERICAN CONSERVATORY

The concert of the American Conservatory last Saturday afternoon, when the hall was crowded to the limit as usual, introduced Miss Elma Wallace and Miss C. Ellen Loveless in a piano and song program to fine advantage.

Miss Wallace has technic which is well developed; she is very accurate and decidedly musical. Her Schumann was thoughtful, her Chopin very musical and her Liszt was brilliant.

Miss Loveless, quite a young girl, has sweetness and power very satisfactorily blended in her voice and sang two difficult arias with much display of poise and finish.

C. E. W.

♯ ♯ ♯

TURNER HALL CONCERTS

The Golden Jubilee season of concerts at the North Side Turner Hall will open on Sunday, November 9, with the first appearance of the new Boeppler Symphony Orchestra of Chicago, William Boeppler, conductor.

The soloists will be Mabel Sharp Herdien

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and Isidore Berger. The program follows:

A word of introduction: Mr. George A. Schmidt president Chicago Turngemeinde.
Jubel March.....Boeppler
Dedicated to the Chicago Turngemeinde.
Jubel Overture.....Weber
Soprano Solo—"Ritorna Vincitor" from "Aida" .....Verdi
Mrs. Mabel Sharp Herdien
Selection—"Carmen" .....Bizet
Intermission
Andante, from Fifth Symphony.....Beethoven
Finale, from Fifth Symphony.....Beethoven
Violin Solo—"Polonaise Brilliante".....Wieniawski
Concertmaster Isidore Berger
Tannhauser Overture.....Wagner
Intermission
Second Hungarian Rhapsody.....Liszt
Waltz—"Blue Danube".....Strauss
Grand American Phantasie.....Herbert

♮ ♮ ♮

List of Soloists

Director Boeppler has been exceedingly fortunate in securing for the concerts of his symphony orchestra—to be given at the North Side Turner Hall each Sunday afternoon, at 3 o'clock, from the second Sunday in November to the last Sunday in March—the following remarkable array of soloists:

♮ ♮ ♮

I. Vocal Soloists

Sopranos: Mrs. Mabel Sharp Herdien, Mrs. Minnie Fish Griffin, Mrs. Else Harthan Arendt, Mrs. Dorothea North, Mrs. Marie Sidenius Zendt, Mrs Anna Langrich, Mrs. Mable Corlew Smidt, Miss Letitia Gallaher, Miss Lotta Chatroop, Miss Sarah Fine, Miss Daisy Rosen.

Altos: Mrs. Rose Lutiger Gannon, Mrs. Elizabeth Rennen, Miss Jessie Lynde Hopkins, Miss Mathilde Heuchling, Miss Clara Pruessmann, Miss Katherine Clarke (Milwaukee), Miss Elsa Bloedel (Milwaukee).

Tenors: Mr. John B. Miller, Mr. George L. Tenney, Mr. Beecher Burton, Mr. Tor van Pyk, Mr. Arthur Kraft, Mr. Reinhold Essbach, Mr. Adolf Gill.

Baritones and basses: Mr. Marion Green, Mr. Gustave Holmquist, Mr. Hans Schroeder, Mr. Rene S. Lund.

♮ ♮ ♮

II. Instrumental Soloists

Piano: Miss May Doelling, Miss Agatha Langrich, Mrs. Bruno Kuehn, Miss Marie Annen, Mr. Alessandro Scuri, Mr. Frank Olin Thompson (Milwaukee), Mrs. Norman Hoffmann (Milwaukee), and several artists from the Mary Wood Chase School.

Violinists: Mr. Isidore Berger (concertmaster), Mr. Bruno Kuehn, Mr. Frederik Frederiksen.

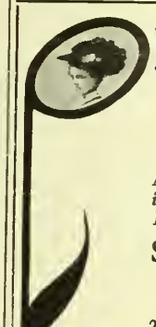
'Cellists: Mr. Franz Wagner, Mr. Day Williams. Other members of the Boeppler Symphony Orchestra.

This extraordinary array of artists enables Director Boeppler to have two soloists, one vocal and one instrumental, appear in each and every one of his concerts.

PAULIST CHORISTERS

The Paulist Choristers of Chicago, seventy-five boys and fifty men, Father William J. Finn, musical director, will be heard in a concert next Sunday, November 2, at 2:30, at the Studebaker, under the management of F. Wight Neumann. Father Finn has arranged an entirely new program, a number of the selections being sung to the accompaniment of a string quartet. The program is as follows:

Emmitte Spiritum Tuum.....Fr. Josef Shuetky
Eia Mater Fons Amoris.....Josef Rheinberger
Fair the Dawn Appears (from "Paradise Lost").....Theodore Dubois
Missa Solemnis in C .....J. Lewis Browne
(This Mass is dedicated to Father Finn, and is performed for the first time at this concert)
Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei
Tene' rae Factae Sunt.....Michael Haydn
Priere .....Cesar Franck
For violin, 'cello, harp, organ
Ave Verum .....J. S. Bach
Into the Silent Land.....H. J. Stewart
Panis Angelicus.....Cesar Franck
Master Francis Casey, Soloist
Quando Corpus Morietur.....Josef Rheinberger



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APOLLO CLUB MUSICALE

The Apollo Musical Club ushered in its busy season last Thursday evening with a reception in Blackstone Hall and a musicale in Fullerton Hall of the Art Institute. The many members enjoyed a social hour, after which they listened to the charming artists, Leonora Allen, soprano; William Clare Hall, tenor; Clarence Whitehill, bass, and Edgar Nelson, pianist and accompanist, in the following program:

Recitative and Aria from "Sigurd".....Reger
"Lina" .....Fiorenzo
Mr. Hall
"Chant de Bacchante".....Bamberg
"Contemplation" .....Widor
"Rhapsodie" .....Campbell-Tipton
Miss Allen
Allegro from "Faschingschwank aus Wien".....Schumann
Mr. Nelson
"Tourine" .....Massenet
"Es blinkt der Thau".....Rubinstein
"Die Beiden Grenadiere".....Schumann
Mr. Whitehill

H. M. B.

MISS HEYMAN IN RECITAL

Miss Dora Heyman, an artist pupil of Della Thal, will appear in piano recital at the Howard Theater on Sunday, November 9, at 3 o'clock. Her program will be as follows:

DORA HEYMAN

Prelude and Fugue, A minor.....Bach-Liszt
Theme and Variations, A major .....Paderewski
Etude, Op. 10, No. 3
Etude, Op 25, No 2
Prelude, Op. 28, No. 7
Ballade, Op. 47 .....Chopin
Clair de Lune .....Debussy
En Automne .....Moszkowski
From a Wandering Iceberg.....MacDowell
Br'er Rabbit .....MacDowell
Rhapsodie No. 12 .....Liszt

BERTHA SMART IREDALE

A pupils song recital was given by Mrs. Bertha Smart Iredale on Saturday afternoon, at the home of Mrs. James Gray, 6923 Parnell avenue, the following young singers taking part: Leone Easterly, Othelia Boller, Olive Michenfelder, Marie Easterly, Mrs. H. A. Gilkison, Mrs. Laura Culbertson, Mr. Kassel, Ethel Gray, Mrs. Meta Whitesell, Miss Kappelman and Florence Gray.

Accompaniments were played by Marie Easterly and Mrs. Lillian Johnston and piano solos were furnished by Mrs. Laura Culbertson, Ella Michenfelder and Marie Easterly, pupils of Clara Jeannette Pearne.

KNEISEL QUARTET

The Kneisel Quartet will again give three concerts this season under the management of F. Wight Neumann. The first one takes place Sunday afternoon, November 23, at The Studebaker. The personnel of the quartet remains the same as last season, Franz Kneisel, first violin; Hans Letz, second violin; Louis Svecenski, viola, and Willem Welleke, 'cello.

MARTIN BALLMANN CONCERTS

Martin Ballmann has established a prestige which cannot be disturbed by changes of location, and though he is this season in a new place with his Sunday afternoon concerts, the same old Ballmann following was in complete evidence at the first concert of the season on last Sunday, and the same enthusiastic approval often noted in the past was again his.

MARTIN BALLMANN

Lincoln Turner Hall is at Diversey Park way and Sheffield avenue, and is in appearance much like the North Side Turner Hall with the exception that it is newer and brighter, and the added pleasure that the lighting is much more advantageous. There is no direct glare of light beating upon the occupants of the balcony (the only vantage ground where one can escape, partially, the ubiquitous waiter) and the view of the stage is a good one. It is excessively noisy, however, and the suggestion is made that matting should certainly be laid in the aisles and especially on the stairs leading to this part of the house.

The stage on Sunday afternoon presented a cheerful aspect, and immediately on the entrance of Mr. Ballmann there was a definite reception given him which would have gladdened the heart of any conductor—without pause, however, he took up the baton and swung into a "Festival March" which he had written for the occasion, and which was played with such infectious joy by the men that a repetition was demanded. After this the enthusiasm would no longer be denied, and the stage was invaded by a committee of women who presented Mr. Ballmann with a huge bunch of roses, and a man who (in German) felicitated the popular conductor most heartily.

The orchestra was in splendid trim and besides delivering the initial piece and some succeeding semi-popular music with great style and vigor, played the Overture to "Der Freischutz" with much shading and a very clean pointing out of melodies and a deft coloring of the same.

The best number on the first half of the program (which is all that was heard by this writer) was the "Suite" from "Cavalleria Rusticana," including the half dozen best songs from that opera, arranged for orchestra and ending with the "Intermezzo," played with great freedom and beauty in so far as the orchestra was concerned.

An organ was used in connection with this number and also its encore, and unfortunately it was enough out of tune to cause decided impurity, and when to this were added the tones of a piano, which was also far from being what it should have been, it cannot be said that the effect was a good one.

However, this was but a passing mishap, which doubtless will be corrected before the number is given again, and the general excellence of the orchestra was such as to completely offset it.

This division of the program ended with a contra-bass solo, a treat as fine as it was unusual—Josef Houdek being the soloist and Mrs. Bruno Huehn playing the piano accompaniment.

The following sections of the program showed additional evidences of the good taste, and the musical knowledge of Mr. Ballmann, and included, besides the well selected and contrasted orchestral numbers, a zither solo by Carl Wunderle, and opera excerpts sung by a quartet whose abilities were listed to cover the "Martha" and "Rigoletto" quartets as well as excerpts from Sullivan's "Mikado."

C. E. W.

Helene Koelling

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WILLETT SCHOOL OF SINGING

Miss Annette Pangbourne, soprano, a pupil of William A. Willett, and Miss Bessie M. Howland, a young pianist of Chicago Piano College, furnished the program at the monthly studio musicale held in the lecture room of Chicago Piano College, at Kimball Hall last Wednesday evening. On Miss Pangbourne fell the responsibility for the greater part of the program, which ranged in songs from the Handel era down to the present day composer. She presented her numbers in a manner which should be very gratifying to her many friends as well as her teacher. Miss Bessie MacAllister did satisfactory work as accompanist.

H. M. B.

EMILY PARSONS HUNT

Emily Parsons Hunt, pianist, who can be found at her studio, 520 Fine Arts Building, every Monday and Thursday afternoons, presented her pupil Miss Helen Leale Johnstone, assisted by Miss Mary Hansen, violinist, in a studio musicale, last Saturday afternoon. An appreciative audience was present to hear these young performers in the following program:

Opus 10, No. 2—Allegretto, Presto ..... Beethoven
Adagio, Gondoliera ..... Franz Ries
Romance, F Sharp Major ..... Schumann
Impromptu, Opus 142 No. 3 ..... Schubert
Melody ..... Dawes
Les Farfadets ..... Pente
Improvisation ..... MacDowell
Nocturne, F Minor ..... Chopin
Scherzo ..... Paul Juon
Colinette ..... Beaumont

H. M. B.

WALTER SPRY MUSIC SCHOOL

The program for the first faculty concert of the Walter Spry Music School, to take place in Fine Arts Theater on Sunday afternoon, November 2, reads as follows:

Trio for piano, violin and 'cello in B flat major, Op. 11 ..... Beethoven
Allegro con brio. Adagio
Allegretto
Messrs. Walter Spry, Alexander Krauss and Carl Klammsteiner

Ballade, "Aghadoe," (for contralto and orchestra) (first time in Chicago) ..... G. W. Chadwick
Mrs. Clarence Eddy

Concerto for Violin, E minor, Op. 64 ..... Mendelssohn
Andante
Allegro molto vivace
Mr. Krauss

Variations on Balkan Themes, Op. 60 ..... Mrs. H. H. A. Beach
Adagio malincolico (O my poor country)
Piu mosso.
Maestoso
Allegro non troppo
Andante alla Barcarola
Largo con molto espressione
Allegro-Hungarian (Grandpa has planted a little garden)
Cadenza (Macedonian appeal and first theme)
(First time in Chicago)
Mr. Spry

Dedication ..... Popper
Serenade ..... Glazounow
Mr. Klammsteiner

"Bist du bei mir," (Art thou with me) ..... J. S. Bach
"Allerseelen," (All Souls' Day) ..... Richard Strauss
"O weine nicht" (O weep not) ..... Anon
Mrs. Eddy

Trio for piano, violin and 'cello, Op. 99 ..... Schubert
Rondo, allegro vivace
Messrs. Spry, Krauss and Klammsteiner

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Chicago Piano College

(Piano-Musicianship)
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Kimball Hall, Chicago, Illinois

CHICAGO PIANO COLLEGE

Mr. Elmer Johnson gave the following program last Saturday afternoon to a crowded house and again displayed those admirable pianistic powers which has made his work notably good and placed him among the very successful young pianists and teachers of Chicago:

Barcarolle in F.....Chaminade
Valse Romantique Op. 115.....Chaminade
Romanza .....Harmon H. Watt
Aufschwung .....Schumann
Nocturne in G.....Chopin
Scherzo B Flat Minor.....Chopin

Fall Bulletin

The Fall Bulletin of the college reads as follows:

October 18—Recital by pupils from advanced grades.
October 25—Recital by Elmer G. Johnson.
November 1—Pupils' recital.
November 8—Term examinations.
November 15—Recital by Miss Violet A. Vokoun.
November 22—Pupils' recital.
November 29—Recital by Mr. Watt.
December 6—Children's recital.
December 13—General recital.
December 20—Holiday vacation begins.

EDWARD CLARKE

Edward Clarke, the Canadian baritone, gave his lecture recital on "The Development of the German Lieder," before the study class of the Englewood Woman's Club, on October 20, singing the following songs:

Wanderer's Nachtlied
Morgengruss
Die Post
Der Doppelganger
Die Forelle
Erlkoenig
.....Schubert

Aus Meinen Tranen
Marienwurmchen
Ich Grolle Nicht
.....Schumann

Wir Wandelten
Staendchen
Botschaft
.....Brahms

Mr. Clarke appeared with Mrs. Clarke, violinist, and Earl Victor Prahl, pianist, at Kankakee, Ill., October 16.

EVANSTON WOMAN'S CLUB

The first of the series of morning musicales, under the direction of Miss Rachel Busey Kinsolving, will be given at the Evanston Woman's club, on Wednesday morning, November 5, at 10:30, the program by Yvonne De Treville.

THE CHICAGO SYMPHONY ORCHESTRA

The second concert of the season, wholly orchestral and consisting of but three numbers, drew fine audiences and furnished further proof that the makeup of the orchestra and the individual excellence of the men are this year at par, if not a little above and also, that the programs are being selected with rare skill and good judgment.

The Mozart "Symphony" in C major proved to be not the most interesting of works by this composer, and developed a tedious quality in the first and second movements. The "Menuetto" is, however, ideally characteristic of all the finest Mozart points, and the "Presto" proved a joy also.

The Schubert "Symphony" No. 10, C Major, was unalloyed musical delight—great in sweep, vivid in coloring, and full of sentiment—it proved again to be a glorious work, and it was read by Mr. Stock in a glorious manner.

In contrast with these, and wholly admirable, whether alone or in such juxtaposition, the Reger "Romantic Suite" Op. 125 was found to be a work of wonderfully pointed character and one affording keen musical enjoyment in spite of the fact that its mood seems to be a somewhat weakened reflection of Debussy. The "Nocturno" movement is full of originality and wonderful painting of color splashes, but it is not absolutely convincing. The "Scherzo," however, is characteristically original, absolutely cohesive and wonderfully effective. The audience endorsed the number unreservedly.

The program for the current week is as follows:

Symphony No. 1, C major, Opus 21.....Beethoven
Adagio molto—Allegro con brio
Andante cantabile con moto
Menuetto
Adagio—Allegro molto e vivace
Five Little Pieces.....Schonberg

INTERMISSION

Symphony No. 2, D major, Opus 73.....Brahms
Allegro non troppo
Adagio non troppo
Allegretto grazioso (quasi andantino)
Allegro con spirito

MEMORIAL CHURCH CONCERT

The first concert of a series to be given at the Memorial church of Christ took place on last Thursday evening and was a distinct success, the participants being The Imperial Male Quartet, Margaret Lester, soprano, and William Lester, accompanist.

The Imperial Quartet has very easily stepped into a place of first importance in local musical affairs and their out-of-town demand is constantly so great that few nights indeed remain without engagement for them.

This is not surprising in view of the very great excellence of their ensemble and the fine personality and good talent of each individual member of the quartet.

Mr. Wallace Moody has a splendidly poised tenor voice—and the quality of his musicianship is very high. He makes an ideal first tenor, and is ably flanked by C. Robert Wood, who as second tenor has every requirement for the place musically and temperamentally.

Mr. Ben Q. Tufts, who is the manager of the four, is also the first bass, and it is due to his very keen insight into both business affairs and artistic matters as well that the ensemble has attained such prominence and such perfection. Last season Mr. Julius Worthington was second bass, and made many friends for his fine voice and style—this year he is studying abroad and this necessitated a new member in The Imperial. Mr. Tufts was most fortunate in securing Oliver Johnson, who has both the voice and the personality to fill the place to excellent advantage, and who on last Thursday evening made an emphatically good impression.

The numbers sung were almost identically the same as those given at the University Concert last summer and again was the list found thoroughly desirable.

Buck's "Robin Adair" is one of the best of pieces for male quartet, the Mendelssohn

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"Battle Hymn" is superb and the long list of other works given showed great versatility, much variety and constant artistry. Especially beautiful is Carrie Jacobs Bond's "I Love You Truly" and the Imperials sing it exquisitely.

Mrs. Lester was not in perfect physical condition, but such is her voice and her art that she was able to make a splendid showing nevertheless, and to so fill her work with artistic charm that she completely captivated the audience.

Her opening group comprised "Deh vieni non Tardor" (Marriage of Figaro), Mozart, and the "Ave Maria" (Othello) Verdi, in Italian, "Der Nussbaum" and "Fruhlingsnacht," Schumann, in German and "L'Heure Exquise," Hahn, in French, and in all these—besides proving herself a mistress of language and infinite variety of style she also disclosed warm tone, clear enunciation and great finish always.

Her second group was in English and included the cunning "Pastorale" by Wilson, sung exquisitely, the "Song of the Chimes," a really wonderful tone poem by Worrell and one which made emphatic success with the audience. Andersen's "Maytime" gay to the limit, and tossed off with great abandon by Mrs. Lester and two songs by William Lester, which of course were sung with great distinction and the accompaniments to which were ideal.

The first of these "As a Perfume Doth Remain" is a sentimental song with great depth of feeling and much beauty of musical content—the second, while not at all like either, has yet the same general frolicsome character and the same immediate effectiveness of Arthur Olaf Andersen's "Maytime," and Mrs. Lulu Jones Downing's "June," and like those numbers it will certainly become not only a local favorite, but will have a wide vogue throughout song land.

It was remarkably well received on Thursday and added one more feather to the Lester cap.

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MARGARET SLATTERY AT THE SWEDISH CLUB

Miss Slattery, a soprano with a fine voice and a splendid concert style, appeared in concert before the Swedish Club at their home on La Salle avenue on Sunday afternoon and was assisted by Mr. N. W. Anthony, who gave some baritone selections, principally Swedish; and the Harmonie Singing Club which sang with much spirit and considerable musical value.

In the "Stein Song" from the "Prince of Pilzen" this ensemble was particularly effective—singing with a great vim and effect, the elaborate obligato solo line being assigned to Mr. A. A. Carlson.

Miss Slattery, evidently a great favorite at this club, was greeted with much enthusiasm when she first appeared, and throughout the program, and her work was indeed a treat. To good voice and appearance she adds an intelligence which enables her to vary her work to the fullest degree and to make it always interpretatively excellent.

Ware's "Joy of the Morning" was sung with great vivacity, and Spross' "Will o' the Wisp" was done with engaging lightness in spite of a depressing accompaniment.

Franz's "Out of My Soul's Great Sadness" and Strauss' "Du meines herzen Kronlein" were sung with much intelligence as to their texts and ample color and beauty as regards the musical content.

Several Swedish songs made immediate success. Schumann's "Der Nussbaum" proved a wise choice for the voice, and Homer's "Dearest" as well as some sentimental bits used for encore, were delivered with taste and discretion, while "My Lover He Comes on the Ski" by Clough-Leighter proved to be unusually exhilarating.

C. E. W.

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THE DUNHAM CONCERT

Arthur Dunham opened his series of concerts at Sinai Temple on Sunday evening very auspiciously in spite of the bad weather, and a goodly audience listened to the first concert with the same enthusiasm which was so much in evidence last year.

Mr. Dunham has made a wise selection of instruments and of players for his orchestra, and his drill must certainly be insistent as well as being backed up by ample musicianship, for the results are of solid worth. On Sunday evening the numbers were of bijou dimensions and light in content, but they were played exquisitely, every one.

Mr. Dunham himself appeared as organ soloist and quite as usual, he walked away with the greatest honors. The organ at Sinai is superb and Mr. Dunham's reading of the "Marche Religieuse" by Guilmant, was organ playing at its best and finest.

The vocal soloist was Albert Lindquest, who showed at this time an advance in his art, which was remarkable. Always possessed of an exceptionally good voice, he has now added dramatic value of amazing effectiveness, and it is difficult, indeed, to imagine a more successful group than the short songs given by him on Sunday night or to picture a more sincere success.

Early in the evening Mr. Lindquest sang an aria from "L'Africaine," and as an encore the one from "Rigoletto," both of which were excellent in conception and presentment, according to all who heard them, and in the group sung later Lang's "Day Is Gone" was a fine example of legato, "Mammy's Song" (Ware), was a deftly colored story, and the Campbell-Tipton "Hymn to the Night" showed breadth and style in splendid degrees.

C. E. W.

THE MAC BURNEY STUDIOS

The six program of songs by Chicago composers was given at the MacBurney Studios on Monday evening and again it was proven that there is here an immense repertoire of songs practically unknown—some of which are entirely worth while, and the missionary work of Mr MacBurney and Mr. Lester is certainly of great value.

Mrs. Fern Smith-MacBurney and Mr. William Hay were the singers, and as usual the most comprehensive of support was given at the piano by Mr. William Lester.

Mrs. MacBurney has a charming style and a very attractive voice—since last heard it has grown in power to a very appreciable extent and in all matters making for artistry she is certainly worthy of much commendation.

Mr. Hay has a fine voice, an absolutely attractive style and an evident sincerity in his work which will carry him far.

Mrs. MacBurney sang first a group of the songs by Mrs. A. O. Mason, "The Butterfly Is in Love" being attractive, "Flower in the Crannied Wall" worthy of attention, and "Awakening" still standing as the best song from this pen, it being unusually temperamental. "The Year's at the Spring" is ineffective.

B. Trotwood Eberhardt, who was honored by the fact that Mrs. MacBurney had prepared four of his songs in an exceptionally serious way and that she delivered them with much art hardly seems worth while for exploitation. Perhaps the "Korean Song" might grow in favor with repeated hearings, but all of the songs have a fatally inadequate piano score.

One of the strongest groups of the evening was that consisting of "Four Love Rhymes" by W. Otto Miessner. These are songs with a purpose—songs with true musicianship back of them and when sung so charmingly as by Mrs. MacBurney they prove to be a fine addition to the repertoire.

Mr. Hay first presented a rather colorless song by Nussbaum, but followed it at once with Grant-Schaefer's "The Wind Speaks," a song with an intensely breezy and effective message, as also "Autumn" and "Song of Saul" by the same composer, the latter especially being a dramatic flame.

Bergen's "Were I a Rose" ushered in the second group chosen by Mr. Hay, and William Lester's "Love Solace," "My Rose" and "The Night Winds" completed the list. All three of these are good songs, varied in character and each one musically exact in the depiction of text-suggested mood. "My Rose" was perhaps the most effective on Monday.

C. E. W.

———♯♯♯———

Kimball Hall—A concert will be given at Kimball Hall next Monday evening by Alice Geer Ferguson, vocalist, assisted by Isadore L. Buchhalter, pianist, and Mrs. Lida Browning White, accompanist. Several of Mrs. White's compositions will be sung.

———♯♯♯———

Rishel—Austin C. Rishel, chairman of the music committee and lately vice president of the Apollo Club, died in Chicago last week. Funeral services were held at the North Shore Congregational Church last Sunday afternoon.

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JESSIE KING IN RECITAL

The first few Sundays of the new season are filled with great variety and importance of musical offerings, and some find no chance for success because of the great mass and variety.

Not so in the case of the Jessie King recital at the Fine Arts Theater on last Sunday, however, for this fine young pianist has a host of personal friends and still more ardent admirers of her art, and therefore she was greeted with a fine audience in spite of great counter attractions on the occasion of her first public recital since her long stay abroad, during which she was a pupil of Leopold Godowsky.

JESSIE KING

Miss King has personality of the most pronounced sort, and she presents a thoroughly attractive figure on the concert stage.

Her program was a beautifully contrasted one and contained much that was proof eloquent of her fine attainments, while at the same time there were other offerings which allowed full play to those finer and dainter graces of which she is so much possessed, as well as providing moments of power and breadth as well.

That the audience liked the arrangement of numbers and appreciated the finish and the virility of the playing was evidenced by a continual show of enthusiasm and took the form also of repeated demands for encore, even after the lengthy program was completed, the pianist being compelled to add still one more number before the audience was willing to leave. Flowers, too, were much in evidence, and by this gracious means Miss King was proven to have many warm friends.

The Bach-Tausig "Toccata and Fugue" and the Beethoven "Sonata" Op. 53 disclosed solidity of technic, breadth of style and an intimate acquaintance with the serious style and intent of these master minds, while Brahms in his "Capriccio"and "Scherzo" received an interpretation which was at once intimate and original, and still held to proven tradition in all that is best of musical interpretation.

The Chopin "Impromptu" F Sharp Major and the "Scherzo" in B Minor proved Miss King to be an interpreter of this composer far in advance of the average—one who has studied most minutely the inner meanings of his greatest works and who has the full equipment for presenting these difficulties in the clearest and most convincing way.

After this feast of pure music—both intellectual and temperamental—Miss King turned to technically brilliant and melodically appealing things and read the Liadow "Barcarolle" charmingly, and put much vivacity and sparkle into a "Rhapsody" by Dohnanyi, ending the recital proper with Liszt in his "Au Bord d' une Source" and "Rigoletto" (Paraphrase), and appearing for final encore in a Chopin "Prelude" which was played excellently.

Unquestionably Miss King is one of the best equipped of the young school of pianists and undoubtedly she will rapidly advance to a place in the front ranks of local artists.

CLARENCE WHITEHILL'S RECITAL

At his recital on Sunday afternoon Mr. Whitehill succeeded in creating an unusual atmosphere. His attitude was essentially manly and straightforward and free from any sort of affectation. Thereby it became at once authoritative and impressive. There was a quiet consciousness in his preparedness, and unhesitating personality in his delivery. He gave out his musical messages with the keenest fervor and openness, and seemed sincerely glad that what he had to say gave so much satisfaction. When he saw a desire on the part of his hearers for the repetition of a song, he sang it over again cheerfully. At the close of each group he came out once or twice to bow acknowledgment—and be it said in passing, he has a fine bow—and then, without further ado, he sang an encore. In this way the recital was not prolonged unduly and the auditor left the theater refreshed and inspirited and truly grateful for a personality both sane and artistic.

The program was also masterly in its release from conventional shackles, and in the frank expression of individual desire. There were a lot of new things, some old well-liked ones, and a group that might be called popular in the best sense of the

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word. The successions made for ease and relaxation. Everything was given its weight or deftness or sentiment, and yet there was no palpable striving for effect. The impression left was that of undisguised spontaneity. The imagery of Franck's "Procession," the weaving mystery of Chausson's "Charme," the dramatic passion of the Zandonai excerpt, and the valiant, lofty loyalty of Massenet's "Touraine" gave to the French group superb distinction. It contained by far the most exalted moment of the afternoon, and nothing was more exquisite in flavor than the Franck number. And the Touraine was gallantly close at hand.

Kaun's "Daheim" was enveloped in that elusive longing which its name and text suggest. Strauss' "Caecilie" had a more vigorous interpretation than usually offered. The Schubert "Am Meer" created a desire to hear Mr. Whitehill do it in a lower key, despite the telling brilliancy of the upper tones called for on this occasion. The "Two Grenadiers" given as encore was vividly picturesque.

Mr. Whitehill honored his audience by introducing for accompanist, Mr. Kurt Schindler, many of whose fine-grained songs have found place on recital programs. The two men are in marked contrast, one so martial in his vigor, the other so poetic. But the mutual support was admirable, and after using the Schindler song, "Stella Amori," the honors of applause were shared. The song is on noble lines, intensive and appealing. Carpenter's "Looking Glass River" was fascinatingly presented—a fact quickly recognized by the audience. The text and its setting are perfection. A whirlwind of intensity is Borowski's "Tristram," which lies exactly in Mr. Whitehill's grasp, and he poured out its impulsive phrases opulently. Alnaes' "Last Voyage" and Harty's "Homeward," two capital songs, closed the English group. And what pure English it was, as it came from Mr. Whitehill's lips. Clear and expressive was the diction of all the songs, giving new and charming value to the melodies and their phrasing. Again we know that the text of a song need not be bungled if care and intelligence be brought also to its presentation.

The Irish Folk Songs topped off the afternoon unctuously. The artist fitted himself into the grave and gay lyrics with the same surrender to the demands, and made the little things fairly glow. Altogether the event was notable. The presence of Mr. Schindler was a chord of further distinction. It was privilege to view at close range this interesting personality. And it will take much to obliterate the remembrance of the smooth flow of the Franck song and the clear ringing lilt of "Touraine" as Mr. Whitehill made them shimmer and shine.

ALBERT COTSWORTH.

———♯♯♯———

MRS. RUSSELL'S CONCERT

Mrs. Estelle Russell presented her vocal pupils in a program on last Monday evening which was nothing short of remarkable when it is taken into consideration that the season is yet so young. The only possible explanation of this excellence lies in the assurance that Mrs. Russell is a teacher who does her work so thoroughly one year that the good effects of it inevitably carry over into the next.

Mrs. Russell is fortunate also in having so many serious minded and thoroughly talented pupils, and on Monday she was still further to be congratulated in having the artistic services of Mr. Oscar Deis "at the piano."

The program in full is appended:

Bridal Chorus (from "The Rose Maiden").....Cowen
He Gave me a Rose ..... Cadman
Ladies Chorus
The Gift ..... Cowen
A Pink Rose .....Carrie Jacobs-Bond
Mary Price
Beloved It Is Morn .....Alyward
Mignon ..... d'Hardelot
Elizabeth Hubbard
My Ain Folk ..... Lemon
Ah! 'Tis a Dream ..... Hawley
Lyda Perry
Provencal Maidens .....Del 'Acqua
To You ..... Speaks
Pauline Solomon
Mother o' Mine ..... Tours
O, Heart of Mine ..... Clough-Leighter
William Clancy
Vilanelle ..... Del 'Acqua
A Bowl of Rosess ..... Conningsby-Clarke
Ethel McSween
Vous Dansez Marquise ..... Lemaire
At Dawning ..... Cadman
Marian Moreau
Just a Wearyin' for You ..... Bond
In the Time of Roses ..... Reichardt
Barcarolle ..... Offenbach
Charlotte Beck, Glenn Sherwood, Mabel Hatton, David Pershing
I Love You Truly ..... Bond
The Sweetest Flower That Blows ..... Hawley
A Dream ..... Bartlett
Dorothy Schumann
Piano Solo, Tarantella ..... Liszt
Oscar Deis
A Spirit Flower ..... Campbell Tipton
Serenade ..... Schubert
Glenn Sherwood
The Erl King ..... Schubert
Hedge Roses ..... Schubert
Angela McSween
The Danza ..... Chadwick
Rose in the Bud..... Forrester
Helen Rein
Mattinata ..... Tosti
Who Is Sylvia ..... Schubert
Margaret Given
I Am Titania (from Mignon) ..... Thomas
The Swing ..... Liza Lehman
Charlotte Beck
Caro Nome (from Rigelotto) ..... Verdi
Down in the Forest ..... Ronald
Lucille Hayley
Mattinata ..... Leoncavallo
Romance ..... Debussy
The Cuckoo ..... Lehman
Alice Eberhard
Hear Me, Ye Winds and Waves ..... Handel
The Vulcan Song (from Philemon and Baucis)..... Gounod
David R. Pershing

Other engagements made it impossible to hear all of this program, but of the part heard it is possible to speak in terms of high praise of the work of Glenn Sherwood, who has a very pleasing tenor voice, and David R. Pershing, whose baritone is really remarkable; as also of Angela McSween, Helen Rein, Margaret Given, Charlotte Beck, Lucille Hayley and Alice Eberhard, the last three of whom, at least, have been with Mrs. Russell a long time, and whose work is distinctly that of young artists.

Mrs. Russell's choice of program was remarkably effective and the audience was unstintedly enthusiastic. C. E. W.

———♯♯♯———

Madrigal Club—The Chicago Madrigal Club, D. A. Clippinger, director, will give a concert for the Nike Club November 6, in Lincoln Center, Oakwood boulevard and Langley avenue.

MUSIC TO COME

(Under this caption Music News will hereafter schedule all announcements received by Tuesday noon of each week.)

Friday, October 31

Orchestra Hall, 2:15. Chicago Symphony Orchestra.

Saturday, November 1

Kimball Hall, 3:30. American Conservatory Pupils' concert.

Chicago Piano College, 2:00. Pupils' concert.

Orchestra Hall, 8:15. Chicago Symphony Orchestra.

Sunday, November 2

Fine Arts Theater, 3:30. Walter Spry Music School faculty concert.

Lincoln Turner Hall, 3:00. Ballmann Orchestra.

Studebaker Theater, 3:30. Paulist Choristers.

Sinai Temple, 8:15. Dunham Orchestra, Albert Borroff, soloist.

Monday, November 3

Kimball Hall, 8:15. Song recital, Alice Geer Ferguson.

Wednesday, November 5

Woman's Club, Evanston, 10:30 a. m. Song recital; Yvonne de Treville.

Thursday, November 6

Orchestra Hall, 8:15. Recital; Mme. Gadski.

Sunday, November 9

Studebaker Theater, 3:30. Song recital; Rosa Olitzka.

Fine Arts Theater, 3:30. Song recital; Alice Nielsen.

Auditorium, 3:00. "Creation;" Apollo Club.

North Side Turner Hall, 3:00. First concert The Boeppler Symphony Orchestra, Mabel Sharp Herdien, soloist.

Howard Theater, 3:00. Dora Heyman, piano recital.

Sunday, November 16

Illinois Theater, 3:30. Song recital; Helene Koelling.

Monday, November 17

Auditorium, 8:15. "Elijah;" Apollo Club.

Wednesday, November 19

Association Auditorium, 8:15. Bach Choral Society; Orchestra, soloists, Herdien, Johnson, Kimbell.

Wednesday, November 26

The Auditorium, 8:15. Opening of the Chicago Grand Opera season.

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Doelling—Miss Mae Doelling played on October 7 at the Rogers Park Woman's Club; October 28 at Lake View Woman's Club; November 12 she will appear in a concert at Cedric Hall; November 29, recital at American Conservatory, and December 8, a joint recital at The Fine Arts Theater with Elsa Holinger.

———♯♯♯———

Marion, Ind.—Miss Anna Von Hoffman appeared at the Grand Theater with great success. She has a fine voice and style.

Churches

ST. JAMES M. E. CHURCH

The special musical service arranged by Tina Mae Haines for last Sunday evening at St. James, was one of exceptional value and afforded absolute proof of the values of organist, quartet and chorus choir—all of which at St. James are much above the average.

Miss Haines played a preliminary program with distinction and was also very much mistress of the whole situation both as regards selection and arrangement of the program and the satisfactory carrying-out of the same.

Besides this she shone to special advantage inasmuch as her own "O King of Kings" was sung and proved itself to be a splendid piece of composition. It is written along broadly virile lines—English in effect rather than otherwise, and it would be difficult to imagine more solid massing of four voices or more effective incidental soprano solo than those provided by Miss Haines, while the organ background, as written by her, is, of course, ideal.

Chadwick's "Hark, Hark, My Soul," built upon very much the same lines as the famous work by Rowe-Shelly, but not its equal in every respect, was sung with fine values also—the two alto solos being exquisitely done by Esther Plumb and the bits of soprano obligato being projected with great beauty by Naomi Nazor.

In these two singers Miss Haines has a combination of artistry very difficult to duplicate.

"List the Cherubic Host" from "Holy City" (Gaul) served to show the good voice of Charles Champlain, the basso, and proved also that Miss Haines is a successful chorus manager, although it must be said that the attacks in the first few phrases were not clean cut.

The selection of anthems other than these was ideal for showing the splendid resources of Miss Haines and her singers and included a generous excerpt from C. Lee Williams' "Harvest Song," the antiphonal chorus "Lamb of God," by Widor, and "Ho Every One That Thirsteth," by MacFarlane. C. E. W.

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WINNETKA CONGREGATIONAL

The choir of the Winnetka Congregational Church will give the first of their musical vesper services for this season, next Sunday afternoon, November 2, at 5 o'clock.

Miss Mary Porter Pratt is organist and choir-director here, and the quartet consists of Mrs. Greenwood E. Murch, soprano; Mrs. J. Tyrrell Cheney, contralto; Mr. Arthur B. Elliott, tenor; Mr. Roscoe G. Kimball, bass.

On November 2 they will give an entire Mendelssohn program, one of his sonatas being played for the organ prelude and sections of the "Hymn of Praise" will be sung, as well as "Hear My Prayer."

The quartet will be assisted by Mrs. Lawrence Clark, soprano. These special musical services are to be given once a month throughout the winter.

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ST. PAUL'S EPISCOPAL CHURCH

The regular monthly musical service was given at St. Paul's Episcopal church, Fiftieth street and Dorchester avenue, last Sunday afternoon, under the direction of John Allen-Richardson, organist and choirmaster. The choirs had the assistance in this service of William Middelschulte, organist; Anna W. Lawrence, harpist, and Robert Rea, soprano. Mr. Richardson is achieving splendid results with his choir of forty male voices and there is no question but that there will be excellent music heard at these afternoon services during the winter. Mr. Middelschulte again proved he is master of the great organ by playing selections from Mozart, Alkan, Bach, Mendelssohn, Handel and Middelschulte.

Excellent solo work was accomplished by Robert Rea, a boy soprano, who has few equals in Chicago. H. M. B.

———♯♯♯———

ST. PAUL'S NORWEGIAN LUTHERAN CHURCH

The choir of St. Paul's Norwegian Lutheran Church, 2215 W. North avenue, gave the first song service of the regular monthly series last Sunday night. The music offered was a splendid proof of the good work being done by this choir under the direction of Miss Ora Johnson, whose talent not only lies in being able to successfully direct a choir, but she is also an organist of whom the church may well be proud. Her playing of the "Prelude" from "Sonata" in C minor by Guilmant, and "At Twilight" by Nevin, were especially enjoyed and deserve specific mention. A duet for soprano and contralto, "Glory to Thee, My God," by Gounod, was very well sung by Miss Elsie Rasmussen and Emily Peterson. H. M. B.

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Russell.—The first pupils' recital of the Russell School of Music and Dramatic Art was given at the studios, Seventh-fifth street and Vincennes road, on Saturday afternoon by pupils of L. Douglass Russell and Louise Cozad.

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Theaters

AT THE LITTLE THEATER

There is no music at The Little Theater—for which all the gods be praised! And if one knows how to fill forty minutes of intermission with tea drinking or has within himself resources which makes this waiting endurable, he may find in the current bill something of superlative merit, and that which will provide pleasure in the highest degree provided further that the mind is still open to poesy and fantasy and has not been completely ossified through a continual procession of the prevalent inanities of the ordinary stage.

The evening is made up of three plays, and while these are from three different pens the central idea of each is the alliance of Columbine and Pierrot. The locale is somewhat mixed, for while one play is "at the Top of the World" and the second is "Seen Through the Window" the third one is "Under the Skylight," and these various locations might be anywhere on earth or in dreamland for that matter.

Presumably from the characters employed the first one is in England and the second in France, while the third might be in Chicago, Paris or London. That Chicago is meant is indicated in various touches—the "Movies," the "Settlement House Worker" etc., being typically, but not necessarily exclusively of Chicago, while the diet of cheese, herrings, muffins and honey indicates London, but the constant recurrence of thought to "the happy days of Versailles" points to the fact that the big city of the scene is Paris.

Anyway, it is all delightful and the first especially is of a literary charm hardly surpassed by the beauty of the stage pictures and the deftness of the action.

It shows the love making and the mating of Columbine and Pierrot after a most fantastic scene in which is included also Harlequin and Dan'l and Nathan'l—two rustics, one very young and the other very old, but both admirable.

In the second play "Maker of Dreams" Pierrot is brought to a realization of the steadfastness of the love of Columbine through the ministrations of the "Maker of Dreams," a middle-aged but still chubby and ruddy Cupid, into whose mouth the author has put much of quaint homily and an abundance of fancy.

The last play, by a member of the company, is fantastic travesty in the broadest sense, and it is played most beautifully.

Columbine and Pierrot, grown very old, are in the city where times have become very difficult for them and they have their "first quarrel" over money (or rather the lack of it). A chance remark, however, recalls their younger and happier days, and both don the old time clothes in a spirit of reminiscence and immediately thereupon youth returns, and with it the determination to leave the sordidness of the city and return to the natural haunts of Columbine and Pierrot—the ever young and the ever gay, so the play ends with Pierrot trundling Columbine off in a little red wheelbarrow and the assumption of the final curtain is "happiness ever afterward."

All this is done with the most delightfully light and naive touch, and the amount of artistry employed through the evening is marvelous and its effectiveness is almost beyond belief when one considers the tiny stage on which all the illusion must be created and the action carried forward.

Maurice Browne is a remarkable personality and a very great artist, and he is admirably seconded by Mrs. Browne, while many others in the current cast are excellent also, notably Edward Pasmore, Margaret Allen, Marguerite Hertz, George Wolff and Elizabeth Goodrich Beckitt.

One of the most unique effects of the bill is the introduction, immediately upon the opening of the first play of a faun (Pan, perhaps), who, as silhouetted by Mr. Browne, is wonderful. This effect was gained by Mr. Browne through study of the Russian ballet dancers in London, and it is truly remarkable.

At intervals through the evening the flute-playing faun reappears and the final curtain goes down on him, silhouetted against the window at the back of the scene, with flute to lips, voicing his tune, alternately gay and sad. C. E. W.

———♯♯♯———

HAMILTON HOPKINS' FIRST SEASON HERE

Hamilton Hopkins, the dramatic tenor and pupil of Titta Ruffo's teacher, Lelio Casini, whose method of placement and production he teaches, is making a success of this, his first season in Chicago. His studios in the Fine Arts Building are very busy with pupils who have been attracted by the opportunity of studying the tonal methods of Maestro Casini.

Mr. Hopkins has returned to America after seven years spent in Europe, four of them as assistant to Casini in Milan. Mrs. Hopkins, who is associated with her husband, has an effective lyric soprano which drew the following tribute from a critical Chicagoan: "Your husband deserves great praise for bringing out your voice. Your career should be a wonderful one, as you have what is necessary to be a great prima donna."

A number of interesting voices are already in Mr. Hopkins' charge, and he is occupied with correcting faulty breathing, developing resonance and properly placing voices.

Mr. Hopkins is now located in a beautiful new studio, 710 Fine Arts Building.

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Huntley—Miss Hazel Huntley sang at the Woman's Association of Commerce Exhibition at the Congress Hotel, on October 14; was soloist at the special music service of the Ravenswood M. E. Church last Sunday evening, and on Wednesday evening gave a recital at Augustana College, Rock Island, Ill.

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Zeuch.—William E. Zeuch has left Chicago to assume his duties as organist for the municipal concerts in Atlanta, Ga.

Music in New York

By ABBIE STEPHENS FRIDENBERG, 110 Carnegie Hall

What type of woman is Celeste M. Heckscher, of whom you speak so frequently, the writer has been repeatedly asked. Is she an aggressive? A suffragist? Is she blond or brunette? Tall or short? Ardent or apathetic? In a word how does she appeal to one?

Sweeping decisions regarding human beings, their physical presentment and attributes are usually of small value. Snap-shot decisions may hit the bull's-eye, but in the majority of instances they are of little or no value.

A snap-shot decision would not be possible in the summing up of the personality of the subject of this article, for it is difficult to define the elusive, almost indefinite charm that subjugates one when in the presence of this exceptional woman. Any superficial characterization of a being of Mrs. Heckscher's type might be liable to misapprehension. The judgment of her friends and acquaintances would probably be condensed in the compound word: Poetess-composer.

And yet this significant and comprehensive title does not by any means cover or convey the total of this distinguished composer's charm and fascination.

As to the physical environing of her personality, she is an appealing Greuze pastel done into flesh. A subdued, ash-gold, blonde (not even remotely suggesting Rudyard Kipling's famous line: "Bar gold in the Mint") tints the aureole of hair—almost auriferous framing in certain lights—glorifying the pale, mobile, sweet, aristocratic, oval countenance, providing in itself a note of definition.

This face can not be done (subtly) into a word picture. There is only suggestion to fall back upon, and the portrait adorning the cover-page of the present issue of "Music News," so delicately suggesting a marquise of the best French period.

Yet there is a different impression made and one which vividly remains in the observer's consciousness after seeing the original of the painting herewith reproduced. Something neither painter nor engraver has power to catch or transcribe.

The eyes themselves, starry and emotional, elude the painter's pursuit. These orbs, looking out upon the world, have also the introspective inward gaze of a marble Psyche symbolizing the upward-yearning soul. There is the word of supreme significance—of obviously suitable import: Soul! Psyche, Soul! That is the impression detaching itself from all others, and remaining insistently in the memory. Eyes whose visional flight pierces the empyrean, and searches the infinite.

While listening to the beautifully modulated voice of Mrs. Heckscher one cannot get away from the Sir Joshua Reynolds effect of physiognomic light and shading. A limpid chiaroscuro that compels a reminiscent, backward glance of memory's enshrined, Rossettian "Blessed Damozel." The ivory exquisite half-tones—the pale tints of transfused lights and shades.

Perforce one always comes back to the face, so finely aristocratic, sensitive and delicately chiselled.

One is startled by the recollection that this fragile appearing lily of womanhood has the fiery dramatic instinct of Magyar and Gypsy—of hot-blooded, languorous Latin when she chooses. "The Suite of the Pyrenees" has Bizet-like touches that chase the blood up and down the spine. This modern recrudescence of the Blessed Lady of Dante—Rossetti's Dreams, has the masculine vigor to make sonorous, virile rhythms. To give the strings something more than velvet vocalizings; to touch grandly, and with startling highlights of drums and cymbals.

Caught up by an inspiration stronger than herself Celeste Heckscher developed this entrancing suite into a homogenous scheme logically, fittingly and broadly worked out.

If Tschaikowsky had fathered this opus one would have remarked upon his intense originality and versatility.

As it is, a shock is superinduced almost when one learns that the composer is a woman of poetic appeal and exquisitely poised personality, to whom one would dedicate a sonnet, or celebrate in stanzas as Heaven-kissing as the versification of Keats.

So much for a small suggestion of an idea regarding a figure so important in the world of music.

At some time in the near future we shall have something to say regarding Mrs. Heckscher's ancestry and her devotion to her art; and the quiet but emphatic manner in which a cult of her works is developing, and the impress of her genius making itself felt.

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Spencer T. Driggs Passes

As we write word comes to us of the demise of Spencer Turner Driggs, one of the most prominent figures of New York's sphere of musical journalism, and a man identified with musical affairs for over 25 years.

In him the musician and artist, as well as the Musical Courier (the well-known musical publication with which he has been so long identified, and whose success has been helped by his constant endeavors), lose a friend, an eminent counsellor and adviser.

At first secretary and treasurer of the Courier, during these last years Mr. Driggs became its general advertising manager. Each post that he filled was a distinctive attestation to his energy and intelligence.

Mr. Driggs was only 52 years of age. His death will come as a shock because of his apparently excellent health, his unfailing optimism and smiling cheerfulness. A widow and two sons survive him.

♮ ♮ ♮

The Recitalers To the Fore

The season opens with a rush, and "recitalling" (this is my own verbal coinage and I am justly proud of it) is going on at a pace that makes one wonder if the opera season had not better make haste before all the pasteboard in the land is consumed.

There was Harold Bauer of the creped hair for example. How does he get that more than Marcel wave in his Titian topknot? Admirable it looked in the dining-room of the Wellington the other evening; putting quite out of color and luxuriance the coiffures of the elaborately coifed ladies in that elegant refectorian. Indeed, I myself sighed to think that nature had denied me such a wonderful ruddy pompadour, and thought desperately of henna—but that's another story. What I wanted to say was that Harold played in Aeolian Hall on the afternoon of October 25, and doubtless made each and every woman (there was a slight sprinkling of men) happy by his pose, his poise and his pedals.

"A thing of beauty is a joy forever" and Mr. Bauer's record is made. So it will be a matter of supererogation to recount his ability; his pianistic feats; his technique and all the rest of the repertory of an elegant young persuader of the key-board.

Also a new aspirant for favor, Miss Ethel Newcomb was charming at her own recital on October 22, in Aeolian Hall. Apparently she loved the piano, and her audience approved of her.

Also, Mr. Reinald Werrenrath did an entire recital of non-classic songs—and his intentions in this respect were more than praiseworthy; for we hear Brahms—especially Brahms,—Schubert and Schumann murdered too, too frequently throughout the season—and earned the respect of his listeners by making a new program for them.

Roast beef and potatoes are excellent things in their way—I am no vegeterian—but nature has not restricted herself to these tried and not-found-wanting viands. The petit souper at which Werrenrath was a musical Amphitryon was not a bad sort of repast.

♮ ♮ ♮

Recital by Chas. N. Granville

A function which many will look forward to with pleasure will be the concert of Chas. N. Granville, baritone, on the evening of October 29. An interesting program is promised by this handsome and popular young singer.

♮ ♮ ♮

The "Shipmans"

From Australia come pictures and letters galore. Madame Nordica sends a few which almost do justice to her beauty, and the "Freddie Shipmans," as those who love them call them, send a wonderful picture, standing together in that attitude of complete "palship" which characterizes their marital companionship.

They have all sorts of nice things to say, especially regarding Madame's wonderful success. Mrs. Shipman writes to me: "Your Nordica and Bispham writeups were great; the Nordica reviews have been reprinted here in toto."

♮ ♮ ♮

Wedding Bells

Our esteemed Paris representative of Music News has sent me the announcement of her marriage to Mons. Armand Boulet.

Happy Mons. Boulet to have won the hand of the esteemed correspondent of the rightest little, tightest little, musical paper in the union. Felicitations to Mons. et Madame Armand Boulet, nee May Mansfield.

♮ ♮ ♮

Miss Jenny Dufau Scores a Hit

Miss Jenny Dufau was the soloist at the great concert given on the evening of October 26, at the Hippodrome, with the Nahan Franko Orchestra supplying the symphonic numbers and the important accompaniments.

Miss Dufau, an arch, mignonne slip of a girl—a very ingenue in appearance, pose and costume—made a decided success with her audience, who were not slow to realize the charm of her voice, manner and style as a vocalist and the charm of her gracious personality.

She exhibited, beside the grace of a fresh young voice, the ability to sing on the pitch, a desideration not invariably the reward of careful listeners.

Her coloratura is brilliant and her trills and roulades are emitted with ease.

Decidedly Miss Dufau scored a hit, and decidedly she will be called upon to sing soon again in the metropolis, unless her duties in Chicago under the baton of Maestro Cleofonte Campanini prove too arduous and time-limiting, for Miss Dufau is a valued member of the aggregation of vocalists singing at the Chicago Opera House.

——— ♯♯♯ ———

Boydston.—Miss Florence Boydston, organist and director of music, presented a special song service at the Central Park Presbyterian Church last Sunday evening, inaugurating a series which will fill the last Sunday evening of each month. The numbers given were "I'm a Pilgrim" (Marston), "Jubilate Deo" (Buck), "Praise the Lord, O Jerusalem" (Maunder) and "Softly Falls the Twilight" (Havens). The quartet personnel is Marguerite Wilcox, Marguerite Soule, Charles Cram and Glenn Pray.

——— ♯♯♯ ———

MacLeish—Miss Lillian MacLeish sang on Wednesday afternoon at Association House.

Boston, Mass.

Editor
LESTER S. BUTLER

THE INCOME TAX AND MUSICIANS

It is interesting to think that those teachers, vocal and instrumental, whose annual incomes are more than three thousand dollars—and, if the number of pupils some instructors are said to have is correct, and the price, as reported, the true one, the income of many is increased several thousand a year above that figure—will assist the government very materially toward meeting its expense. Of course it will be necessary for each musician to disclose his, or her, exact financial returns from the business, and it will move the curious to inspect the list, as do townsfolk the names of those who pay a tax of more than a hundred, or more, dollars a year.

But shall we not be amazed should the many who get these good incomes, when the test comes, be reduced to the few? And one, who is observing, wonders where all of this wealth is put, or has been put, in the past—in banks, in stocks, in real estate, or has it been spent as they went along?

Is it possible that the stories of the large class are exaggerated? If so, for what purpose? Does it add to one's importance, or to the esteem of the community?

And is it really a sure sign of great ability to spread abroad the extent of one's private income, or the number of one's clients?

But the teacher may, with dignity to his profession and himself, seek publicity by advertising in legitimate mediums, newspapers, musical weeklies, magazines and by circulars, writing and other ways, by which no one is cheapened.

And isn't it fair that visiting artists should contribute to the income tax?

Their monetary returns will then not all leave the country.

♮ ♮ ♮

The New Symphony by Sibelius

At the Symphony Orchestra Concert Friday afternoon, October 24, the Fourth Symphony by Sibelius was played the first time here.

Speaking of it, Louis C. Elson, in the Advertiser, says:

"The score of the Sibelius Symphony is not extreme in its instrumental demands. With the exception of bells, introduced in the finale, it is almost the 'classical orchestra,' but the 'classical' ends there; for the treatment is of the twentieth, or perhaps the twenty-first century. The work begins with a passage of great promise, sombre, and with the picturesque and monotonous reiteration that is typical of Scandinavia. Evil is suggested, and the muted horns blow very dismal blasts. There are "sounds and lamentations heard in the air,"—that is if there were any air, which there is not, for mere tune is left out of this mis-called symphony. There were dissonant and doleful mutterings, generally leading nowhere.

"One could understand the feelings of the Frenchman who once asked, after a piece of music—'Ce Sonate, que me veutil?' So we were tempted more than once to ask—'What does this symphony want?'

"The second movement was as fragmentary as the first and ended, like its predecessor, for no apparent reason. The third movement, on the contrary, wound up with an everlasting organ-point which suggested an end several minutes before it came.

"Finding how easy this trick was to do, Sibelius continued the organ-point business (an organ-point is a continuous bass-note against changing harmonies), a long way through the finale, and this last movement contained some of the most discordant effects ever achieved even in modern music.

"The symphony is nominally in A minor; practically it is in all known, and some unknown, keys. Yet it is not, on the whole, a repulsive work. It has moments of greatness. It seems to be the work of a genius who has not yet found himself. He is still groping, and often ineffectually."

♮ ♮ ♮

Mr. Mudgett's Sunday Afternoon Concerts

Mr. Mudgett announces a list of artists for his concerts in Symphony Hall, Sunday afternoon, that will sustain the high quality that was held last season.

♮ ♮ ♮

Of Local Import

W. Lawrence Cook, organist at the First Parish Church, Concord, Mass., and a pupil of Wallace Goodrich, gave the following program at the vesper service, Sunday afternoon, October 26. He was assisted by the Van Vliet Orchestra.

Prelude (Organ), "Grand Chorus" in march form (Guilmant); Prelude to Act V., "King Manfred," organ and orchestra; "Meditation" (Thais), violin solo, organ accompaniment, Massenet; "Ecstasy," violin, 'cello and organ (Gaune); "Reverie," 'cello and organ (Dancla); "Cujus Animam," "Stabat Mater" (Rossini), orchestra and organ, and the organ march in E flat by Faulkes.

♮ ♮ ♮

Raymond C. Robinson, organist and director of the Central Church, Boston, has been chosen to succeed Everett J. Harrington, organist at the Church of Disciples, since the death of Frank Lynes, the composer, as the director of the Central Church Choral Club, Worcester.

Mr. Robinson has very interesting and appropriate musical services at his Boston church and plays a short program at the close of the vesper service.

♮ ♮ ♮

Miss Alice Eldridge, the young Worcester festival pianist, leaves for Chicago, November 5, for a month's concert tour.

Mr. Newman, her eastern manager, has arranged for a concert at Rockland, November 3, and upon her return from the west she opens an engagement with the Steinert course at Providence, December 9.

♮ ♮ ♮

Miss Bessie Talbot Salmon, fresh from study and singing in Europe, makes her Boston debut in Jordan Hall, November 10.

David Bispham is singing to large audiences at B. F. Keith's Theater. A recent program was, by request: Handel's "O Ruddier Than the Cherry," "When Two That Love Are Parted" (Secchi); "When I Was a Page," from "Falstaff," and Schumann's "Two Grenadiers."

♮ ♮ ♮

The Kneisel Quartet will give a series of Chamber Music concerts in Steinert Hall, Tuesday nights, November 4, December 2, January 6 and March 17. Mr. Mudgett, Symphony Hall, has charge of the series.

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"A Sigh," words by Harriet Prescott Spofford, with a musical setting by the writer, has met with recognition when sung from manuscript, and will soon be out, as it is now in the printer's hands.

♮ ♮ ♮

Harvard Musical Clubs cannot make their annual western trip this year, the faculty refusing consent. They may, however, give concerts in Princeton, November 7, preceding the Princeton-Harvard game, and a dual concert with Yale in Jordan Hall, Boston, November 21. L. S. B.

♮ ♮ ♮

Song Recital in Steinert Hall

It does not commonly happen that a recital gets focused wrong and assisting artists get the credit, while the supposed central figure proves a distraction instead of an attraction. At a song recital given on October 21, in Steinert Hall, before an audience that would have been appreciative of Mme. Keon if worthy of its commendation, the praise, first of all, should be bestowed upon Sig. de Segurola, of the Metropolitan Opera; then upon Mr. George Harris, Jr., and finally upon Sig. Capelloni. The accompanist was Sig. Vallini. The presentation of a program almost entirely composed of selections from grand opera merited laudation in the order mentioned: Sig. Segruola was superior, Mr. Harris excellent and Sig. Capelloni good. As for Mme. Keon nothing favorable to her interests can be said. The program, with the exception of that which has been hinted, was above the average of recital programs and won distinct commendation and abundant applause.

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A Students' Recital at the Faelten Piano School

On the evening of October 23, it was practically impossible to find other than standing room at the Faelten Students' Recital. Ensemble numbers predominated and while none can lay claim to special distinction, each person who performed in the same did creditable work at the pianoforte. The middle place was given to ensemble transposition exercises by students in the freshman class and their tasks seemed to present no special difficulties, on account of the easy way in which they were solved. No great feats of technic were displayed, but it was evident that honest effort is

daily being put forth to teach the mastery of the keyboard and the art of music. The program proved that even a young pupil in knee-long dress and curls could provide a most creditable reading of the "Finale" of Weber's E flat concerto. Others who were not children in point of size and age demonstrated the same good schooling. The evening recital was an enjoyable one.

♮ ♮ ♮

Music at the Cathedral of the Holy Cross

The great Missionary Conference to which there were said to be 6,000 delegates from all parts of the United States, Canada, Mexico, the Philippines and Porto Rico, opened with pontifical high mass at the Roman Catholic Cathedral on Sunday, October 19, and every seat was occupied. It is needless to enter extensively into ecclesiastical matters, but it may add color to the musical program if it is stated that it is unlikely if in the history of the Roman church in America there has been assembled so large a body of dignitaries as on this occasion. Two thrones were in position before the altar, one for the Most Rev. John Bonzano, celebrant at this pontifical mass, and the other for Cardinal O'Connell, who preached the sermon. The vast building, with nearly 6,000 sittings, was lavishly adorned with red draperies and gold trimmings, transforming darkness and gloom into brightness and brilliancy. The procession and recession were long and dignified, an ecclesiastical spectacle in which there were more than 600 persons, clad in uniforms, as were the Knights of Columbus of the honor order; or in surplices, as were the men and boys of the Sanctuary Choir; or in the richest of vestments, as were the priests, abbots, monsignori, bishops, archbishops, monks and cardinal. All this, with gorgeous ritual, made an imposing sight. There were sung on this occasion two hymns by Cardinal O'Connor, "The Hymn to the Holy Name" and "The Hymn to the Holy Cross," the second one for the first time, and both words and music being by His Eminence. The effect was very fine. The music of the mass was in most competent hands: Sig. Pio de Luca conducted a body of men constituting the Choral Union of the Fourth Degree, Knights of Columbus, and there was sung a remarkably strong mass (in A) by F. Mattoni; and Mr. J. Francis Driscoll conducted a large male sanctuary choir of about 75 voices. The work of this sanctuary choir was exceedingly impressive. It sang a cappella most ornate and elaborate numbers with full, resonant and ringing tone, and the parts were well-balanced, conclusively demonstrating that this choir could honorably compare with the best boy choirs of Boston. The Choral Union sang with forceful expressiveness and with perfected gradations of shadings. The music as a whole was commendable from every point of view and reflected great credit upon those who had it in charge. The organist, Mr. E. P. Illingworth, played the "Allegro" from Guilmant's "First Sonata" and a "Postlude" by Spence. As feats of transposition are in order these days, it might be stated that he transposed the entire Mattoni mass. The musical numbers which have not been mentioned were:

Ecce Sacerdos Magnus.....Terz'ani
Salva Sancta Parens.....Capossi
Benedicta et Venerabilis.....M. Haydn
Ave Maria.....Benz
Beata Viscera.....Pitsch
Dresden "Amen"

Gounod's "Hymn to the Pope" was sung by both choirs during the Recessional That it was a red letter day in the annals of the Roman church in Boston may perhaps be discerned from this writing.

S. HARRISON LOVEWELL.

———♯♯♯———

WORCESTER, MASS.

Saturday afternoon and evening, October 18, Sousa's Band held the stage in Mechanics' Hall. Herbert L. Clarke, cornetist; Margel Gluck, violiniste, and Virginia Root, soprano, were the announced soloists, but Miss Root was unable to sing, owing to a severe cold which she had contracted.

♮ ♮ ♮

Rob Roy at the Worcester

The De Koven Opera Company, under the direction of Daniel V. Arthur, with Bessie Abbott and Jefferson De Angelis the featured stars, gave a production of "Rob Roy," the de Koven comic opera of Scotch setting, at the Worcester Theater, Tuesday night, October 21, to an audience few in numbers but great in staying qualities. It took until after 11 o'clock to present the work, owing to the length of time taken between the acts. Considering that no rehearsal with the chorus was obtainable in the afternoon, the ensemble was surprisingly accurate in attack and in ending its measures. The soloists entered into their characters with verve and acquitted themselves to the enjoyment of their listeners. This is especially true of Miss Abbott, Miss Wakefield, Messrs. Stevens, Waterous, Lachiel and De Angelis. The latter, with Highlanders in the dance, and the quaint wiggle of the sturdy legs, "brought down the house" at every appearance. "My Home Is Where the Heather Blooms," by Miss Abbott, was noticeable because of the assurance of her manner and the authority of her style.

One thing, too little heard at concerts, and which should always be commended, was the excellent diction of the entire company. Words were distinctly and, in many instances, beautifully pronounced, and they could be heard by the listener without effort.

♮ ♮ ♮

The Newman Club Concert

A concert was given in the Assembly Hall of the high school, Marlboro, Mass., Monday night, October 20, under the auspices of the well-known Newman Club of the town, by the Whites Boston Octette. Although the day had been severely rainy, and the night was threatening, a good audience came out and felt repaid for the effort. The personnel of the octet was: Grace S. Chandler, soprano; Olive Whitely Hilton, soprano and violinist; Marcia West Lewis, contralto; Abbie J. Conly, contralto; Henry Behnke, tenor; Herbert Wellington Smith, baritone; Katherine Halliday, violoncello; Herbert Seiler, pianist.

♮ ♮ ♮

Personal Mention

Paderewski will give the first concert of the Ellis course, in Mechanics' Hall, Tuesday night, November 4.

Other dates are December 9, January 13, February 10 and March 10.

The Boston Symphony Orchestra, with Dr. Muck conducting, appears on some of these, while soloists will be heard at other times Thursday night, October 23, a large audience gathered in Mechanics' Hall, to hear Hugh O'Donnell give an illustrated lecture upon "Egypt."

He showed Gibraltar, Alexandria, the harbors old and new; Cairo, the Marmadukes' tombs, pyramids, sphinx, Arab shops, farming along the Nile, early methods of irrigation, a wedding procession, funeral of a child, and other local views, closing with splendid pictures of the Suez canal.

October 30, "Palestine"; then "Damascus," "Constantinople" and "Athens," the series ending November 13 with a lecture on "Ireland."

Stephen Ezra Rich, tenor, sang "The Perfect Day" and "I Love You Truly" by Bond, and Mrs. H. H. A. Beach's "Ecstacy," at the marriage of Miss Sophia Hawthorne to Ernest Miller, at their new home, Tuesday afternoon, October 21. He also played the "Bridal March" from "Lohengrin," and during the ceremony Jensen's "Bridal Song" and MacDowell's "To a Wild Rose."

LESTER S. BUTLER.

———♯♯♯———

Koelling—Mme. Helen Koelling, soprano, late of the Manhattan and Montreal Opera Company, is announced for a song recital at the Illinois Theater, Sunday afternoon, November 16, under the management of Carl D. Kinsey. A program of old and modern songs will be presented.

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Forchheimer—A concert "In Memoriam" of Dr. Frederick Forchheimer was given at the Conservatory Recital Hall in Cincinnati last evening, by Theodore Bohlmann, Pier Adolfo Tirindelli, Hugo Kupperschmid, Max Schulz and Julius Sturm, the program consisting of an address by Theodore Bohlmann, the "Quartet" Op. 60, No. C minor, and the "Quintet" Op. 34, F minor, Brahms.

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People & Events

MARGARET HARRISON, SOPRANO

Among the younger New York singers who have won an esteemed position in musical circles is Margaret Harrison, whose ancestors, for generations back, were famous for their patriotism as well as for their prominence in the social world. Miss Harrison was born in Harrison Valley, Pa., which received its name from her great-

MARGARET HARRISON

grandfather. Her grandfather was second cousin to President William Henry Harrison. At an early age she showed a marked tendency toward music and possessed an acute sense of tone and pitch. When six years old she began to study the piano, which she continued to do for ten years. Her naturally beautiful soprano voice was noted by her playmates, but not until she went to college did she realize that she was a better singer than pianist. She therefore decided to have her voice trained, and so placed herself under the guidance of an instructor. Subsequently she studied with Frank G. Dossert, Julian Walker and Alice Garrigue Mott.

It is, therefore, a most commendable virtue in this young artist that she not only recognized her talent, but saw to it that it was developed and made ready for use. She is an assiduous and faithful student and will undoubtedly rise to a position of influence and honor in the field of music. She has filled engagements with clubs, societies and at social functions, at which she has been most cordially received. She is also soprano at the old First Presbyterian Church (Dr. William C. Carl, organist) and Temple Beth-El, New York, having held these positions for over two years, and where her work is greatly appreciated. Miss Harrison is preparing to devote more time this season to concert work, for which she is so well equipped.

MARRIAGE OF MAY MANSFIELD

Music News is in receipt of cards announcing the marriage of our Paris correspondent, May Mansfield, which took place on October 4 in London, the fortunate bridegroom being M. Armand Boulet.

M. and Mme. Boulet will live at 27 Rue Boislevent, Paris. Music News extends congratulations and sincere good wishes and is joined in this by many Chicagoans and other young musicians who, while in Paris, have found the Mansfield studios one of the most artistic as well as one of the most home-like (American home-like) places in the French capital.

THE CANTATA "BETHLEHEM"

The editor of "The Luther League Review" for October (New York) has the following to say concerning J. Fischer & Bro's latest published cantata:

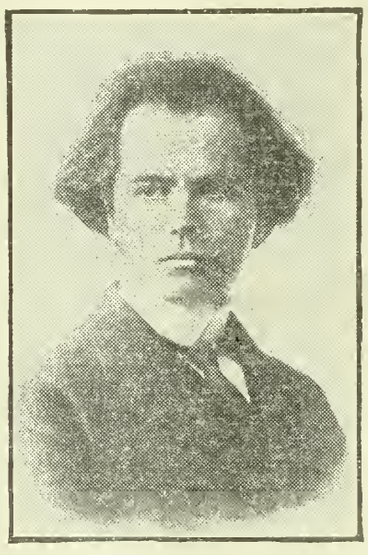
"Bethlehem," a sacred cantata, affords young Christians, who are both reverent and joy-loving, an opportunity to combine in one Christmas celebration their religious devotion and the gratification of their artistic taste. On this cantata Wm. ApMadoc has gathered all the prophecy and all the history of the birth of the Christ-child, and interweaving with them the words and songs of devotion uttered by the people of the time, he has told the story of this wonderful event in a wonderfully appropriate and impressive manner. The musical setting by W. Rhys-Herbert is in excellent taste and of truly classical character, while in range and power it is well within the reach of any group of singers of average ability.

EMIL LIEBLING

Mr. Emil Liebling is announced for four historical piano lecture recitals, at the Milwaukee-Downer College, the dates being October 25, January 17, March 7 and April 25.

The first was devoted to "The Classical Period" and had the following very interesting program, which was played very beautifully on the fine new Kimball concert grand piano recently purchased by the college.

Sonata in G Minor ..... Scarlatti
Variations in E and G Minor ..... Handel
Fantasia in G Minor
Prelude and Fugue in A Minor
Prelude and Fugue in G Minor
..... Bach
Sonata, Opus 31, No. 2 ..... Beethoven
Variations in A ..... Mozart
Menuet in B Minor ..... Schubert
Rondo in E Flat ..... Weber



Jan Kubelik

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MUSIC STUDY CLASS

The music study class of the West Side Co-Educational Club celebrated Theodore Thomas Day Thursday, October 16.

The first number on the program was luncheon, after which the real interest of the day was brought out in an address by Mrs. G. E. M. Pratt on the life of Theodore Thomas and his connection with the orchestra; many interesting stories of his eventful career, were given and a letter from Mrs. Thomas to the club was read.

A very comprehensive report of the biennial meeting of the National Federation of Musical Clubs was given by Mrs. Walther. She was assisted by Miss Alta Burton, who interpreted the folk songs.

Miss Florence Greenburg gave a short program of songs.

A Proposal ..... Mary Turner Salter
Nothing But Love ..... Carrie Jacobs Bond
At Dawning ..... Cadman
Mary Mine ..... Lohr

Mrs. Elma Powers Patterson of Monmouth, Ill., added two piano numbers.

Pocatelle ..... Raff
Rustle of Spring ..... Sinding

M. J. W.

NEW WORKS BY MACDERMID

The new compositions by James G. MacDermid attracted considerable attention in the display window of the Gamble Hinged Music Company, recently. These new numbers are considered by many to be the best efforts of this writer, and are already in big demand. They are as follows:

"Sacrament," (a love song).

"Behold, What Manner of Love," (scriptural song).

"Query," (a romance for the piano).

"Reply" (companion piece to "Query.")

Mr. MacDermid has an able exponent of his songs in Mrs. MacDermid, who was the first to program them. Marion Green, Herbert Miller and Isabelle Richardson were among the first to sing "Behold What Manner of Love," in their respective churches, and the first programs in which "Sacrament" found a place were given by Ora Padget-Langer with the Steindel Trio at the LaSalle Hotel; Frederica Gerhardt-Downing at the joint meetings of the Lakeview and Amateur Musical Clubs; and Hazel Eden Mudge at the Illinois Athletic Club.

Mr. MacDermid's natural melodic gift is much in evidence in his piano pieces, "Query" and "Reply." Emil Liebling, Birdice Blye, Lois Adler and other of the prominent Chicago teachers immediately voiced their approval, and William Zeuch will play his own organ arrangement of them at his first concert in Atlanta, November 2.

SHOW WINDOW OF THE GAMBLE HINGED MUSIC COMPANY WITH DISPLAY OF MACDERMID MUSIC

FREDERICK PRESTON SEARCH AT ALBIA, IOWA

On September 29 Frederick Preston Search gave one of his wonderful 'cello recitals at Albia, Iowa, the occasion being the dedication of the new High School Auditorium. The audience to such classic performance far exceeded all expectations, reaching to more than 650. The hearers were so delighted over the talented young musician giving his best on such popular occasion, and the profits were so large to the promoters, that arrangements were immediately made for a return engagement in the spring.

FREDERICK PRESTON SEARCH IN THE WEST

Frederick Preston Search, America's brilliant young 'cello soloist, is now touring the west, being assisted by Walter Chapman, the same concert-pianist who accompanied him last season. From every city of appearance come the most enthusiastic reports. No 'cellist in years has been creating the furore attending this distinguished soloist's western recitals.

The soloist's regular season began with his opening of the Boise annual artists' course on October 6, but he played many preliminary recitals on his outward trip. The first of these recitals was given at Bloomington, Ill., before the Normal University, on September 25. The Bloomington Normalite reports:

"Music lovers who were shrewd and read between the lines of the printed announcements of the recital given by Frederick Preston Search at the university last night were well repaid for their time. The young 'cellist, altho only twenty-four years of age, is a most remarkable soloist. The program rendered was one of beauty. The two most difficult selections rendered were the Dvorak 'Concerto in B Minor' and the famous Bach 'Sonata' for 'cello alone. The former ranks as the greatest of all concertos and is so full of difficulties that it is seldom attempted even by the most skilled artists, and therefore more rarely heard. Possibly his interpretation of the Bach 'Sonata in E Flat Major,' for 'cello alone, displayed the artist's amazing technic to best advantage. Here the 'cello plays its own accompaniment. The young musician is not only an artist on the 'cello, but also a composer of merit. During the entertainment he gave one selection of his own composition which was well received. For five years he studied under Dr. Gustav Schreck, professor of harmony in the Royal Conservatory at Leipzig. When the Titanic disaster occurred Frederick Preston Search was appointed by Schreck, leader of the Bach Motette Choir, to compose and arrange the musical service for a great Titanic memorial concert to be held in Bach's church. With but four days to work, this young composer furnished music specially adapted to the occasion, and at the first concert 3,500 heard it, while 2,000 were unable to get admission. Fully 7,000 more attended the second and third performances. In musical circles Frederick Preston Search is recognized as the best 'cello interpreter of Bach's productions.

"The remainder of the short 'cello numbers included some of the most delightful concert pieces ever written. The beautiful Chopin 'Nocturne,' with its dreamy, emotional and heart-reaching strains captivated the audience.

"Walter Chapman played the piano accompaniments. He is not only a rare accompanist but a charming soloist. His solo selections were Liszt's 'Liebestraume,' Debussy's 'Arabesque' and Chopin's 'Etude,' Op. 25, No. 9.

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"If Frederick Preston Search should return for a second recital, the audience would pack the auditorium, but it could not be more appreciative than the one which heard him last night."

Frederick Preston Search, because of his classic programs, is very fond of university audiences and they are of him. On October 2 he gave a recital before the State University of Wyoming, the success of which is apparent from the following report in the Laramie Republican:

"Frederick Preston Search, the violoncellist, and Walter Chapman, his assisting concert-pianist, appeared before a large and well pleased audience at the university auditorium last evening, in a concert that brought applause from the audience at the conclusion of every number, the gracious performers responding to the hearty encores that would not take no. They played some of the most brilliant numbers ever heard on that platform and both won praise from the music lovers of the city. Mr. Search is indeed a marvel with the 'cello. He found the tones with all their depth and richness and gave them shades of expression that none but he who understands could do. He is a musician of wonderful power and won the hearts of his audience through his personality as well as by his artistic playing. As an encore he rendered one of his own compositions, showing he is a composer as well as player, the 'Butterfly Waltz' being heartily received. The university can well be congratulated upon the appearance of these gifted young men, Mr. Chapman sharing the honors of the evening with his brilliant principal. Both are pleasing, graceful, suave and brilliant. They deserve whatever recognition they receive in their tour of the country. The numbers played last night were both brilliant and pleasing."

Report of the opening of the Boise artists' course will be given next week. In Idaho he is to play, in rapid succession, recitals in Boise, Idaho Falls, Pocatello (fifth recital in eight months), Twin Falls, Caldwell, Orofino and Moscow, with other engagements in that state which must be deferred until a later trip. (Advertisement)

♯♯♯

THE ILLINOIS COLLEGE OF MUSIC

The Pupils' Recital Club of the Illinois College of Music, 2831 Washington boulevard, gave their first program of the season last Saturday afternoon. Following the program there was a party in which about forty children joined in games and a general good time.

♮ ♮ ♮

Members of the faculty of the Illinois College of Music gave a concert at the Central Park Presbyterian Church last Tuesday evening.

♮ ♮ ♮

Marie Edwards will give a joint recital with Cornelius van Vliet at Jacksonville, Ill., next Monday evening.

♯♯♯

Hay.—William G. Hay, baritone, sang a group of songs at the Young Woman's Auxiliary at Sinai Temple on Sunday afternoon.

♯♯♯

Bingham.—Miss Mary Bingham, violinist, has just been elected director of the high school and the First Presbyterian Church Orchestras in Joplin, Mo.

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TSCHAIKOWSKY PROGRAM

The following program of works by Peter Iljitsch Tschaikowsky was given on Saturday afternoon in St. Louis by vocal pupils of William John Hall, assisted by piano pupils of Mrs. Addy J. Stemmler:

Piano Duo—
Allegro con Grazia (Symphony Pathetique)
Miss Yeargain and Mrs. Stemmler

Vocal—
None but the Lonely Heart
No Word from Thee
Miss Junker

Vocal—
If You But Knew
Was I Not a Blade of Grass
Whether Day Dawns
Mrs. Tuxhorn

Piano—
March, "Song of the Lark"
Nocturne, Op 10, No. 1
Miss Chamberlain

Vocal—
Pimpinella
Serenade
Mr. Moir

Vocal—
Aria, "Farewell Ye Mountains"
Miss Doorley

Piano—
Danse Russe
Danse Mirlitons
(Nutcracker Suite)
Miss Yeargain

Vocal—
Don Juan's Serenade
Pilgrim's Song
Mr. Starck

Vocal—
Endless Love
Cradle Song
Why
Mrs. Krutzsch

Piano Duo—Marche Slave
Miss Yeargain and Mrs. Stemmler

AMATEUR MUSICAL CLUB

Program for Monday, November 3, 1913, at 2:30 p. m., at Assembly Room, Fine Arts Building:

Poeme ..... Scriabine
Isolde's Liebestod ..... Wagner-Liszt
Gnomenreigen ..... Liszt
Miss Helen B. Lawrence

Affairs Choral
Mr. Harrison M. Wild

The Creative Listener
Mr. Eric Delamarter

The American Guild of Organists
Mr. Rossetter G. Cole

The Composer in Modern Music
Mr. Edward C. Moore

Prospectus of the Chicago Grand Opera Season.
Mr. Charles E. Nixon

Arioso ..... Delibes
Le Papillon et la Fleur ..... Faure
Traum durch die Daemmerung ..... Strauss
Caecilie ..... Strauss
Mrs. Sibyl Sammis MacDermid
Mrs. Edith Bowyer Whiffin at the piano

MR. NEUMANN'S CONCERTS

Attractions during the month of November under the management of F. Wight Neumann are a song recital by Mme. Rosa Olitzka, contralto, Sunday afternoon, November 9, at 3:30 at the Studebaker. Mme. Olitzka leaves immediately after her recital for Montreal where she will sing with the opera company. This will be Mme. Olitzka's only appearance in Chicago this season and she will again have the assistance of A. Leon Bloom, as accompanist. Josef Hofmann, pianist, will be heard in a recital, Sunday afternoon, November 16, at 3:30 at The Studebaker. Mr. Leon Sametini, violinist, and Rudolph Reuter, pianist, will be heard in a joint recital, Sunday afternoon, November 30, at Howard's Theater, formerly the Whitney Opera House.

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Music in America

JOPLIN, MISSOURI.

A recital was given at the First Presbyterian Church on the evening of October 14, by Miss Hortense Wheatley, soprano, assisted and accompanied by Miss Helen Scoville, pianist, which was a true delight to all who attended. Miss Wheatley spent

HORTENSE WHEATLEY

last winter studying in Italy and England with her brother, Walter Wheatley, the distinguished tenor, who is this season with the Century Opera Company of New York. She has a high clear voice of beautiful quality and shows wonderful development. Her phrasing is good and her interpretations show true musical feeling. The high notes were sustained with ease and the colorature passages very clearly and easily delivered. The program was well chosen and proved so pleasing to the appreciative audience that several encores had to be given. Miss Wheatley has a very pleasing manner and has made herself a favorite here.

Miss Scoville gave very sympathetic accompaniments and her solo numbers were played in a beautiful style. Her technic is finely developed, her playing always brilliant and clear, the most difficult passages being played with utmost ease. She has abundant temperament, beautiful tone quality and a refined musical sense. Her appearances are always looked forward to with great pleasure.

Following is the program:

Aria—Waltz Song (Romeo and Juliet) ..... Gounod
Miss Wheatley

By the Brook ..... E. Schuett
Evening ..... Isidor Seiss
Arabesque ..... Leschetizky
Miss Scoville

Berceuse (Jocelyn) ..... Godard
Summer ..... Chaminade
Miss Wheatley

Aria from "Louise" ..... Charpentier
Miss Wheatley

Rigoletto Fantasie ..... Verdi-Liszt
Miss Scoville

A June Morning ..... Willeby
Villanelle ..... Dell'Acqua
Will o' the Wisp ..... Spross
Miss Wheatley

MARY E. BINGHAM.

N. A. O. AT OCEAN GROVE

At the meeting of the executive committee of the National Association of Organists, held at the residence of the president, Dr. J. Christopher Marks, in New York, last Tuesday night, the time for holding the seventh national convention, to be held at Ocean Grove, was decided to be August 5, 6, 7, 8, 10, 11 and 12, 1914. Enthusiastic letters were received and read from a number of the state presidents and members of the national committee. Reports were given of the successful state banquet held at Meriden, Conn., and an announcement made that another banquet will be held in Hartford, Conn., on Monday evening, November 10, which will be attended by several members of the association from New York City and vicinity. Edward Young Mason, the state president of Ohio, writes that a great banquet of organists is to be held at Columbus, Ohio, on Tuesday evening, November 11. Other states and localities are organizing local councils and it is certain that no such activity has ever been known before in the organization.

The name of the official paper, the N. A. O. News, is to be changed to the "American Musical Times," and will be published and edited by Tali Esen Morgan, the national superintendent.

The first "get-together $1 dinner" of the National Association of Organists in New York will be held at the Hotel Gerard on Monday evening, November 17.

At the close of the meeting the committee sat down to a delightful supper furnished by the hostess, Mrs. J. Christopher Marks.

GERTRUDE COWEN

Mrs. Cowen, the New York manager, reports the following bookings for Mme. Sundelius:

September 26—Windsor, Vt.; a concert given in honor of President and Mrs. Wilson.

October 2—Two appearances at the Worcester festival.

October 28—Boston Symphony Orchestra.

November 8—Longy Club, Aeolian Hall, New York.

November 11—Boston Symphony Orchestra.

November 13—St. John, N. B.

November 21—Cleveland, Ohio.

November 23—St. Louis Symphony Orchestra, St. Louis, Mo.

December 2—Lexington, Mass.

December 10—Bridgeport, Conn.

December 18—St. Cecelia Society, Boston.

December 30—Springfield, Mass.

February 3, 1914—Mendelssohn Glee Club, Aeolian Hall, New York.

February 24—Professor Spalding's Harvard course.

February 25—Professor Spalding's Harvard course.

March 3—Tuesday salons, Hotel Sherry, New York.

March 13—Professor Spalding's Harvard course.

March 14—Professor Spalding's Harvard course.

April 23—Boston Symphony Orchestra.

June 8 to 11—Swedish Singing Festival, Minneapolis, Minn.

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CHARLESTON, WEST VIRGINIA

Music-lovers, this week, had a treat worth while, and were not slow to avail themselves of it, either. as evidenced by the good sized audience that greeted Maud Powell in the New Armory Friday evening. Appreciative in the extreme, and clamoring for more at each new strain, they compelled her to return again and again, until even the very walls seemed to echo their enthusiasm.

To those who have heard her it were folly, indeed, to attempt to voice an impression; while to one who has that great joy in store, it would be of still less value, inasmuch as each individual must needs form and revel in his own. It is enough to say that she was at her best—and we heard her.

Madame Powell was assisted by Francis Moore, pianist, and it does not detract from her performance to say that he added much by his splendid accompanying. His solo, also, was greatly enjoyed.

♮ ♮ ♮

The Mason Quartet has sent out announcements that it will entertain the members of the Country Club. Sunday afternoon, with the following program:

PROGRAM

Overture, "Pique Dame" ..... Von Suppe
Manon's Letter, Gillet Intermezzo Picturesque .....
..... Kocian
Tales from the Vienna Woods .....Johann Strauss
Selection from "Mme Butterfly" ..... Puccini
Two Hungarian Dances ..... Brahms

J. HENRY FRANCIS.

♮ ♮ ♮

Other happenings seem to be unimportant or of an unmusical nature.

———♯♯♯———

LOS ANGELES

The season's opening has shown a strong musical pulse beat. The Geraldine Farrar combination drew a full capacity house.

The music teachers' work in giving a good grade course of popular concerts by the People's Orchestra and Chorus, at poor people's prices, had a crowning victory in the Verdi memorial centennial of last Sunday, when they presented in excellent shape the "Requiem Mass" of Italy's world known composer. Every seat sold and many turned away. Such was the desire to hear the work that it will be repeated next Sunday that others, unable to get in, may have the pleasure of hearing it.

The quartet of soloists—Mrs. Bertha Winslow Vaughan, soprano; Mrs. L. J. Selby, contralto; Mr. Roland Paul, tenor, and Mr. Frederick C. McPherson, bass—all acquitted themselves with artistic honors in the very difficult music, but the great surprise was in the splendid manner the chorus, with very limited rehearsals, as well as small in numbers, came up to the requirements of the great choral writing. Five hundred would be a proper vocal ensemble, rather than less than 200, who accomplished so fine a rendition. This work gave proof of the effectiveness of our conductor, Eduardo Lebegott.

Mr. Reginald E. Blight, lecturer of the Los Angeles Fellowship, gave a fine ten or fifteen minute talk on Verdi and his place and work in the musical and operatic world. His power and influence among the common people in developing musical taste in the realm of musical imagination; also the relationship of the People's Orchestra to the work and educational course in the public schools, was recognized as helpful in the educational processes of Los Angeles.

Mr. C. L. Bagley paid a compliment to Maestro Lebegott in making popular good music and presented and pinned upon his lapel a gold medal as a token of their esteem and affection for the part he is performing in this music work for the people.

Mr. F. G. Ellis sang in his best style the "Credo" from "Otello," the March from "Aida" and the overture of "The Power of Destiny," introduced the program by the orchestra.

The first day's sale of season tickets of the Los Angeles Symphony Orchestra, Herr Adolph Tandler, conductor, exceeded $3,000. A large interest is manifested.

The Friday Morning Club gave a fine program of Edvard Grieg, with Mrs. Willis N. Tiffany, soprano, Mr. France Woodmansee as pianist, and Mr. Axel Simonsen as 'cellist. The work of each was strictly first class. Mrs. Tiffany, who remained for some days for this special recital, left immediately for a trip to Europe for study and equipment for a still larger field of musical artistry. Her list of ten Grieg settings was an education to her large audience whose appreciation drew forth several additional encores. Mr. Woodmansee in "G Minor Ballade" Op. 24, gave evidence of good technique and splendid interpretation.

Mr. Simonsen is a master in 'cello playing and is very popular to our city lovers of the great soulful instrument. This number was sonata, Op. 36. The latest new musical and art enterprise is the construction of a stately stadium in the open air in the mountain park of 3,015 acres, the gift of Griffith J. Griffith, presented to the city some years ago. The park has now become a close suburb to our outreaching city and the donor has expressed a willingness to expend a million for art, science and histrionic education by construct this theater and an astronomical observatory. A place has been located where the acoustics are complete for an auditorum capacity of 50,000, or twice that number to hear and see great pageants and plays of world interest. Great interest is aroused for the future in world plays by this wonderful gift of nature's adornment within the annexed city limits.

The Tivoli Opera Company is presenting good performances of Balfe's "Bohemian Girl."

S. W .MOUNTZ.
446 West Fortieth Place.

———♯♯♯———

DENVER, COLORADO

The Philharmonics are out with their season's bill of fare, and but three artists are given. The Cavallo-Burke series has nothing but visitors in contrast to the Philharmonics, who advance several musical celebrities, mostly of the gentler sex, they being more attractive to the usual afternoon audiences.

The "farewell" of young Abe Greenfield, with our talented Franklin Cleverly at the piano, took place during the past week with a somewhat small patronage. These "assisting mediums" to young artists of promise are not as successful as of yore.

Has the public been too thoroughly played upon?

Musicians of this city have expressed their sincere sympathy with Mrs. Smissaert, one of the best piano pedagogues of this city, in the death of her husband, which occurred early in the week under the most tragic circumstances.

The lure of eccelesiastical music has at last successfully seized John C. Wilcox, he having taken charge of the music at the First Congregational Church, with Nelson Sprackling at the organ. The quartet is composed of students of Mr. Wilcox, he being the director in chief. This will certainly put their music on a high plane this winter.

Paul Clarke Stauffer has organized a large choral society of ladies in Golden and reports most satisfactory progress.

Henry Housely, the dean of music in this city, will give "The Messiah" during the holiday season, and later the "Elijah." These works will be sung by the augmented choir of St. John's Cathedral and local soloists.

Under Mayor Speer's administration a contract was given to an eastern builder for an organ commensurate with the building which is used for civic entertainments. An effort is now being made to have this contract set aside and have new specifications calling for one of another make which will appeal to the popular taste to a greater extent than a strictly legitimate specification would do. Men of means are behind this project, which will doubtless add weight to the effort and clear the way financially.

The first of the Slack series was offered on Monday night with Geraldine Farrar, assisted by Alwin Schroeder, 'cello, and Arthur Rosenstein at the piano. One of the most receptive audiences greeted the artists and the pace set will be difficult to surpass. A program which ran the gamut of vocalism was sung in a faultless style and the versatility and genuine character of the artist was displayed when she responded to encores by sitting at the piano and singing to her own accompaniment most delightfully. The program was well divided between the singer and the 'cellist, and each received a just tribute by frequent anl hearty recalls. The accompaniments of Arthur Rosenstein were something that all aspirants to ensemble playing might study to advantage. Absolutely subservient to the soloist, and still virile where necessary.

The choir of St. Mark's will give several choral works during the winter season under Director R. Jefferson Hall. Gade's "Christmas Eve," Nevin's "Nativity," and the Grail music from "Parsifal" have already been put in rehearsal.

Schumann-Heink at the Auditorium gave one of her characteristic programs on Thursday night. It was unfortunate she so closely followed Farrar. Denver is in line for the same complaint that other cities have. Too many attractions and at too close a period will certainly make the promoters lose money. There is, however, one splendid change noticeable in programs offered here by visiting artists. They no longer dare to offer a weak program and we have as splendid offerings as may be heard in any eastern city and at every reasonable prices.

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♯ ♯ ♯

ERIE, PENNSYLVANIA

Franz Kohler was given a very warm welcome upon his appearance in recital at the Hotel Lawrence assembly room last Thursday evening. He has won the deep appreciation of all Erie musicians by his untiring efforts in organizing and directing the new Symphony Orchestra, and on this occasion was the recipient of great applause for his masterful playing. Mr. Kohler's program contained several numbers new to Erie audiences, among which were Schuett's "Suite for Violin and Piano," Smetana's "Bohemian Fantasie," and Zimbalist's "Slavic Dance." Miss Lena Mason, soprano, of the Century Opera, was assisting artist and displayed a voice of great flexibility, her colorature work being especially effective. This is the first of a series of recitals Mr. Kohler has arranged for the Hotel Lawrence, and several prominent singers will be heard there during the coming winter.

Mrs. Esther Murray Ellis, reader of Meadville, Pa., was heard in Erie recently at a private recital. Mrs. Ellis is a reader of exceptional ability, her best work being the Irish and Yankee dialects, and all of her interpretations are free from any of those artificialities which so often creep into the work of the best readers. To be natural above all things seems to be Mrs. Ellis' creed, and her delightful impersonations give ample proof that her faith is not misplaced. Mrs. Ellis will make a concert tour with Mrs. M. Schultz Burkhard, soprano, during the coming winter.

Among the artists being considered for Mrs. McCoy's series of concerts is mentioned the name of Anna Case, the very popular young soprano of the Metropolitan Opera House. This is indeed welcome news, and with Christine Miller, Francis MacMillen and Fanny Bloomfield-Zeisler already engaged, Erie is assured a series of programs of the very first class.

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♯ ♯ ♯

NEW ORGAN

The Pitt Theater in Pittsburgh, Pa., is installing a Hope-Jones Unit Organ. Its use will be inaugurated on October 25 and 26 by public recitals and lectures and demonstrations by the inventor. On the evening of the 25th Mr. Hope-Jones will be entertained at a banquet at the Duquesne Club, by the proprietors of the theater and leading citizens of Pittsburgh.

This organ is much larger and more powerful than the well-known instrument at Ocean Grove, N. J., and contains several novel features; it is possible to control the swell shutters through the keys, a resource which is absolutely new.

♯ ♯ ♯

Logan Square—The students of the Logan Square Musical College will give a recital Saturday evening, November 1, at 8 o'clock. This is the fifth monthly recital to be rendered in the College Recital Hall, at 2600 Milwaukee avenue, and is designed to show the progress made by the college students. There will be a number of assisting artists of the Third Presbyterian Church Quartet Choir. The program will introduce Mrs. Wentworth, who is an instructor of elocution and cultural studies.

♯ ♯ ♯

Cramer.—Miss Alice Ione Cramer is soprano in the quartet with Albert Borroff at B'nai Sholom Temple Israel and has also been substituting for Mary Ann Kaufman at the extra holiday services at Temple Emanuel.

IN BRIEFER FORM

Eddy.—Clarence Eddy gave an organ recital at Harrisburg, Ill., on Monday evening. ♮ ♮ ♮

Faculty Concert—A fine faculty concert was given on Tuesday evening, at Central Park Presbyterian Church, by The Illinois College of Music. ♮ ♮ ♮

Rogers Park.—Mae Doelling, pianist, and Hans Hess, 'cello, under management of Fannie Warren, gave a program before the Rogers Park Woman's Club on October 7. ♮ ♮ ♮

Carter—Russell Carter, organist and choir master, prepared an exceptionally good program for Parish Foundation Sunday at St. Ann's Church of Amsterdam, N. Y., on October 26. ♮ ♮ ♮

Mandy—Arthur McClure, a fourteen-year-old, very talented pupil of Frank Mandy, played at the Oak Park High School last Monday afternoon with great success. ♮ ♮ ♮

McGranahan—Thomas McGranahan sang at Arcadia Hall on Broadway (Chicago) on Tuesday evening, including in his list one of the Chauncey Olcott songs in honor of Mrs. Olcott, who was in the audience. ♮ ♮ ♮

Lincoln Turner Hall—The second concert of the Lincoln Turner Hall series, under direction of Martin Ballmann, next Sunday afternoon, will include violin, flute and 'cello numbers, besides the orchestra and a vocal quartet. ♮ ♮ ♮

Moline.—Mrs. Lily Wadhams-Moline, pupil of William E. Zeuch, played a very successful organ recital at the Swedish Lutheran Augustana Church at Sioux City, Ia., on last Sunday evening, assisted by Carl Norrbom, basso, whose principal number was the new sacred song by Mrs. Moline, "Psalm of Praise." ♮ ♮ ♮

Steele—Martha S. Steele, the well-known contralto of Pittsburgh, has just returned from New York, where she spent several profitable and very pleasant weeks.

On November 11 she will sing a group of Brahms' songs before the Tuesday Musical Club of Pittsburgh. On November 14 she will appear at the College Club, singing six numbers by Charles Wakefield Cadman. And the first week in December she will give a group of "Ye Olde Time Songs" at the Twentieth Century Club.

Mrs. Steele is rapidly booking dates, and the season promises to be a busy one for her. ♮ ♮ ♮

Titus.—Mrs. Bertha Smith Titus, of the vocal department of the Walter Spry Music School, has become widely known as a choral conductor, and for the current season will have three Chicago singing societies under her care. These are: The Harvester Choral Society, which will, as usual, appear at the annual Christmas concert at Orchestra Hall, given by Mr. McCormick to his employes, and in an opera in the spring; the North Shore Congregational Young People's Chorus, which is to sing on Sunday evenings at the North Shore Congregational Church; and the College Club, a group of young women members of the College Club, who appear at intervals in the club entertainments.

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(Advertisements under this head will hereafter be accepted at 20 cents a line.)

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The Elderly Person

The Elderly Person found himself with sufficient leisure to read two books "hand-running,"—to use a form of speech that has no warrant for being, but which nevertheless seems to carry an understood meaning. The present use of the expression is to say that the two books were absorbed in such close association that they might have been read at the same time, and that of course couldn't be. By one of those queer twists which can make even such an incident as the choice of a book become a matter of importance, the books might well be bracketed for future guidance in serious reading, so sharp is the contrast in the development of the chief figure in each narrative, and so pronounced is the moral influence conveyed.

We have some immensely strong figures in the literary world and, perforce, some disciples who, having sat at the feet of their gods, dispense freely the acquired drippings from the sanctuaries. Bernard Shaw issued a pronunciamento that Samuel Butler's "The Way of All Flesh" was one of the four or five great books of the century. The young men who read with such vehemence as to excite admiration from those who haven't learned to gulp down books, have not hesitated to add to Mr. Shaw's endorsement their own approval. They have even gone further and spoken lightly or cynically of those who opined that the new god might be a bit unsteady on his pedestal. The Elderly Person does not desire what he voices to sound like criticism of the younger men, or their methods of procedure. It is to be expected that those to whom life opens with fresh and vigorous possibilities shall be downright, positive, impatient, impulsive. It makes things exciting and there is a glory in the enthusiastic delivery of views from young people that is adorable. Their indifference to consequences, and their willingness to stand by an opinion to the bitter end has a pulsating thrill in it, uncompensated for by maturer certainties. It was only the very old sage who said: "I know only one thing, and that is that I know nothing at all." His previous years did not give him such a vision. But while making all sorts of concessions, the Elderly Person yet finds himself wondering why this unnecessarily lengthy book should be placed among the immortals. Reading it was painfully exacting. Irrelevancy was the least trying of its heavily printed pages. The paragraphs were ponderous and the sequences disordered. The statement was made that the book had been some years in the writing, and the carpenter work of construction is easily indicated. Even the changes in the mode of thinking are evidenced in the forms of expression, and there was necessary quite a little of labored effort to reconcile the inconsistencies. To an admirer all this might seem no shortcoming, since it is the privilege of all the truly great to nod at times. To the people who have to be shown why they should admire, it is the way of all such flesh to grow weary with padding.

The narrative concerns itself with one Edwin, born of parents who came together as the result of a mother's and her daughter's determination that the young curate and the daughter should marry. Then follows a long chronicle of this boy and man through endless commonplaces and sordidnesses. He was everything by turns and nothing long. All his fancies, ambitions and aspirations are set up only to be knocked down and punctured by the author, who set them up for just that purpose. Butler died a short time ago, quite an old man, and after having been extremely happy in his home relations. If this be true, it is hard to understand why he should deliberately make the character, on which he lavished all the benefits of his own life experience, one of such deplorable weakness. And he leaves him at the end of the book an elderly man, alone and so far as one can apprehend, ready for some more buffetings which can still further upset him and let him become a sort of floating atom in a universe which is all chaos, and from which one has no right to expect any permanent form of happiness. Now this isn't true to life, no matter how determinedly the younger advocates of the pessimistic in literature may preach it. Naturally, it is correct to intimate that people get what they work for, and that they at times must work under the disadvantage of not being well born. But it is inconceivable that all the best pleadings of a man's life are vagaries. He can be impulsive, unbalanced, shiftless, irresponsible, hesitating, selfish, gross, and all the other sins in the category, but for every one of them there is a counteracting influence calling him to be sane, serene, industrious and so on. And so rare is that man who does not respond to some of the stronger forces,—for they are the stronger as every erect man can testify—that he is a poor specimen of creation to select as the hero of an epic either in prose or verse. It makes of something great, something insipid, of something superb, something insignificant.

And what was the other book? Why, "John Halifax, Gentleman," by Dinah Mulock Craik. Not a novelty by any manner of means, and reread for perhaps the third time. The temptation for the last reading lay in the attractive volume itself, printed on soft India paper with such clear faced type, and bound so pliably in leather that it is a delight to the eye and a comfort to the hand. And of a size, too, that enables it to be slipped easily into the pocket. And best of all was the fact that it came quite unexpectedly at Christmas tide, wrapped up in a novel way with the tissue paper and red ribbon which give a gift the value of a pretty setting. And inside were the cards of a young couple. These gave the book its real charm, for there is nothing quite so delightful to all elderly persons as an attention from younger men and women. It moistens the accumulated years and touches all sorts

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of springs of emotion, to be yet counted as of moment among those who are in the heyday of things.

Miss Mulock was of her age and wrote as the much belittled Victorians were expected to write. Quite fond of preaching and easily too sentimental, she still had the ability to model an interesting story and invest the characters she drew with a potency that had plausibility. Each chapter is headed with a poetic excerpt, as indicating the course of events, which headings must have involved much delving into compendiums and anthologies. And she makes the mistake, in her evident love for her hero, of creating him too utterly invincible. It is hardly possible to figure out a man who could so unfailingly strike twelve in every perplexity and emergency, and be so strong in initiative as to see so far enough ahead every time as to never make a bad break. And she had a weakness for "fine writing," and was fond of little asides, in which she used the word "ay" exhaustingly. And she mentions "dewy dimmed eyes" and other overtrained expressions, and dropped into French phrases as easily as Mr. Wegg said he would willingly drop into poetry. These are not blemishes, but little side lights of the period. But they are minor, because of the lofty spirit which animates the whole narration. The sentiment may not be vigorous, but it is true in its intent. The appeal to manliness and manly endeavor is inspiring. The day will hardly come when the blood will fail to course more swiftly at the story of a man's efforts to make for himself place and name despite his humble beginnings. We shall always believe in nobility so long as there are those to tell us that poor boys can rise to be great men and not sell their virtue, honor or integrity. And although, as said before, the hero is just a trifle too heroic, it is easily more worth while for the world as we have it today, to have preserved to us "John Halifax" and his sturdy nobility, than the evasive, shifting, non-productive Edwin of the Butler story. The latter man may in some measure seem, to those who can believe it, an average man. If so he is so pitiable an example that the Elderly Person prefers to resent so inexact a representative, and to put John Halifax as by far the fairer average of manhood which is striven for, even if not attained to.

The book has several moments that pulsate with large truths. One is when the friends, John and Phinneas, walk silently together, and feel that theirs is a friendship which does not need words to enable them to understand one another. And because of this "The best things never are expressed or expressible."

And it is well worth wading through all the adventures of Butler's spineless Edwin, to just meet one of his forefathers, the fine old gentleman who built a ladder against his west garden wall and every evening mounted it and said good night to the sun.

THE ELDERLY PERSON.

♯♯♯

Imperial Quartet.—The Imperial Male Quartet had nine concerts during the current week, this making a total of twenty-eight engagements sung by them during the month of October.

CONCERNING A. SCHONBERG
A FUTURIST COMPOSER
Felix Borowski in Chicago Record-Herald

Never in the history of the Chicago Symphony Orchestra has that organization interpreted so peculiar a work as that which it will set forth at its performances this week. The Five Pieces for orchestra by Arnold Schonberg will, it is certain, create something of a sensation. They represent the last word of modernism—progressivism, if you will. They ask nothing of the listeners' appreciation of pure beauty, of their love of melody, of their joy in emotional expression. They will not move all people to a sense of rapture, but by reason of the fact that Mr. Schonberg has apparently set at naught all those notions of music which have been entertained by composers and their audiences for several hundred years, there is every probability that his compositions will stun.

Schonberg has not been made known hitherto to concert-goers in this country. A few of his piano pieces have found their way here; one or two of his songs have been investigated by vocalists who are at once enterprising and courageous, but the composer's larger works for chorus or for orchestra have not been sung or played here. Mr. Stock will therefore give the creator of the five pieces for orchestra his first representation in America. It will be an historic occasion.

If Schonberg's compositions are practically unknown in America, the details of his career are also unknown, except as to the fact that whenever a new work of his appears abroad it is cordially hissed by the infuriated occupants of concert halls. It will be well, therefore, to set forth in this place some details of his artistic life, of his opinions and of his works.

Concerning his career but little can be said. Born September 18, 1874, at Vienna, Schonberg lived the greater part of his existence in that city until he left it to go to Berlin in 1901. For a short time he remained in the German capital, returning to Vienna in 1903. He did some teaching at the Stern Conservatory in Berlin, and when he made his way back to his native city Schonberg surrounded himself with a little bodyguard of pupils and disciples, whose admiration for him and all his works has taken the sincerest form of imitation. Evidently the apostle of the new ideas felt that the capital of Austria was not quite the place for a man who yearned to be in the van of that army of fighters who are struggling to set up the banner of progress. At any rate he bade another farewell to Vienna in 1911 and went back to Berlin, where he still resides.

As a composer Schonberg began harmlessly enough. His early works—those written in the '90s—are not distinguished for any startling qualities. Such ideas as he appears to have possessed he shared with a multitude of writers whose industry is greater than their gifts. Occasionally there were hints of a deeper talent than ordinarily is to be met with, but Schonberg at his best was not likely to be hailed as a genius of wonder-working kind.

It would manifestly be doing injustice to a writer who, whatever may be his artistic

eccentricities, may have been altogether sincere when he decided to throw overboard all the preconceived ideas of musical beauty and to steer his ship of art into strange and trackless waters, to impugn the action which led to his becoming the most widely discussed musician of the day.

It is certain that Schonberg has not been widely encouraged to retain his convictions as they have been put forward in his works. So hostile has been the attitude of audiences at concerts which have given representation to his creations that the laughter which has accompanied the earlier portion of the performances has, in many instances, almost ended in riot when they have been conducted to a close.

As a teacher the composer of the Five Pieces for Orchestra professes to disclaim any desire to implant in his pupils the extraordinary ideas which have brought so much notoriety to his own productions. "The kind of instruction which a student should receive," he says, "should at least be that which helps him to understand his own ideas. Added technical resources will not help him; they are merely secrets of the craft to which only he should have access who finds them out for himself. Whoever understands his own ideas will evolve his own technic—by other paths, perhaps, than those which are generally followed in a course of study, perhaps even by round-about ways, but infallibly, surely."

Schonberg then goes on to say that he does not "recommend to the student the employment of modern resources of expression." But the fact remains that his own students have not taken his advice. Ponder, for example, the concert which was given by two of Schonberg's pupils in the Grosser Musikvereinsaal, Vienna, last March. It, too, was a historic occasion.

The pupils of Schonberg who were presented to the Viennese public at this entertainment were Anton von Webern and Alban Berg. The teacher himself was represented by his Kammersymphonie. A correspondent of the Boston Transcript sent a report of the proceedings from Vienna. "Hisses and laughter and applause," he wrote, "made a bedlam; between numbers little groups of disputants came within an inch of blows; one of the composers shouted remarks at the audience; members of the orchestra came down and entered into the row; the conductor went on strike; an official boxed the ears of a man who had publicly insulted him; the police commissioner ordered the hall cleared, and the concert was stopped before the final number. And all because some 'ultrists,' or 'musical cubists,' insisted upon going a little 'further' than even an 'advanced' musical public would tolerate."

Mr. Von Webern's music was accompanied by yells of laughter from the general public and applause from Schonberg's supporters. At the close there was much hissing, and it was some time before Schonberg could obtain silence for the opening of his Kammersymphonie. There was further demonstrations at the conclusion of that work, not quite so violent as those which had followed Von Webern's. It seemed as if the remainder of the concert might end peacefully. But it was Alban Berg who upset the apple cart.

He had persuaded a vocal artist to immolate himself in singing his songs. "They demanded," says the Transcript's correspondent, "a range of something like three octaves, including a desperate falsetto and a downward progression which no singer on earth, probably, could have made to sound like anything but a wail. 'Over the borders of the All,' he sings, 'you look meditatingly out,' and a few wheezes and groans from the orchestra accompanied his announcement. The following notes could not be heard for laughter. Schonberg turned around and said: 'I beg those who cannot remain quiet to leave the hall.' Then he began all over again—'Over the borders of the All'—somehow he got through it.

"Then the real trouble started, Schonberg marched off the stage apparently wild with anger. Down in the parquet there was no speaking, for the hissing and shouting. Up in the gallery two men were gesticulating furiously. One of them had a wife who vainly tried to pull him away from the conflict. The only policeman in sight was hustled up there. In the meantime Berg, the composer of the songs, appeared in one of the side boxes and shouted:

"'Be quiet! Go to the devil! Hinaus mit der Bagage.'

"'Shut your mouth,' yelled some one from the pit. Then shouts drowned further interchanges."

It is scarcely necessary to declare that the concert ended prematurely, Schonberg, white with passion, refused to stay in the hall. After he had left some of the orchestral players left, too, although they had no instructions to do anything else but play. Finally the concertmaster rose to address the gathering. "It will be impossible to finish the performance," he said, "wegen der Stimmung." So as the "Stimmung" was so entirely unpropitious every one went home.

PONTIAC, ILLINOIS

Maude Powell and Francis Moore appeared under the auspices of the Amateur Musical Club on October 9, in a splendid program, the local press commenting as follows:

Credit is due the Amateur Musical Club for bringing to Pontiac Maude Powell, the great violinist, who achieved such remarkable success last night.

A brilliant audience attended the concert, filling every seat in the large auditorium. Great interest was evinced in this celebrity's appearance and Mme. Powell was given an ovation.

She played an interesting program, ranging from Bach to Gilbert, the most popular selections probably being the allegro movement from the Coleridge-Taylor concerto, the Drdla "Souvenir," the Dvorak "Humoreske" and the undying "Traumerei" of Schumann. The Bach Sonata was played with a broad, sweeping tone and with marked attention to the melodic accent. There is a cleanness and clarity in Mme. Powell's work which, added to the sheer beauty and depth of her tone, makes her playing appealing to all. She is possessed of a wonderfully pleasing personality and it is that knack of seemingly taking her audience into her confidence that adds much to her success.

Mme. Powell was ably assisted by Francis Moore, the young American pianist, who contributed a brilliant group of piano solos as well as playing to accompaniments with exquisite sympathy.

The Amateur Musical Club is to be congratulated upon its endeavors to bring world famous artists to Pontiac and to the program committee is due especial credit for its untiring efforts. The present committee consists of Mrs. L. W. Tuesburg, Mrs. Gus Rollins, Mrs. Yost, Mrs. Harrison Smith, Miss Aureola Ott, Miss Gladys Sims, Miss Ruth Crocker, Mary Ebert and Mrs. H. H. Smith.

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A REVIEW OF VIOLINISTIC CONDITIONS

The following very excellent article from the pen of Ovide Musin was recently printed in the New York Tribune:

In glancing over the growth in the field of music which has taken place in this country since the landing of the Pilgrim Fathers, nearly three hundred years ago, we should find great advancement, considering the length of time which has elapsed and the vast sums of money spent on music of late years. In some of the branches, and from the commercial point of view, we do find that such is the case. Americans are great lovers of music, and an astonishing amount of natural talent is continually manifesting itself, irrespective of nationality; but in certain respects the development might have been greater had America followed the example furnished by several European countries, which about eighty years ago founded government music schools, and where for hundreds of years previous to this the art and science of music and instrument making were fostered by the church, rulers and the nobility.

While the purpose of this article is not to criticize, I trust a few comments on some of the other causes which I believe have retarded the development of native musicians—violinists in particular—may not come amiss, notwithstanding the fact that we could mention the names of several who have reached a high plane without going abroad.

Just as the Puritan beliefs have been a great moral force, "the leaven which has leavened the whole lump" of national character, so must the Puritan religion which frowned on music have exerted for a time a powerful influence in checking the development of music as an art and its being chosen as a profession. Aside from hymns sung in the congregation, music in the early days was considered a wile of the evil one, and musicians inferior creatures. Learning was otherwise promoted and endowed by government and private wealth, and as time went on and European artistic influence crept in. Organs were installed in the churches and piano playing became an accomplishment in the education of young ladies, and eventually New Englanders took the foremost rank in regard to singing and oratorio societies.

With the advent of opera came musicians of different nationalities whose influence has been great in the musical uplift. European stars (singers, pianists, violinists and others—the cream of Europe, in fact), who have appeared here season after season for many years, have gradually awakened artistic aspiration and emulation throughout the length and breadth of the land. Real appreciation is beginning; but only musicians and artists who have done the work know from personal experience what it means to become one, and in order to supply an artist with an audience of connoisseurs the study of music in this country should be taken much more seriously by people in general.

An idea exists here that one who accepts financial aid in getting a musical education is more or less an object of charity, and that any one who respects himself will get it somehow by his own efforts, perhaps at odd moments taken from some other occupation whereby a little money may be made to enable him to pay for instruction. The fact is that to become an expert in any profession requires concentration and ample time. Violinists need to begin very young, the younger the better, and for the mastery of their instrument require years of constant daily training for the development of the functions of the fingers, wrist and arm, and for the technic and control of the bow, besides the study of music as a science, indispensable to an artist or connoisseur.

This question is regarded and treated differently in certain European countries where governments have taken it in charge, founding royal and national conservatories of music (on a plane similar to their universities), in which students are given the best instruction in all branches free of cost, the rules and regulations being most strict and the requirements the highest, and every one is obliged to "toe the mark." The object is not to make money, but art for art's sake, the nation esteeming itself amply rewarded or repaid by the freer and wider diffusion of musical knowledge and culture and the honors gained by its proteges throughout the world, its singers, instrumentalists, composers and directors of opera and orchestra. The Belgian royal conservatories (four in number, the first to be established being that at Liege) are so managed that while between professor and pupil the question of money is not permissible (the government being responsible for the salaries, pensions, buildings, equipment and maintenance, prizes and diplomas—everything essential, in fact), still these institutions are partially self-supporting by means of the orchestral and chamber concerts, oratorios and recitals given by the faculty, laureates of the conservatory and eminent soloists. Their point of view and the way these institutions are conducted and managed, and the results obtained might well be investigated for the benefit of Americans who have been and are still handicapped by the lack of such institutions in their own country.

Another disadvantage which afflicts the prospect of many in this country who are naturally gifted for a career is that school and college come first in consideration, instead of making general education supplemental to the dominating artistic tendency. Early training in playing an instrument may be pursued in connection with a common school education, but after that, and as young as possible, the prospective artist should be enabled to specialize according to his bent. One who has an artistic mind is not likely to neglect the languages, histories, poets and philosophers, and time will be found for general knowledge during the unfolding of the artistic powers.

Teaching of singing and sight reading in the public schools is good as far as it goes, but enough time cannot be given to it to make it sufficiently effective. It would be better were the money now expended in music teaching in the public schools concentrated in a few public music schools for such children as have the disposition for music.

An important point for consideration is that of choosing competent teachers from the very start, so that time will not be wasted by having later on to correct wrong methods and habits. There is a scientific reason why a violinist who learns to play with a correct position will have more ease, control and endurance than one who has a bad position in playing, and the proper way of holding and using the bow will produce a much better quality of tone. Scales wrongly fingered will produce faulty intonation, but properly fingered and practiced will always be in tune. The fundamentals of violin playing are too often neglected. Violinists come to me from all parts of the country who say they have been through all the studies and exercises of such masters as Kreutzer, Fiorilli and Rode; but when I ask them to play one of them they are not able to do so. And it is the same with the scales. If I ask them to play one they are not able to do so, although a great virtuoso may at once be recognized by his playing of a scale.

This general superficiality is due to the fact that the master violinists' interpretation of their studies and exercises is not sufficiently understood. This knowledge (together with taht of the way the classical composers for violin, both ancient and modern, intended their works to be rendered) is too limited. It was handed down by these masters to their disciples and their pupils, who have respected the traditions and methods which form the standard by which an artist must be judged.

The works of Corelli, Tartini, Vinaldi, Locatelli, Vitali, Campagnoli, Viotti, Paganini, Stamitz, Spohr, Kreutzer, Rode, Fiorillo, Baillot, De Beriot, Lambert, Massart, Leonard and others, master violinists, together with those of the composers Bach, Beethoven, Mozart and Handel, which formed the basis of the studies and repertory of all of my pupils in Europe, and as far as possible in this country, are indispensable to the formation of technic, taste and style.

One thing which should be avoided as far as possible is the custom of playing in public before one is properly prepared. The Royal and National Conservatories of Belgium and France prohibit all students who are not laureates from appearing in public, and from teaching without special permission from the director.

A fever for technical display tends to turn violin playing from its true mission, namely, that of rendering in correct tempo and style the meaning and feeling of the composer. The desire to play rapidly, to make a lot of notes as quickly as possible, can but be detrimental to the composition as a whole. While too much attention cannot be given to the technic of the left hand (when this is the means to the end, i. e., interpretation, and not digital acro-

batics), more attention should be given to the control and manner of using the bow. The left hand is only the workman, the mechanic; but the bow enables the artist to give polish to the technic, color to the interpretation and the inspiration of the moment to find expression. Progress should be uniform in technic, taste, style and musical comprehension, all of which should be kept in mind until mastered.

The aim of every young aspiring violinist ought to be to excel by serious work, diligence and unflagging energy. Speaking of excelling reminds me of an ancient Arab fable, which may be applied to any profession, but more especially to the arts.

A stork, strutting one day on the bank of a pool, said to himself: "How prodigal Nature has been to me! I can run, I can swim and I can fly; if I am tired of swimming I take a walk. If tired of walking or running I fly, just as my fancy directs." An old serpent who overheard him, said: "Don't boast so much, my friend. You cannot run like a stag, you cannot swim like a trout and you cannot fly like a hawk."

The ideal and necessary point in order to shine is to excel in some one thing.

———♯♯♯———

NEWMAN LECTURES

E. M. Newman, the traveler lecturer, is soon to make his fifth annual appearance in this city. His wanderings during the past spring and summer were confined to the "Great Cities of Europe," where he took pictures and gathered the material for his new series of traveltalks. The choice of subjects was the result of the movement for civic betterment in this country in recent years, in order that his fellow-travelers may see for themselves the continental centers of population, and learn wherein they excel, and, on the other hand—and this is more often the case—wherein our cities are superior. Another factor in Mr. Newman's choice was his belief that there are many things of interest in these cities, which are visited by thousands of Americans each season, that heretofore have not been presented in travel-lectures. So he started out with the intention of bringing back new phases of life—new objects of art, and places of historic, romantic and literary associations—delightful out-of-the-way corners even more interesting than those in the beaten path, because of their novelty. That he succeeded even beyond his expectations is attested by the magnificent collection of color views and motion pictures, which will illustrate his lectures—pictures which are up to the standard that his large following has learned to expect, in point of beauty, variety and accuracy.

The new traveltalks will be presented in the following order: "London—Today," "Paris—Art, Life, Fashion;" "Rome—Ancient and Modern;" "Florence and Venice," and "Vienna—The City Beautiful," at Orchestra Hall, on five successive Wednesday and Friday evenings and Saturday afternoons, beginning November 19. There will be three courses exactly alike.

———♯♯♯———

HELENE KOELLING

It will no doubt interest concert goers to know that Mme. Helene Koelling, who is to give a recital at the Illinois Theater, on the afternoon of November 16, has one of the largest repertoires of operas of any coloratura singer now before the public. Her list numbers thirty, in Italian, German and French, of which she has sung the leading role in nearly all.

Much is expected of Mme. Koelling's recital by those who have heard her voice, which is one of great beauty, warm and sympathetic.

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Music News

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Music News

Vol. 5 Chicago, November 7, 1913 No. 45

Editorial

AS TO SCHOENBERG

The Schoenberg free advertising propaganda has gone on merrily all over the world, but when Chicago was reached it fell to the earth with a rather sickening thud.

Debussy has been found to possess a certain mystic power—a sort of eerie charm for many people—and Richard Strauss has long since been adjudged a master of vivid color and of unctuous humor. Schoenberg displayed, in the concert of the symphony orchestra of last week, a certain humor which has a flavor all his own and he disclosed also an imitative bent in the direction of Debussy.

This proved interesting and amusing for a few minutes—but, after that time, it grew deadly dull and, while the audience of Saturday evening was moved to hilarity by the first of the "Five Little Pieces for Orchestra," it soon lapsed into apathy and before the end of the last one a complete spirit of boredom had settled on the audience and there was scarcely interest enough to last through three of the numbers—to say nothing of five.

All this is quite as it should be—for the works are intolerably ugly as well as stupidly dull.

Every art must be centered around beauty if it is to attract and gratify the multitude, and beauty in music is, and ever must be found, in form, harmony and melody. Definiteness of form will never grow burdensome; beautiful harmony will never lose its charm and the appeal of the melody line is, and ever will be the chief asset in music.

To be sure, monotony has to be avoided and color must be applied more or less lavishly, but these things cannot with impunity be made the chief points of composition; they are essentially secondary, and even though each composer who has been progressive has been ridiculed by the current press and critic, it does not follow that all good taste and all judgment should be held in abeyance while the world stands still to consider and weigh the Abortion-Music of Schoenberg.

In a cubist picture, to use a parallel illustration, one may imagine he discovers a sane thought after a week of study—but, why waste the time, when the world is full of pictures which are frankly, outspokenly beautiful—or at least which deliver a message promptly?

And in music—why search through an ash heap for a possible lost gem? Why stir up a mud puddle for the sake of some imagined "shadings," when the blue sky and beautiful cloud effects are just as easy to secure?

To those who heard Schoenberg last week it is not necessary to describe the filthiness of the music or the intolerable insanity of the effects—but for those who did not hear, it may be said in all seriousness that the effect was that of indiscriminate pounding of the keys of a piano with no regard to form or melody; the squealing of a pen of hungry pigs; the moanings of a sick calf; the noise of escaping steam; the occasional shriek of a whistle and many more things of the earth, earthy, and of demon land, demoniac—and all this occasionally put into contrast with a few sweetly-drawn tones, a single fragment of harmony or melody, promptly smothered in a sea of slime.

If this be not prostitution of art, what is it? The critics of the daily press fought shy- more or less—of putting themselves on record as to this sickening music, evidently keeping well in mind the fate of those who opposed such prophets in music as Wagner—but there was nevertheless considerable vigorous writing on the subject and much humor expended. A few extracts are appended:

* * *

It is unjust to deny Schoenberg's music the possession of logic, order and symmetry, and it is folly to describe him as lacking in feeling. The conscientious reviewer can only admit that because this music is new in every respect it is impossible to apprehend fully its logic, its order, its symmetry. There are moments when it seems quite mad and altogether ridiculous.—The Tribune.

* * *

If there is anything more utterly monstrous, more hideous and more artistically squalid than the music which Mr. Stock and his performers gave forth when they performed Schoenberg's "Five Pieces" yesterday, it can only be some other composition by their creator or by one of his disciples. To regard the music in any other light must first of all involve the abjuration of every principle of beauty that has been known to composers since music was an art. Harmony and a tonality, as those things are understood of all the people, are something entirely different in Mr. Schoenberg's scheme. A cat walking down the keyboard of a piano could evolve a melody more lovely than any which came from the Viennese composer's inner consciousness.

It is, indeed, possible that although Schoenberg's ideas of music are utterly at variance with those of all sane people, his orchestral technique may open up fresh fields to composers who are searching for new effects. There are many new effects in the "Five Pieces," and although it was often precisely those things which moved Mr. Stock's listeners to stuff pocket handkerchiefs into their mouths and to roll helpless with laughter in their seats, they were frequently not without a certain fascination of their own.

Considering that he is a self-taught musician, Schoenberg has gone wonderfully far in the acquisition of technique. His orchestral writing, however grotesque it must have sounded to unfamiliar listeners, is re-

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markable indeed. That which he demanded of instrumentalists had, in many cases, never been demanded of them before.—The Record Herald.

It would seem an easy matter to write music after the fashion of this composer. The difficult part would be to divorce one's self from all feeling of tonality. If this could be done, a doubtful matter, the formula would continue to construct a theme of the greatest possible angularity and awkwardness on each of the days of the week and put them together on Sunday without memory or care as to whether they harmonize or not.

This is exactly what Schoenberg has done. There is not the slightest trace of harmonization, only a succession of voices which continue without regard for themselves or each other. In many places he has thought best to write the parts far out of the range of the instruments. The high squeals of the clarinets are one of the distressing memories of the performance. At other times there is a sudden cessation of the growling and grunting and snorting, and a single 'cello note, of ineffable beauty compared to what comes before and after, is produced.—The Journal.

———♯♯♯———

AS TO AMERICAN MUSIC

In spite of the apathy of the public to American music, there still continues to be much activity among musicians themselves along the line of propaganda, and this is entirely correct. Reforms must ever come from the advanced thinkers in every line of endeavor and surely our trained musicians are the ones to lead the multitude.

Just so far as personality and selfishness can be put aside in such a movement, just so far will it be successful.

And it is most encouraging to see many signs just now that composers are trying to help each other. Artists are doing a like thing and each class is beginning to try to advance the claims of the other—for this will certainly result in the upbuilding of a genuine American school of musical art if kept up consistently and long enough.

Teachers are using American compositions. The MacBurney Studios, for instance, have just given their sixth song recital where all the numbers were by Americans, and best of all, by Chicagoans. This is certainly a most practical means by which the wheat may be winnowed from the chaff and the real values of the music be ascertained.

Concert givers are realizing more and more every day that the mutual helping hand is what we need in America and most programs this season contain some American compositions.

This week, Gadski included MacDowell generously in her program—though badly placed at the end—the very middle being the logical position. On Sunday Dora Heyman will play the same composer at her recital, and Rosa Olitzka includes a song of Lola Carrier Worrell in her recital. At a recent pupils' concert given by Mrs. Estelle Russell: Cadman, Aylward, Hawley, Clough-Leighter, Bond, Bartlett and Speaks were listed alongside Schubert, Tosti, Gounod, Handel and others very familiar on such programs.

Last Sunday Walter Spry introduced in the Faculty Concert of his school a splendid work of Mrs. H. H. A. Beach, and Mrs. Clarence Eddy sang a new song by Chadwick, thus dividing up the program between these Americans and such established favorites as Mendelssohn, Popper, Strauss (Richard) and Bach, while in a recital at the Congress Hotel, Mr. Alfred Hiles Bergen introduced in a comprehensive program the following Americans: Protheroe, Freer, Bergen, Downing, Loomis, Carpenter and Borowski—again improperly placed, as they should have been given the position of honor in the middle of the program.

All these are merely straws—perhaps no more indicative than in other years—but encouraging nevertheless.

However, two other programs are announced which are frankly for the purpose of making propaganda for American composers and artists, and they ought to prove of intense interest.

The programs to be given by the Chicago Symphony Orchestra on November 14 and 15 is not only made up of works by Parker, Chadwick, Foote, Herbert and Stock, but it is complimentary to the National Institute of Arts and Letters, which will be in session in Chicago at the time, and several of the composers (probably three) will be present to conduct in person their own works. Further, the MacDowell "Concerto" in D minor will be played at the same concerts by Edith Thompson, an American, and a pupil of Mr. Chadwick.

Closely following this the orchestra will play, under the baton of Glenn Dillard Gunn, a program at Orchestra Hall, on Tuesday evening, November 18, when all the works will be American, and all the soloists of Chicago. Mae Doelling will play the same MacDowell "Concerto" heard the week before. Mr. Felber, a young violinist of the orchestra, wholly Chicago taught, will play a wonderful new violin "Concerto" by young Mr. Sowerby, a pupil of Arthur Olaf Andersen at the American Conservatory, this youth being but eighteen and wholly developed musically in Chicago, and the program will contain further an overture by Eric DeLamarter, a local teacher and critic; a "Symphonic Poem" by Mr. Colburn of the orchestra and the "Woodland Suite" by MacDowell.

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Definite information as to the complete plans of the Opera Company has not been given out officially, but enough has been told to prove that the company is at last to be entirely freed from connection with the East, and that it will be in the future wholly and absolutely a Chicago institution, disregarding the East and making its appearances other than Chicago in the West.

It is said that all of the stock has been acquired by Chicagoans.

This is extremely gratifying and Chicago is proud to know that the company now belongs to this city exclusively, and that its rising success will be another of the means by which we shall rapidly reach a top notch place in the music of the world.

At various times Chicago business men and lovers of music have done magnificent service to the art and have built up various organizations which have gone far to give us solid prestige in music all over the world, a notable case being our famous orchestra.

It will be no less creditable to Charles G. Dawes, Harold McCormick and the other directors and stockholders of the Chicago Opera Company to have placed this magnificent enterprise securely in this city and to have guided and cared for its destinies during its formative period. The establishment of a fine opera company was the one thing we lacked, the great thing we needed, and all honor should be accorded to those who, in a business way, made it possible.

———♯♯♯———

AS TO "DICTION" AGAIN

(A Contributed Editorial)

Inasmuch as the work in which I am specializing is named "Lyric Diction," I feel called upon to respond to the article under the word "Diction," published in Music News of October 24.

We acknowledge that Webster defines "Diction" as "a choice of words for the expression of ideas"; but I am sure that if he had had our need of this most valuable word, he would not have hesitated in using it in a more comprehensive sense, since he knew probably better than anyone else that the development of a word spells advancement in educational life.

A word is, after all, only a means of expressing an idea, a tool, as it were; and if we can find a larger use than our forefathers imagined, it is not only our privilege, but our duty to allow its development.

A dictionary is but an historical record of the use of words, it is by no means a deterrent of word evolution.

As a means of justification of our use of the word "diction," note the name of the 1913 authoritative book. We call it a diction(ary) because it is an "inventory of our language." It is a collection of words arranged in some definite classified form, with explanations as to the derivation of each word, its full definition, together with full directions as to enunciation, articulation, and general pronunciation. If a book that serves this purpose is called a "dictionary," are we not justified in the same use of the word for oral and vocal utterance?

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Dictio is from the Latin and means "a word."

Dictare, "to speak."

Dictum, the authoritative speech, or word of law.

Dictate, to give audible expression to a formulated idea.

Dictator, one who speaks with authority.

Diction, as a derivation of the foregoing, should rightly have some reference to vocal utterance. It surely was deviating from its parent word in Webster's time if they found so small a use for it that it only meant to them "a choice of words." With this small use it would soon become obsolete. Many as good a word has died for the want of developed and general usage.

"Vocabulary" is a better word than "diction" for "a choice of words," because after all one can only choose such words as he has in his vocabulary. This word does not necessarily involve correct pronunciation, i. e., a foreigner speaking our language might have a wide "choice of words" because of his practical knowledge of words and their meaning in our language. He may have a fine "vocabulary" even though he fall woefully short in true phonetic expression, which is really authoritative diction.

I plead for the larger use of the word. We need it sadly because we have no other word that could, by any stretch of the imagination, cover so comprehensive an idea.

Enunciation and articulation would not serve the purpose because they are specific, even though the dictionaries are rather "hazy" about the definition of each. There should be no question as to the meaning of the word "articulation" since it refers to the possibility of action, and since consonants are the actions of speech the word "articulation" must refer to consonants only. The word "enunciation" (itself made up largely of vowels) has reference to pure vowelization.

"Pronunciation" includes both articulation and enunciation plus stress or accent. It means correct phonation of a single word, and for this reason it will not serve our larger purpose.

"Diction" serves this purpose most efficiently because (by right of birth) it means authoritative speech involving purity of vowel, definiteness of consonant, correct pronunciation, correct use of words and correct phrasing; and since it is authoritative speech it must be correct in every detail.

KATHERINE SCHUSTER.

———♯♯♯———

TWO APPRECIATIONS

My Dear Mr. Watt: I wish to say "thank you" for the new column in Music News. "Music to Come" column will be genuinely helpful to both concert givers and goers. Sincerely,

KATHERINE SCHUSTER.

♮ ♮ ♮

Music News is in receipt of the following letter:

I beg to acknowledge receipt of the Minneapolis Orchestra and Auditorium cut used for your special October number. I wish to take occasion to express not only our satisfaction with the manner in which the ad was set up, but also to congratulate you on the splendid issue. It was most interesting and effectively gotten up and without doubt will make many new friends for the Music News and its esteemed editor. Yours very truly,

CARLO FISCHER.

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The first faculty concert of the Walter Spry Music School took place in the Fine Arts Theater on last Sunday afternoon and was an affair of absorbing interest to the very large and equally enthusiastic audience.

The program was compiled with great skill and presented very beautifully.

The "Trio" Op. 11, by Beethoven, and the one Op. 99, by Schubert, opened and closed the program respectively and gave an air of distinction and solidity which was made absolute through the fine playing of Alexander Krauss, violin; Karl Klammsteiner, 'cello, and Walter Spry, pianist.

MRS. CLARENCE EDDY

Mr. Krauss, in the Mendelssohn "Concerto" again proved himself a fine solo player, though the ensemble with the piano accompaniment was not perfect and Mr. Klammsteiner in the tiresome "Dedication," by Popper, and the effective "Serenade," by Rimsky-Korsakow, showed himself a fine artist on the 'cello.

Mr. Spry presented one number only, but this was such a distinct novelty and it was played so admirably as to prove one of the features of the young concert season.

Mrs. H. H. A. Beach in her "Variations on Balkan Themes" (Op. 60), has taken rather unpromising thematic material and has built up from it a piano piece of great strength and beauty and one affording brilliant opportunities for the display of both musical feeling and virtuoso technic. Mr. Spry brought these in equal quantities to its reading, and rarely indeed is a neater or cleaner piece of work presented from the purely technical standpoint, while at every moment of the interpretation musical significance was also present in abundance.

Mrs. Clarence Eddy, a contralto, known widely throughout the country, made her initial Chicago appearance at this time, being supported by the masterful accompaniments of Mr. Eddy, and she too chose to present an important American composition, the "Aghadoe," by G. W. Chadwick.

Mrs. Eddy has been suffering from a serious cold and it may be that the control of her voice was not quite at normal, but its quality proved to be magnificent and her public appearance and interpretative powers are admirable.

Her voice is a very powerful one with astonishing breadth and resonance in the extreme low tones, while it also has a remarkable range upward and it is produced smoothly throughout.

"Aghadoe" is a dramatic splash, very difficult both technically and in the dramatic interpretation it requires, but it was read by Mrs. Eddy in a thoroughly convincing manner, and of those who heard it many singers will be eager to place it on recital programs.

For second group Mrs. Eddy sang wholly in German and easily proved herself mistress of the language as well as of the sentiments expressed by Bach and Strauss in the songs "Bist du bei mir" and "Allerseelen," works of widely different content, but both interpreted delightfully.

"O weine nicht" (Anon), proved to be a legato melody of unusual charm and it was given with distinguished simplicity of style and effect by Mrs. Eddy. C. E. W.

HELENE KOELLING'S RECITAL

On Sunday afternoon of November 16 Helene Koelling will give a recital in the Illinois Theater under the management of Carl D. Kinsey. Mme. Koelling was a member of the Manhattan Opera Company and also sang the leading coloratura roles for the Montreal Grand Opera Company during its first season. She has had much experience on the operatic stage, having appeared several seasons in Germany and Austria. Mme. Koelling understands the meaning of hard work, her engagements abroad calling for as high as seventy-two appearances in leading roles in one season. She has always been a diligent and painstaking student, having studied several years with Gerster, Marchesi, as well as masters of other schools. Mme. Koelling is quite a linguist, as she reads, writes and

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Management
CARL D. KINSEY, Chicago

sings in German, Italian, French and English.

She comes of musical parentage, her mother, a pupil of the elder Lamperti, having been a well known prima donna in Europe during her day. Mme Koelling's father is Karl Koelling, the well known composer of orchestral music. Her voice is one of rare beauty, wide range and of great flexibility, and as she is an artist of true musicianship much is expected of her recital.

CHICAGO CONCERT QUARTET

The Chicago Concert Quartet attracted a fine audience to the Colonial Club in Oak Park on last Friday evening and delighted every one present with the quality of their ensemble as well as by the excellence of the solo offerings.

Permelia Gale, a contralto, with most luscious voice and a charming personality, sang the great contralto solo from "Samson and Delilah" (Saint-Saens), and carried the audience by storm. Rarely indeed is more perfect artistry associated with a voice of such natural charm.

Miss Mary Ann Kaufman repeated her brilliant successes scored everywhere she has sung the great aria from "Traviata" and again proved the splendor of her voice and her great technical finish which makes her work notable.

Mr. Grant Kimbell, a singer of refinement and great musical charm, sang Coleridge Taylor's "Onaway, Awake" with splendid poise and artistic finish while Miss Kaufman was joined by Mr. Frank Dunford in "A Musical Dialogue," a work by Meyer-Helmund, showing the splendid voice and broad style of Mr. Dunford, as also emphasizing the fine points of Miss Kaufman's work. All these numbers were encored and excellent choice of second pieces was made in every case.

The quartet numbers from "Rigoletto" and "Martha" (Spinning Wheel), again proved the great finish and the fine ensemble of the four singers and the "Nonsense Songs," by Liza Lehmann, provided a half hour of unalloyed delight in which each singer had a prominent part, and the work of Mr. Carl D. Kinsey as coach and accompanist came strongly to the fore as well.

HELENE KOELLING

The very interesting program to be given by Helene Koelling at the Illinois Theater on Sunday afternoon, November 16, under direction of Carl D. Kinsey, reads as follows:

Part 1

Quel Ruscelletto ..... Paradies
Deh Vieni non Tardar ..... Mozart
Sortita D'Ofelia ..... Faccio

Part 2

Variations ..... Proch

Part 3

Auf Die Nicht ..... Hans Huber
Der Tag Wird Kalt ..... Hans Huber
Das Mitleidige Madel ..... Erich Wolff
Pan ..... Richard Trunk

Part 4

Mainacht ..... Brahms
An Die Nachtigall ..... Schubert
Am Bache ..... Dvorak
Heimkehr ..... Strauss
Inmitten Des Balles ..... Tschaikowsky
Auftrage ..... Schumann

Part 5

To a Hidden Violet ..... Mary Helen Brown
Pierrot ..... Dagmar Rubner
Come, Sweet Morning ..... A. L.

ROSA OLITZKA

Mme. Rosa Olitzka, contralto, will make her only Chicago appearance this season in song recital at The Studebaker, next Sunday afternoon, November 9, at 3:30, under the management of F. Wight Neumann. Following is the program:

Pieta Signora ..... Stradella
Aufenthalt ..... Schubert
Nussbaum ..... Schumann
Volksliedchen ..... Schumann
Aria: Scene of Andromache from "Achilleus" ..... Max Bruch
Scherzo B flat minor ..... Chopin

A. Leon Bloom

Die Uhr ..... Loewe
Zueignung ..... Richard Strauss
Das Verlassene Magdelein ..... Wolff
Er ist's ..... Wolff
Wind and Lyre ..... Harriet Ware
Synnove's Song ..... Kjerulf
Song of the Chimes ..... Carrier Worrell
Old Russian Song ..... Sillote
Jeunes Fillettes ..... Weckerlin

THE ILLINOIS COLLEGE OF MUSIC

A large audience gathered in Central Park Presbyterian Church, Sacramento boulevard and Warren avenue, last Tuesday evening, to enjoy the concert given by members of the faculty of the Illinois College of Music, which is under the direction of C. W. Edwards.

Mr. Ralph M. Gerber opened the program with two beautiful selections on the organ and later in the evening he played Guilmant's "March Nuptial." In this number Mr. Gerber was heard to best advantage and had to respond with an encore. His playing at this concert was above the highest expectations of his most ardent admirers.

Mr. Ralph Reiche, a young violinist possessing all the qualities necessary for a successful career, was heard in the "Hungarian Dance" by Fabani.

Miss Marie Edwards, the well-known pianist, played two numbers, "Sous Bois" (Staub) and "Etude de Concert" (MacDowell), in a way that brought forth hearty applause, which compelled her to return to the piano with an encore. Her playing Tuesday evening again proved the fact that she is one of the best young pianists in Chicago at the present time.

Albert Leo Preiser, accompanied by Mrs Preiser, were heard in a Godard "Sonata" for violin and piano. Mr. Preiser draws a pure solid tone from his instrument and there is about his playing a strong manly feeling which calls for closest attention from his hearers. His playing was one of the treats of the evening.

Miss Ida Moore, a reader with good voice and style, gave several readings during the program which were greatly enjoyed by the audience.

Gounod's "Hymn to St. Cecelia," a trio for violin, organ and piano, was well played by Miss Edwards, Mr. and Mrs. Preiser, and with the assistance of Ralph Reiche, the program was brought to a close by the playing of "Love Dreams" by Liszt, arranged for two violins, piano and organ. It was indeed a fitting climax to a fine program.

H. M. B.

Bengel—Mrs. Helen Bright-Bengel opens her concert season with an appearance in Bloomington, Ill., tonight, in connection with Mabel Woodworth and Edgar Nelson.

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SINAI TEMPLE CONCERT

Seventeen hundred people were in attendance at Sinai Temple on last Sunday evening and the enthusiasm was such as would have gladdened the heart of the most exacting prima donna in a down town recital.

Beyond any question, the Dunham Sunday night concerts have been adopted by southsiders in good earnest and constant success of the series is assured.

Other engagements made it possible on last Sunday night to hear only the last two numbers, but the program in full was one of great beauty and was admirably given throughout.

Mr. Albert Borroff was the soloist and besides giving an aria with orchestra he was heard in a splendidly selected group of short songs.

"The Sky Above the Roof" (Williams), a favorite song of Mr. Borroff, is really immensely effective in a quiet way, and "The Cold Winds Blow," by Sullivan, affords much opportunity for artistry.

The "Barrack Ballad" by Kipling-Bell is a famous number of the Borroff repertoire, and it had been heard on previous occasions when the impression made was a very great one. On Sunday night, however, it was simply stunning in the reading accorded and especially in view of the extra splash of color provided by the introduction of a drum obligato, an idea evolved by Mr. Borroff himself, and extremely effective.

Mr. Borroff is a genuine actor and not only in this "Barracks" number was he definitely impressive, but also in the "Three for Jack" he again showed what real humor, applied in a thoroughly artistic way, will do with an audience, while for final encore he sang a suave little song—purely lyric in character—with such beauty of vocal values as to further emphasize the fact, already proven, that he is a singer of infinite charm and variety.

C. E. W.

RUSSELL SCHOOL OF MUSIC

The second faculty concert of the Russell School of Music and Dramatic Art took place at the Calvary M. E. Church, Seventy-eighth and Morgan streets, on last Thursday evening and again proved that Mr. Russell has been thoroughly wise in the choice of his associates.

Mr. Guy C. Allen and Miss Erma Wilson were the pianists of the concert, both of them displaying technical fluency and musical taste. Mr. Allen gave the Bach-Oldberg "Prelude and Fugue in A Minor" and the G "Nocturne" (Chopin) excellently, and Miss Wilson was heard to much advantage in the Leschetizky "Lucia" arrangement, the C Sharp Minor "Prelnde" by Rachmaninoff and MacDowell "Shadow Dance" and "Polonaise," the latter being a work but seldom played, but so effective and so fine that it is a wonder all pianists do not adopt it for a closing number.

Miss Clare Livingstone, a singer of excellent appearance and fine training, gave a group by Fischer, Cadman and Hildach for her first offering, and for the second was heard with great delight to the audience in "Love and Eternity" (Morgan), a big song which was sung in splendid style and "Black-Eyed Susan" and "Cuckoo Clock," by G. A. Grant-Schaefer, these being so well liked that another from the same pen was added for encore. Mr. Grant-Schaefer played her accompaniments.

Mr. David Jacobs, of fine appearance but lacking in stage manners, played some violin numbers very beautifully, excelling especially in the piquant "Canzonetta" by d' Ambrosio, and Miss Elsie E. Zichy, a reader of much charm, wasted her opportunity in part by giving a trashy, slangy and tedious football story, this evidently being her idea of the proper concession to popular taste. For encore she read a little poem by Carrie Jacobs-Bond, which she gave with rare simplicity of style and wonderful effect. It was worth twenty of the other kind of pieces.

C. E. W.

GRANT KIMBELL

Grant Kimbell is one of Chicago's busy tenors this season. Besides filling the position as soloist in the quartets at the First Congregational Church of Oak Park, and the B'Nai Sholam Temple Israel of Chicago, he is a member of the Chicago Concert Quartet, and teaches in the Fine Arts Building.

Some of Mr. Kimbell's dates in conjunction with the Concert Quartet and as soloist are as follows:

October 11—West Side Co-educational Club with quartet.

October 31—Colonial Club, Oak Park, with quartet.

November 11—Oak Park Club, Oak Park, with quartet.

November 9—Englewood Presbyterian Church, soloist.

November 16—Calvary Episcopal Church, soloist.

November 19—Bach Choral Society, Chicago, soloist.

November 27—"Holy City," Chicago.

December 16—Joint recital, South Bend, Ind.

December 17—"Messiah," Albion, Mich.

March 17, 1914—Rogers Park Club, soloist.

Seagle—Mr. Oscar Seagle of Paris will be in Chicago for ten days, dating from November 10. Many friends will wish to see him and also pupils will find this an advantageous time to take a few lessons. Definite announcement of his plans may be secured from Gustaf Holmquist, 304 Kimball Hall, or at the Music News office.

Lutton.—Charles E. Lutton sang at the Swedish Mission Church in Edgewater in recital on November 5. He was assisted by Mr. Frank Earnest. Miss Hogfelt played the accompaniments.

SOME VISITORS

Music News was favored by several visitors last week, each of whom had something very interesting to say.

Hugo Goodwin, the extremely talented young organist and composer, who has just returned from a year in Europe, came first and he certainly proved that he went abroad with an open heart and mind and that he has brought back a fund of unusual and very useful knowledge.

Asked about his visits to the May Mansfield Studios he told very entertainingly of her Monday afternoon public classes, when, throughout the year she invites the public to meet her pupils and to see a little of their work, taking care always that many notables are present and that all Americans in Paris shall be especially invited. Miss Mansfield was described by Mr. Goodwin as a most charming hostess and a remarkable teacher.

He told also of an evening spent in listening to the pupils of Mme. Marie Roze in a performance of acts from various operas and thus disclosed the fact that this once famous prima donna is still an important factor in the pedagogic life of Paris—a fact truly which is unknown to many in Chicago where at one time Marie Roze had numerous personal friends, her husband of many years ago having been Jules Perkins, a famous young baritone, brother of Dr. H. S. Perkins, who still lives in this city. Jules Perkins, a member of the Mapleson Opera Company in London, and very famous in that city, died many years ago.

Mr. Goodwin related also his experiences with Mlle. Cecile Chaminade and repeated many interesting things told him by the vivacious Frenchwoman, who cordially detests ultra-modern music and has a fund of humorous information on the subject. Mr. Goodwin has promised to write, in the form of an interview for Music News in the near future the comments of Mlle. Chaminade on this subject.

Second visitor was Dr. Frederick Clark, also very lately from Paris where he has been studying with his famous brother, Charles W. Clark, whom he greatly resembles. Dr. Clark will open a studio in Chicago, where he will be associated with his brother during this season and where he expects to remain permanently.

Dr. Clark has also but recently attended Monday functions at the Mansfield Studios and he also speaks of Miss Mansfield as a fine teacher. Her work with the daughter of Charles W. Clark the past season has been particularly successful and the results were noted in a recent number of Music News.

The third visitor was Gordon Campbell, known by everybody in the music profession in Chicago as an accompanist par excellence and who has returned to America to accompany Charles W. Clark on tour after having been his studio and concert accompanist abroad for a year and a half, besides thoroughly establishing himself as an independent teacher in Paris.

Mr. Campbell is a most observant young man and can talk entertainingly on all subjects which have come under his eye. His

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trip through Spain was a particularly agreeable and novel experience and he can tell of the life of that country as few travelers can do.

He heard naturally many concerts in Paris and some opera. He prefers the classic composers to the moderns and was not largely impressed with "Pelleas and Melisande" at the Paris opera.

He heard Mary Garden in "Salome" and "Traviata" there, which seems a strange choice to a Chicagoan for, while the one audience which saw her "Salome" in Chicago still remembers it vividly there are few here who could imagine her in "Traviata." However, the prospect of her death scene is alluring.

The other two visitors came together, just as they go everywhere, for Cecil Fanning and H. B. Turpin are inseparable in reality and also in the estimation of that immense public which has grown to consider their joint artistry as something very unusual. They, too, have been abroad, and Mr. Fanning has scored very pronounced triumphs in many European cities, and undoubtedly stands higher today in the estimation of Europe than can be boasted by many young Americans.

Mr. Fanning is always looking for English text songs and he is incessantly presenting novelties of one kind and another. He writes poems as well as sings songs, and with Mr. Turpin at the piano, he gives programs which cover wide range of vocal and dramatic virtuosity.

Mr. Fanning and Mr. Turpin appeared this week in Minneapolis and Indianapolis and their bookings for the season are of remarkable range and value, including six solid weeks in New York, where they will appear under numerous auspices.

C. E. W.

CHICAGO GRAND OPERA COMPANY

On the record of the past and the interesting promise for the future, the season sale for grand opera at the Auditorium has surpassed all previous records and there has been more money cashed in at this time than there has been heretofore at the opening of the season. Such subscription volume argues well for the success of the organization in an awakened public spirit to worthily sustain an institution embodying the highest ideals as an artistic factor in the community.

It is particularly gratifying to observe that the music lovers have taken advantage of the reduced prices for season seats in the balconies and galleries. The sale in all the important sections of the upper house has been excellent.

The Chicago Grand Opera Company has now almost its full quota of principals, barring those that come for special engagements or go on the Pacific coast tour, rallied in Philadelphia for preliminary service. General Director Campanini has not only his lieutenant directors busy with the large orchestra, but all the minor officials are receiving instruction in their roles, preparatory to the general rehearsals that will start next week. In addition to the standard repertoire, Philadelphia is to get a taste of the novelties that the enterprising director has secured for the delectation of his clientele this season. The beauteous Carolina White, with her love for fine feathers, was stripped of her plumage by the custom officials, despite her protests that the land of freedom was robbing the artiste of her tools of trade. By the same token, the ever alert Mary Garden came into the country, leaning upon a lady's cane, garbed so wonderfully that the costume experts were baffled in trying to describe her; carrying a new variety of dog that yelped sotto voce in two keys—so that the Quaker City now entertains the finest assortment of artistic temperaments that the old and new world can furnish. Much is expected of the new singers for this season; and it is a matter for pride and interest that so many of them are of American birth.

CHICAGO SYMPHONY ORCHESTRA

Other than the Schoenberg monstrosities—told of elsewhere in this issue the programs of last week consisted of the Beethoven "Symphony" No. 1 and the Brahms No. 2—works of glorious import, both of which seemed of heavenly beauty when thus brought into contrast with Schoenberg, this being the only use for his music which it is possible to endorse.

The program for the current week will introduce Fritz Kreisler in violin "Concertos" by Vivaldi and Tschaikowsky and the orchestra will play the "Water Carrier" overture by Cherubini, the "Moorish Rhapsody" by Humperdinck and "Life's Dance" by Delius.

The interesting "American" program for November 14 and 15 reads as follows:

March of Homage (Huldigungsmarch).....Wagner
A Northern Ballad, Opus 46.....Horatio W. Parker
Dramatic Overture, "Melpomene" ..... George W. Chadwick
Concerto for pianoforte No. 2, D minor, Op. 23.... ..... Edward MacDowell
Larghetto calmato
Presto giocoso
Largo—Molto allegro

INTERMISSION

Four Character Pieces, Opus 48.....Arthur Foote
Prelude to Act III, "Natoma" .....Victor Herbert
Festival March and Hymn to Liberty ..... Frederick Stock

EDWARD CLARKE

The following is a clipping from the Englewood Times after Mr. Clarke's appearance at the Englewood Woman's Club:

"Monday morning was spent listening to an enjoyable lecture-recital, 'The Art of Song,' given by Mr. Edward Clarke, baritone, and his excellent accompanist, Miss Esther Hirschberg. Mr. Clarke traced the development of song from its earliest form, mere sounds, the association of sounds with definite objects or emotions, from whence came language, language in turn divided itself into language of the street, the conversation and the written prose; prose glorified soon developed blank verse; then poetry; and, the last word, song when poetry wedded itself to music. The later German school first manifested itself through folk songs, church music, lieds and ultimately the art song, which, as Mr. Clarke explained, was the intelligent expression of beautiful words and meanings through beautiful music. To illustrate the ever growing power of music to delineate fine shades of feeling, songs from Schubert, Schumann and Brahms were sung. 'The Erlking' was perhaps the most familiar, and its rendition masterly. Mr. Clarke's vocal selections and interpretations formed a happy combination." (Advertisement.)

GRINNELL SCHOOL OF MUSIC

The first faculty recital of the year at Grinnell was given Friday, October 24, by Sarah Innes MacDonald, pianist, and Mr. Marcel Roger de Bouzon, baritone.

PROGRAM

Erlkonig ..... Schubert
Mr. de Bouzon
Impromptu, Op. 51 ..... Chopin
Etude, Op. 10, No. 12 ..... Chopin
Miss MacDonald
In wunderschonen Monat Mai ....
Aus meinen Tranen spriessen ....
Die Rose, die Lilie, die Taube ....
Wenn ich in deine Augen seh..... Schumann
Ich habe in Traum geweinet .....
Allnachtlich im Traume .....
Mr. de Bouzon
First Modern Suite ..... MacDowell
Praeludium
Presto
Andantino and Allegretto
Intermezzo
Fugue
Miss MacDonald
Standchen .....
Liebestreu ..... Brahms
Sonntag .....
Wie bist du meine Konigin .....
Mr. de Bouzon
Am Seegestade ..... Smetana
Melodie, Op. 3, No. 3. ..... Rachmaninoff
Staccato Caprice ..... Friml
Miss MacDonald
Der Tambour ..... Hugo Wolf
Allerseelen ..... Richard Strauss
Romance ..... Claude Achille Debussy
Mandoline ..... Claude Achille Debussy
Mr. de Bouzon
Three original folksongs of Hungary—
Volt nekem szep Kedvesem
Szoke, kisslany, csitt, csitt, csitt
Zsidolanyak nem szabadmar magyar gavallerot cszerenti
Mr. de Bouzon

MATINS MUSICALES

Mu Phi Epsilon sorority held their second concert of the season Wednesday morning, October 29, in Recital Hall, 624 Michigan avenue. These musicales are a leading social event as well as very interesting musically. The singers heard were Ellen Raymer, Ruth Sharp and Harriett Smulski. Numbers for two pianos "Morning" and

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"Night," by Chaminade, were played by Daisy Jones and Susie Ford in a very artistic manner, and was one of the interesting parts of the program. Minnie Cedargreen, violinist, was heard in "Summer Morning Serenade" by Drdla, and "Evening Song" by Schumann. Her playing deserves special mention in that her numbers were beautifully and faultlessly rendered. H. M. B.

———♯♯♯———

AMATEUR MUSICAL CLUB

The patrons of the Amateur Musical Club enjoyed a well arranged and most interesting program last Monday afternoon in the assembly room of the Fine Arts Building. It is also well to say that the social hour following the program was in the form of a reception to the president, Mrs. Moore.

Miss Helen B. Lawrence opened the program with the piano numbers: "Poeme" (Scriabine), "Isolde's Liebestod" (Wagner-Liszt), and "Gnomenreigen" (Liszt). Miss Lawrence was most gracious to her audience by playing in a charming manner and with surety of technic her portion of the program.

Harrison M. Wild in his talk on "Affairs Choral" says the success of choral music in the future lies in co-operation, some offering their services, others their patronage.

Eric De Lamarter in his talk on "The Creative Listener" says what we need in our concert halls today is not so much the creator of music, but appreciative listeners.

Rossetter G. Cole told in a few words what the American Guild of Organists was accomplishing in the way of raising the standard of musicianship throughout the country and better music in the churches.

Edward C. Moore's talk on "The Composer in Modern Music" was most interesting at this time because of the recent playing of music by Schoenberg by the Chicago Symphony Orchestra.

Charles E. Nixon gave a prospectus of the Chicago grand opera season which led his hearers to expect and believe the coming season of opera will be the best and most interesting of any in the history of the organization.

Sibyl Sammis MacDermid, the charming soprano, with the sympathetic support of the piano by Edith Bowyer Whiffin, was chosen to close the afternoon's program. Mrs. MacDermid, with all the power of her personality and excellent voice, sang an arioso by Delibes, "Le Papillon et la Fleur" by Faure, "Traum durch die Dammerung" by Strauss, and "Cacilie" by Strauss.

H. M. B.

———♯♯♯———

SHERWOOD SCHOOL OF MUSIC

The Sherwood School of Music presented to a small but enthusiastic audience Mr. G. Magnus Schutz, baritone, and Mr. Herbert Kirchner, violinist, in an informal recital last Saturday afternoon at the school's home in the Fine Arts Building. Mr. Kirchner, a young violinist who is planning to go abroad soon for further study, gave a good account of himself and was well received. Mr. Schutz was in good voice and a jovial mood and his singing of numbers by Lully, Strauss, Schubert, Protheroe and MacDowell were especially well done and furnished a real treat to his hearers. H. M. B.

MUSIC TO COME

(Under this caption Music News will hereafter schedule all announcements received by Tuesday noon of each week.)

Friday, November 7

Orchestra Hall, 2:15. Chicago Symphony Orchestra.

Saturday, November 8

Kimball Hall, 3:30. Concert, Kurt Wanieck, Hans Hess, Ramon Girvin.

Orchestra Hall, 8:15. Chicago Symphony Orchestra.

Sunday, November 9

Studebaker Theater, 3:30. Song recital; Rosa Olitzka.

Fine Arts Theater, 3:30. Song recital; Alice Nielsen.

Auditorium, 3:00. "Creation;" Apollo Club.

North Side Turner Hall, 3:00. First concert; the Boeppler Symphony Orchestra, Mabel Sharp Herdien, soloist.

Howard Theater, 3:00. Dora Heyman, piano recital.

Lincoln Turner Hall, 3:00. Ballmann Orchestra.

Sinai Temple, 8:15. Dunham Orchestra concert; Alexander Krauss, soloist.

Sunday, November 16

Illinois Theater, 3:30. Song recital; Helene Koelling.

Monday, November 17

Auditorium, 8:15. "Elijah;" Apollo Club.

Wednesday, November 19

Association Auditorium, 8:15. Bach Choral Society; orchestra soloists, Herdien, Johnson, Kimbell.

Thursday, November 20

New First Congregational Church, 8:15. Choir festival; Harrison Wild, Mable Corlew-Smidt, Lucy J. Hartman, Treble Clef Chorus.

Friday, November 21

New First Congregational Church, 8:15. Gaul's "Holy City;" united choirs and soloists.

Wednesday, November 26

The Auditorium, 8:15. Opening of the Chicago Grand Opera season.

———♯♯♯———

Johnson—Raymond Johnson, stage manager of the Chicago Little Theater (a term which in that diminutive playhouse includes electrician, scene shifter, stage carpenter, scene painter, property man and universal utilitarian) has won considerable distinction as one of the most promising among the younger futurist painters of America. He is a pupil of Nordfeldt and the first three pictures he ever submitted to an exhibition were hung on the line last year at the Swedish Club of Chicago. The first of the American post-impressionists to bring his attention to stage decoration, he has proved at the Chicago Little Theater that given the right surroundings, a free hand and a theatrical manager who is not terrified at beauty, America is quite capable of producing stage decorators who can hold their own even with such men as Craig and Reinhardt.

———♯♯♯———

Wengerd.—Mr. Charles Wengerd, who has a good vocal class at the Drake School of Music in Chicago, also spends one day each week at the Branch School at Kankakee. Mr. Wengerd has accepted the position as director of the Chorus Choir at the First Methodist Church at Pontiac, Ill., a very important and pleasant post to fill.

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MISS NIELSEN'S PROGRAM

Miss Alice Nielsen, soprano of the Metropolitan Opera Company, New York, will present the following program at her recital to be given in the Fine Arts Theater next Sunday afternoon under the direction of Wessels & Voegeli:

"O cessate di piagarmi" ..... A. Scarlatti
"Care Selve" ..... Mandel
"Perles" ..... Sinding
"Dors chere Prunelle" ..... Bjorgren
"Ouvre tes yeux bleus" ..... Massenet
Chant Venitien ..... Bemberg
"Du bist die ruhe" ..... Schubert
"Loreley" ..... Liszt
"Wiegenlied" ..... Brahms
"Rotschaft" ..... Brahms
"L'invitation au voyage" ..... Duparc
Chanson triste ..... Duparc
Gavotte from "Manon" ..... Massenet
"The Lark Now Leaves Its Watery Nest" ..... Parker
"The Leaves and the Wind" ..... Leoni
"When Love Is Kind"—Old English
"Fairy Pipers" ..... Brewer
"Un bel di" from "Madame Butterfly" ..... Puccini

APOLLO CLUB

This Sunday afternoon at 3:30 the Apollo Musical Club of 300 singers gives a single performance of Haydn's "Creation" in the Auditorium Theater. It has been more than ten years since the "Creation" was last sung in its entirety in Chicago, and this revival is looked forward to with interest. The solo artists announced to sing are Florence Hinkle, soprano; William Wheeler, tenor, and Herbert Witherspoon, bass. There will be an orchestra of sixty musicians. Edgar Nelson will preside at the organ and Harrison M. Wild will be the conductor of all the forces.

One week from next Monday night, at 8:15, the Apollo Musical Club will give a single performance of Mendelssohn's wonderful choral work, "Elijah," in the Auditorium Theater. Aside from the four solo artists already announced, a professional choir of sixteen singers will assist, as well as a professional ladies' trio and the Chicago Symphony Orchestra.

EDWARD CLARKE MUSICALE

Edward Clarke gave a Halloween musicale at his home, 852 Windsor avenue, Saturday evening, November 1. As this was the first musicale the Clarkes have given in their new home, it was sort of a housewarming affair and the rooms were beautifully decorated with autumn leaves and ferns. Mrs. Clarke, the violinist, played several numbers in her charming manner, and the others taking part were Mr. John D. Barber, baritone soloist of the First Baptist Church and pupil of Mr. Clarke; Mr. Earl Victor Prahl, pianist, and Mr. Elias Day, the Chicago entertainer, head of the Lyceum Arts Conservatory.

Mr. and Mrs. Clarke gave a musical program at the home of Mrs. Morrill Townley, East Chestnut street, Sunday afternoon, November 2.

JAMES HAMILTON

The likeness presented is that of James Hamilton, a young Chicago tenor who is rapidly making a place for himself in musical circles. Possessed of an unusually beautiful and powerful tenor voice, he has by assiduous application been so successful in its cultivation that his services are being widely sought. The latest tribute to his vocal gifts is his engagement as solo tenor at the St. James Methodist Episcopal Church, where, under the direction of Tina Mae Haines, he completes a notable ensemble.

JAMES HAMILTON

During the past summer, as a member of the National Grand Opera Quartet under the direction of Bertha Smith-Titus, he appeared in 102 cities in the east and south, touring the Chautauquas of Pennsylvania, New York, New Jersey, Delaware, Maryland, Virginia and West Virginia. Over eighty-five appearances were made in "The Bohemian Girl."

During October he filled several important engagements, among others being those with the Birmingham (Ala.) High School Chorus, Ravenswood Women's Club, concert in Kenosha, Wis., where he was immediately re-engaged for a later appearance, and in concert at the Shriners' Temple in Chicago.

The month of November sees him booked for numerous appearances, among which are a concert before the Rogers Park Woman's Club, several engagements with the Smith-Titus Quartet, and at Lewis Institute about the middle of the month.

Mr. Hamilton's work, which has all been done under the direction of Walter Allen Stults, is only another tribute to the excellence of the work that is being done in his studio.

MACBURNEY STUDIOS

Grace Brune Marcusson, soprano, assisted by William Lester, accompanist, will be heard in a program of folksongs and songs by the old English writers, Monday evening, November 10, in the MacBurney Studios, Fine Arts Building. The program will be as follows:

Seperazione ..... Arranged by Sgambati
La Colomba ..... Arranged by Schindler
Menuet d'Exaudet
Bergere legere
Lisette
Aminte
Jeunes Fillettes ..... Arranged by Weckerlin
The Meeting of the Waters
The Banks of the Daisies
Would God I Were the Tender Apple Blossom
The Pretty Girl Milking Her Cow
The Little Red Lark ..... Traditional
Nymphs and Shepherds ..... Purcell
Come Unto These Yellow Sands ..... Purcell
Have You Seen But a White Lily Grow ..... Arranged by Dolmetsch
When Daisies Pied ..... Arne
It Was a Lover and His Lass ..... Morley
I've Been Roaming ..... Horn

Liebling.—Mr. Liebling plays this week at the College of Saint Teresa, Winona, Minn.

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Churches

TRINITY M. E. CHURCH

Mr. Carl E. Craven is the director of music at Trinity M. E. Church, and that he is ambitious to place his quartet in a favorable light, is very evident from the splendidly arranged program of last Sunday evening.

The singers are Mrs. Edna Nall, soprano, Miss Beatrice Tollafson, contralto, and Mr. C. E. Matteson, bass, Mr. Craven himself singing the tenor parts.

Mr Craven is the only professional singer of the four, and the soprano on Sunday night was not in good vocal condition, but there are evidences aplenty in the work of all of them that their instruction has been good, and that they will become thoroughly satisfactory quartet singers.

Mr. Craven has broadened very materially in his art since heard last season, and with the broadening there has come added artistry as well. His singing of the fine song "Bow Down Thine Ear, O Lord" (MacFadyen) was a very good piece of work and had points of excellence of so many and such marked kinds as to seem emphatically to place him in line for work of the highest order.

The anthem, "Seek Ye the Lord," by Roberts, also furnished Mr. Craven a fine solo opportunity of which he made the best possible use.

Other concerted numbers—well contrasted and with many points of interest—were "How Amiable Are Thy Dwellings" (West), "He Loveth Me" (West), " I Will Lay Me Down," trio (Brown), and "Angel Land" by Pinsuti.

Miss Beatrice Tollafson played a violin solo very acceptably, and Mr. Matteson sang "O Eyes That Are Weary" (Brackett), with much sincerity.

Mrs. Edythe Pruyne Hall is the organist in this church and had selected for this special musical service a very attractive list of pieces which she gave in excellent style. These were: "Introduction and Priere a Notre Dame" (Boellmann) and "Grand Chorus" by Theodore Salome.

C. E. W.

WOODLAWN PARK PRESBYTERIAN

Good singing is being enjoyed at the Woodland Park Presbyterian Church, Kimbark avenue and Sixty-fourth street. The quartet consists of Margaret S. Tarrant, soprano; Lyravine Votaw, contralto; J. J. Kendrick, tenor, and W. A. Framke, bass. Under the direction of Mr. Framke, special music for evening song service is being prepared, and will be heard in the near future. Mr. E. G. Ewart, the organist, who has been at this instrument for eleven years, is as ever doing faithful and efficient work.

H. M. B.

MEMORIAL CHURCH OF CHRIST

The choir of the Memorial Church of Christ, Oakwood boulevard, near Cottage Grove avenue, sang on last Sunday the anthems, "While the Earth Remaineth" (West), "Oh Praise the Lord" (West), "They That Trust in the Lord" (Frey), and "Hark, Hark, My Soul" (West). William Lester, organist and director, has brought together a quartet consisting of Anna Agnes Bailey, soprano; Mabel Daly, contralto; Walter Diederich, tenor, and Cardon V. Burnham, bass, that is giving this church splendid music. Each singer has fine equipment as a soloist and their ensemble is excellent. A cantata is in course of preparation, to be given by this choir on or about Thanksgiving.

H. M. B.

SAINT LOUIS

At the First Presbyterian Church in St. Louis, where H. M. Blossom is organist and director of music, and where the quartet personnel is a very good one, the following vocal numbers were given on last Sunday: "Jubilate" in C, Dudley Buck; "In Heavenly Love Abiding," Holton; "Deus Misereatur," Millard; "Give Me Peace," Philo Otis, and the responses, "Show Me Thy Ways, O Lord," Shelley, and "Gently As Cherubim Sing," by Hanscombe.

THE LITTLE THEATER

The University of Michigan has asked The Chicago Little Theater to give a special performance of Gilbert Murray's translation of "The Trojan Women" of Euripides at Ann Arbor on February 7. "The Trojan Women" will be revived at The Chicago Little Theater this season, and the "Medea" will also be produced.

♮ ♮ ♮

People are talking about the Faun who pipes in "An Evening with Columbine" at The Chicago Little Theater on the fourth floor of the Fine Arts Building. The idea for it came from Ellen Van Volkenburg, who was greatly interested by the sharp angles and sudden movements which are the characteristic feature of the modern Russian Ballet at its finest and most significant. She was led by these to make a careful study of Greek vase paintings, which in turn trace back to Egyptian sculpture, and the dance of the Faun is based on her researches. The scene is played in silhouette at The Chicago Little Theater and makes a striking and unusual stage picture.

Paulist Choristers—Father Finn, musical director of the Paulist Choristers, announces that the concert originally scheduled for November 2, will be given at The Studebaker, Sunday afternoon, November 30, under the management of F. Wight Neumann. This change of date was necessitated on account of the novelties introduced into the program which the Paulist Choristers will sing.

Arizona School of Music—The Arizona School of Music at Phoenix, presented Claude Gotthelf, pianist, and William Conrad Mills, tenor, in an excellent program last Tuesday evening.

Music in New York

By ABBIE STEPHENS FRIDENBERG, 110 Carnegie Hall

BACHAUS

"To know him is to love him; to name him is to praise." Poetry or prosody, the poet has celebrated in the quoted lines the desire of an honorable man's ambitions. The quest of the truly spiritual and wise. The wish of the sincere and upright. For to be loved is the summum bonum—the wholly-to-be-desired of the human heart in its core. To be named with praise is the crown of persistent and honest endeavor. The concealed yet eager and ardent aspiration of the lowly as well as the great. The distinguished attribute of the mens sana in corpore sano.

The pursuit of the artistic career is not supposed generally to stimulate those finer instincts making for patience in the line of promotion and recognition. The ego of the musician is generally conceded (metaphorically speaking) to be a plant requiring no special care in its efflorescence and growth to magnificent proportions. Needless to say that the versifier's job in such case is a waste of energy. The artist-musician has instinctive knowledge of the art of performing upon that popular instrument known as "blowing his own horn." An instinctive knowledge indeed; including those small tentative efforts acquired in early youth, which ultimately result in the habit—like every other habit—of becoming second nature. It's not a case of you blow my horn and I'll blow yours (a variant of that well known dictum, "Die eine Hand wascht die Andere," which really postulated a sort of loving one's neighbor, one's commercial neighbor, let us not forget), but it's "each one for himself, and the devil take the hindmost."

Now to deny that this is the attitude the artist assumes toward the public in general, and his circle of friends and acquaintances in particular, would be to put one's self at the mercy of the nearest alienist (from whose tender mercies—we call Harry Thaw to witness—Lord deliver us) and to prove ourselves, if not imbecile, at least dense and stupid.

Now and then there is an exception to this rule, proven anew by its exceptions, and the exception is almost invariably a personality and not a type—a personality in whose train walks modesty, sweet handmaiden of high endeavor and successful accomplishment. Forthwith the despondency of the pessimist over the decadence of manhood and the degeneracy of humankind, lifts itself and provides in its place an hour of perfect altruism, the temporary yet none the less triumphant miracle of the metamorphosed blue devil.

To have accomplished so much is a feat in itself. To add thereto a sort of wizardry in one's art is almost to achieve the impossible.

Well, there is such a man. Unconsciously, yet involuntarily leading a new crusade, silently making a propaganda for greatness, allied with amiability and discretion; a lover of perfection in his art whose life and the practice of his profession are free from the tricks and assumptions of the charlatan.

Such a one is Wilhelm Bachaus, whom we had with us in 1911; whom we have with us this memorable season of 1913-14—youngest of the pianists of the very first rank, to be counted with as one of the greatest since Bach and his well-tempered clavichord anticipated the aristocratic and well-bred piano of our own generation.

The modesty of Bachaus is conspicuous in his manner, his attire, his attitude toward his audiences and his colleagues.

Yea, verily, I believe that if the managers of all the ambitious pianists leaping joyously into the arena—a go-as-you-please game—from John Smith or Henry Jones to Ferrari-Ermanno Jasminsohn, were each to advertise his special pianistic protege as the only equal of the only Bachaus, that handsome young piano-poet of the inscrutable eyes, would enjoy the fun of it, and regard the joke as upon himself and a good one to boot. For the unrelenting gods relented at his birth, and bestowed upon him in heaping measure every good thing his heart might wish, including a sense of humor, without which the human's cake is dough and the instrumentalist and his fellow artists become so many strutting entities, alternating their everlasting promenade with self-inclined genuflections.

So we get back to the beginning and end as we began: "To know him is to love him, to name him is to praise." And when we have said that, we have, in a small sense at least, presented the case of Wilhelm Bachaus.

* * *

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RAMON B. GIRVIN
VIOLINIST
Just Returned from Europe American Conservatory

Orchestra, New York's very own, yet ranking with the nobles of the world's orchestras.

Carnegie Hall, touched up with a new coat of paint and dabs of bronze powders, the first in twenty-one years, the studios alone a gold mine in their financial returns, housed a goodly audience within its walls, covered up with furs and wraps from the frozen storage house atmosphere pervading the auditorium (economy is the watchword after all that outlay for gilt and paint) yet wildly enthusiastic when Josef Stransky took his place at the familiar desk.

Mr. Stransky is already a popular favorite, beloved by the men of his orchestra and admired by the subscribers of both sexes.

The program was somewhat more than unusual in that it was devoted to the works of two composers only. Berlioz monopolized the first half of the program, and Tschaikowsky, adored above all Russians who wrote, adorned the last.

If there ever was an opportunity of making comparisons, the auditors of the concert of the evening of October 30 enjoyed one.

Berlioz—about an hour of his less entertaining music—is calculated to make an audience fatigued with listening to his endless frustrated attempts to say something of value and rarely succeeding.

Orchestra and conductor worked manfully, but Berlioz is not the vehicle to make us feel kindly toward the French word in orchestral composition. Chauvinists that the French are, they have themselves to thank for the dryrot of their compositional output.

Mme. Teresa Carreno was the soloist, and her playing of the "B Flat Minor Concerto" of Tschaikowsky called forth something like an ovation for her. This opus was the one chosen by Tina Lerner last season when she appeared here with Mr. Oberhoffer and his orchestra and carried all before her by an astonishing exhibition of virtuosity.

In this number Mr. Stransky and his coworkers reached a high level of excellence, doing ample justice to the inspired work.

The "Marche Slave" was the final number and went with verve and will, getting the wildest applause of the evening; and apropos of the concerts of the Philharmonic, it may be stated that it will not be heard in Carnegie Hall this week, the time being taken up in touring. On Sunday afternoon, November 2, the orchestra will give its annual Boston performance at Symphony Hall, with Fritz Kreisler as soloist. The Boston interest in the New York Orchestra is very pronounced, as last season long before the hour of the opening of the Philharmonic concert, Symphony Hall was entirely sold out and, judging from reports received by the Philharmonic management, the success of last season, as far as attendance is concerned, is about to be repeated. From Boston the orchestra tours to Holyoke, Mass., where a concert is given under the auspices of the Holyoke Board of Trade.

The following week three New York appearances are scheduled, the regular Thursday evening and Friday afternoon pair, at which the society will have the assistance of Jacques Urlus, tenor of the Metropolitan Opera; and the first of its Sunday afternoon concerts, with Mme. Gerville-Reache, that charming contralto soloist.

♮ ♮ ♮

Violin Recital by Florence Austin

Miss Florence Austin, a well known, ambitious and conscientious young American violinist, was heard in a well selected and interested program in Aeolian Hall on October 28, with Miss Edna Rothwell at the piano.

Miss Austin exhibited an admirable and fluent technic and a full, round tone; moreover, she played with dignity and an intelligent assurance that makes one proud to feel that she is an American and that her success is well earned and deserved.

Of the numbers she executed, the most

FLORENCE AUSTIN

ambitious was the "Concerto" in D minor (Wieniawski), which she delivered with breadth and a distinguished utterance. Her round, warm tone had free play here, and in the second movement, the "Romance," she showed a poetic feeling most admirable.

The "Airs Hongrois" by Ernst, closing the program, again showed this artist's admirable schooling and artistry. The program follows:

Suite in G Minor ..... F. Ries
Allamanda
Intermezzo
Andante
Introduction and Gavotte
Concerto in D Minor ..... Wieniawski
Allegro Moderato
Romance
Allegro a la Zingara
Chaconne ..... Vitali
Prelude ..... Campagnoli
Through the Snow ..... Cecil Burleigh
Valse de Concert ..... Musin
Airs Hongrois ..... Ernst

♮ ♮ ♮

Miss Florence Hinkle in Recital

In Aeolian Hall on the evening of October 28, Miss Florence Hinkle, a favorite American soprano, sang before an audience fine in size and representation.

Miss Hinkle was in excellent voice and she gave a program of interest and variety, not omitting songs by Schubert and

Brahms. Her audience was appreciative and insisted upon encores.

Her program is appended below:

I.

Old Classical Airs

Piagero la sorte mia (My Lot Will I Bewail), from "Julius Caesar".....Handel
Heller Blick (Piercing Glance).....Haydn
Contentezza (Contentment).....Mozart
Come Unto These Yellow Sands.....Purcell

II.

Classical German Songs

Fruhlingsglaube (Faith in Spring).....Schubert
Lachen und Weinen (Laughter and Tears)....Schubert
Roselein, Roselein (Rosebud, Rosebud).....Schumann
O Komm im Traum (O Come in Dreams).....Liszt
Auf dem See (On the Sea)
Lerchengesang (Song of the Lark) } ....Brahms
Des Liebsten schwur (The Lover's Vow) }

III.

Modern French

Beau Soir (Beautiful Evening).....Debussy
Mireille .....Massenet
Lechemin de Lune (The Moonlit Road).....Paulin
Ariette (Were I Sunshine).....Vidal
Il neige des Fleurs (The Snow of Flowers)....Fourdrain

IV.

Songs in English

Old Irish arranged by C. Villiers Stanford—
The Falling Star
I Know My Love
Lullaby
Across the Hills.....Rummel
Ferry Me Across the Water.....Homer

Mr. Hans Morgenstern at the piano.

♮ ♮ ♮

Josef Hofmann in Recital

Josef Hofmann, the pianist, gave his first recital of the season, in Carnegie Hall, on the afternoon of October 27. There was a good sized audience. Mr. Hofmann was especially successful in the Liszt "Sonata." He was also heard in works by Mendelssohn, Rachmaninoff and Beehoven.

♮ ♮ ♮

Bachaus Program

The program for the Bachaus recital at Aeolian Hall on November 19 is as follows:

Overture from 29th Cantata.....Bach-Saint-Saens
Sonata Op. 111 in C minor.....Beethoven
Fantasie Op. 15 in C major.....Schubert
(Wanderer.)
Waltz Op. 34 in A flat
Three Studies Op. 25, in A flat, F minor, F major
Three Mazurkas Op. 59 in A minor, A flat, F sharp minor
Nocturne Op. 55 No. 2 in E flat
Polonaise in A major
Scherzo in C sharp minor } .....Chopin
Twelfth Hungarian Rhapsody.....Liszt

♮ ♮ ♮

Helene Koelling

The program for Helene Koelling's song recital at Aeolian Hall on Wednesday afternoon, November 12, reads as follows:

I.

Quel Ruscelletto.....Paradies
Deh vieni non tardar.....Mozart
Sortita D'Ofelia .....Faccio

II.

Variations .....Proch

III.

Auf die Nacht.....Hans Huber
Der Tag Wird Kalt.....Hans Huber
Das Mitleidige Madel.....Erich Wolff
Pan .....Richard Trunk

IV.

Mainacht .....Brahms
An die Nachtigall.....Schubert
Am Bache .....Dvorak
Heimkehr .....Strauss
Inmitten des Balles.....Tschaikowsky
Auftrage .....Schumann

V.

To a Hidden Violet.....Mary Helen Brown
Pierrot .....Dagmar Rubner
Come, Sweet Morning.....A. L.

Harry M. Gilbert, accompanist.

FRANCES PELTON-JONES

Harpsichordiste

Miss Frances Pelton-Jones of New York City certainly occupies the foremost place in America to-day as an exponent of the harpsichord. Her present concert tour has been a series of triumphs in each place she has appeared, adding new laurels in the West to those already gained in Eastern art centers. In New York, Miss Pelton-Jones has a following among the "400" as well as the rigidly musical circles, where her costumed concerts of classic music are counted among the most "recherche" affairs of the New York season. She is also very popular in Philadelphia, Washington, Boston, Montreal and other cities, while, last fall, San Francisco, Los Angeles, Portland and other Pacific Coast cities paid tribute to her wonderful skill on the harpsichord. She is fortunate in possessing a most beautiful and valuable replica of the eighteenth century, whose exquisite tones delight the musical ear.

FRANCES PELTON-JONES

Clubs and schools that were unable to secure dates at the present time will be glad to hear that Miss Pelton-Jones is contemplating another western tour late in the season, which will give opportunity for her valuable instrument to be heard in other places. At it is, she is hurrying East now to fill important dates, already scheduled on the Atlantic slope. The following from the Lincoln (Nebraska) Star will show her phenomenal success at this point, where she appeared as the second number in the annual artist course of the University School of Music on the evening of October 29:

"She is a thorough musician technically and temperamentally, and possesses a charming stage presence, all of which contributes toward making her recitals real artistic triumphs. The beautiful sunny music of the eighteenth century, given with the atmospheric effects of the renaissance, made a strong appeal to the audience, and the artist was repeatedly recalled. The program was prefaced with an explanatory talk on the history of the harpsichord, its delicate construction and educative value. There are few replicas in America and Miss Pelton-Jones is the only woman player of note in the concert world today. She received her training under the world's greatest musical antiquarian, Arnold Dolmetsch, of Paris. Last night the audience was taken back to that fascinating period of the renaissance and the messages of the masters given at that time were revealed in sympathetic tones of wondrous beauty.

"Perhaps Bach had never been heard with such entire satisfaction as on this occasion when his messages came over the golden tones of the harpsichord. The organistic qualities of the instrument were very pronounced in the 'Largo' from 'Xerxes' by Haendel, and in the Beethoven and Haendel marches. The recital will long be remembered as a notable event filled with an educational charm, the pleasure of which would be difficult to surpass.

"At the close of the concert the audience remained seated and gave the artiste a regular ovation, which brought another recall, 'Annie Laurie' being rendered. The program was arranged in a way that showed the possibilities of the instrument as well as the artistic work of the performer, which merits highest praise. The following highly interesting program was rendered:

Prelude in C major....Johann Sebastian Bach (1685)
Solfeggietto .....Ph. Emanuel Bach)1714)
Gavotte and Musette (from English Suite 3).....
.....J. S. Bach (1685)
Air with Variations (Harmonious Blacksmith).....
..... Haendel (1685)
Le Coucou (The Cuckoo).....Claude Daquin (1694)
Largo from "Xerxes".....Haendel (1685)
Gavotte in A major.....Gluck (1714)
Pastorale, Sonata in E minor.....Scarlatti (1683)
Capriccio, Sonata in E minor.....Scarlatti (1683)
Les Rappel des Oiseaux (Roll Call of the Birds)
.....Rameau (1683)
The King's Hunting Jigg.....Dr. John Bull (1563)
Celebrated March from "Saul".....Haendel (1685)
Gigue .....Jean Baptiste Loeilly (16—)
Adaptations from the Early Romantic to modern schools:
Marcia Funebre (from Sonata Op. 26) .....
..... Beethoven (1770)
Bridal Chorus (from "Lohengrin")....Wagner (1813)
Scherzo, Op. 70, No. 3.....Heinrich Hofman (1842)
(Arranged for harpsichord by Frances Pelton-Jones)

(Advertisement)

———♯♯♯———

Richardson—John Finnegan, Irish tenor, has a tremendously busy season before him. In addition to a tour that has been arranged for him later on in the season, G. Dexter Richardson, his manager, has booked him with a number of prominent clubs, societies, etc., which include appearances in the following cities:

In New York City on November 23; in Brooklyn on November 26; Patterson, N. J., on December 1; in Hoboken, N. J., on December 7, and a tour through Maine with Mme. Lillian Blauvelt, prima donna soprano, from December 9 to 21.

———♯♯♯———

American Conservatory—Kurt Wanieck, pianist; Ramon Girvin, violinist, and Hans Hess, 'cellist, will offer a program of chamber music next Saturday afternoon. The principal numbers will be a 'cello "Sonata" by Grieg, and the Godard Trio. Mr. Wanieck will contribute a group of piano numbers by Chopin and D'Albert.

Mr. Allen Spencer will give his annual piano recital Sunday afternoon, November 23, at the Fine Arts Theater.

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Baton Club—The next meeting of the Baton Club will be on Monday evening, November 10, at the Boston Oyster House, at 6 p. m. After dinner an address will be made by Dr. George L. Scherger.

Boston, Mass.

Editor
LESTER S. BUTLER

WOULD A CODE OF ETHICS APPLY?

"My price for vocal lessons is four dollars each, Miss G., and I expect at least a lesson a week. You say that you can't afford more than a lesson once in two weeks? Well, having heard you sing, I can't advise you to study anyway. You would hardly repay the effort of us both."

Mr. E. then excused himself, and the young woman, almost in tears, left his studio.

When she told her experience to friends they encouraged her. She sang in her home choir and the church-goers liked her singing. She was a self-supporting girl and, as she had told Mr. E., her income was too small for the expenditure of four dollars a week for music, and even two dollars would enforce much planning.

Now, Miss G. was the niece of a prominent and wealthy business man, and her friends went to him about the young woman's voice. He had her to dinner one Sunday afternoon and after hearing her sing asked her about studying. She told him her experience. He wanted to know whether she still wished to have Mr. E. as her teacher, and, being assured that she did, wrote a note to that instructor telling him to give her the number of lessons that he thought best, and send the bill to him.

The next day, with much diffidence, she called at Mr. E.'s studio; was met, rather coolly, by his assistant, who took the letter to him. As soon as this was read, the teacher's manner completely changed. He hurried to meet Miss G., and he bowed her ceremoniously into his singing room, where he heard her in several familiar hymns. Then he declared that her voice was remarkably sweet and promising, and assigned her three lesson periods a week.

The story is a true one, and the principals are residents of New England.

The question arises: What caused the voice to change so soon? Would the first treatment of the young woman square with a professional code of ethics? Have musicians such a code? If not, why?

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Boston Vocal Teachers' Association Meet

The second meeting of the Boston Vocal Teachers' Association, really a banquet, was held at the Boston Art Club recently. This club was organized last year and Stephen Townsend is president, Clarence Hay secretary and treasurer. The executive committee are Frank E. Morse, chairman (elected for three years); L. B. Merrill (for two years), Frederick Wodell (for one year).

The purpose for which the club is formed is, primarily, to become acquainted with the vocal teachers here. The members are men only.

Some twenty represented the club at the last meeting, and these were much interested in a stenographic report, taken by Mr. Wodell at the last meeting of the New York music teachers' convention, of Dr. Mukie's address about resonance and other vocal theories, and read by Mr. Wodell.

Ivan Marawski, a veteran of the profession, entertained the company with his stories of experiences and his reminiscences of earlier times, and he was asked to give a more formal address at the next meeting.

At present only three meetings a year are obligatory—one in October, the last in May, and another somewhere between these two.

Among those present at the meeting just held were Mr. Townsend, Mr. Hay, Arthur L. Hubbard, Mr. Marawski, Charles Stevens, Mr. Merrill, Louis Schalk, Willard Flint, Mr. Morse and Mr. Wodell.

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The Boston Singing Club Library

An important accession to the library facilities of the New England Conservatory of Music, Boston, appears in the gift announced last week of the entire music library of the Boston Singing Club. This organization, between 1900 and 1910, was very active, but since the election of its conductor, H. G. Tucker, to the professorship of music at Wheaton College, Norton, Mass., the concerts have been given up. For the purposes of the singers a considerable library of part songs and other musical literature had been amassed. It was decided that these works ought to be at the disposal of an institution where they would be in frequent use. Accordingly the entire collection was offered to the New England Conservatory.

The Boston Singing Club during its career gave concerts at which were heard opera choruses seldom or never heard on the operatic stage in this country—original works by American composers and other compositions not usually presented by a singing society. Two well remembered performances were of Chadwick's "Noel" and Horatio Parker's "Wanderer's Psalm." For some of the works presented, special translations were made by Nathan Haskell Dole. Included in the gift to the conservatory are several works from the private library of the late Carl Zerrahn. Programs in raised type are an interesting reminder of the Singing Club's custom of inviting to its concerts the students of the Perkins Institution for the Blind, for whom were provided special programs with the words of the piece of the evening in raised type.

The gift adds value to the New England Conservatory's system of three working libraries—the Conservatory Library proper, devoted to the standard literature of music; the Choral Library, the basis of which is the great choral library of the famous Boylston Club and its successors, the Boston Singers, given to the conservatory through the generosity of George L. Osgood; and the Orchestral Library, containing scores and complete orchestral parts for the use of the Conservatory Orchestra.

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Notes

Sunday afternoon, November 9, 300 musicians, under Emil Mollenhauer, will give a concert in Mechanics Building, under the auspices of the Boston Musicians' Mutual Relief Society. Earl Cartwright, baritone, will sing.

The fiftieth anniversary of the inauguration of the great organ in Boston Music Hall, now in Edward S. Searles' Music Hall, Methuen, Mass., and thoroughly renovated, was celebrated Sunday, November 2. The organ recital was given by Wallace Goodrich.

The usual series of three concerts by the Longy Club, an organization of wind instruments, will begin in Jordan Hall Thanksgiving night, November 27, with an American program—Mason, Oldberg, Archer-Gibson and Brockway being the composers. Later a quintet by Gustave Strube, a sixteenth century sonata for flute, oboe and piano by Leillety; a ballade for oboe and piano, and a novelette by Molherbes; two little pieces by Woollett, and a septet by Flamand. There may be choruses by Beethoven and Schumann with wind instument accompaniment. The dates for the second and third concerts are Thursday, January 22, and Wednesday night, March 4.

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Organ Recital at the New England Conservatory of Music

Jordan Hall, in the New England Conservatory of Music, is a theater-shaped auditorium, having a large stage, the rear of which is occupied by a Hutchins organ that, architecturally and acoustically, is superior to the average concert instrument. On Monday evening, October 27, a member of the faculty, Mr. Homer Humphrey, gave an organ recital demonstrating that he is conservative but nowise pedantic in his attainments. It was evident that modern works are more to his taste than the heavier classics which figured on the program; and these French compositions proved themselves also to be more pleasing to the audience. The music was played with a clean technic and in a creditable manner. The program is appended.

PROGRAM

Sonate Pastorale, Op. 88.....Josef Rheinberger
Pastorale
Intermezzo
Fugue
Fantasia and Fugue in G minor.....J. S. Bach
Prelude in E flat minor, Op. 66.....Vincent d'Indy
"Piece Heroique".....Cesar Franck
Cantilene .....G. Pierne
Scherzando .....G. Pierne
Moderato cantabile, from the Eighth Symphony.....
..... Widor
Finale in C major.....Homer Humphrey

S. H. L.

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Cowen—Gertrude F. Cowen announces that Helen Wetmore, a young Canadian soprano, will make her American debut at Aeolian Hall, New York, Monday evening, November, 10. The program rendered by Miss Wetmore will embrace several songs new to his country. Also, a group of old Italian airs, modern German and French selections, and a mixed group of English songs. Miss Wetmore will be accompanied by Mrs. Florence Wessel.

People & Events

A POEM BY MISS GALLOWAY

Music News is pleased to present more of the dainty verses by Flora M. Galloway, the poet-pianist of Lakemont, Pa.

A SUMMER EVENING

I wander through the deep and fragrant wood
With heart attuned to Nature's harmonies,
I list enraptured to the song of birds
And hear sweet music in the zephyr breeze.

The flush of sunset lingers in the west
The mists of evening slowly gather round,
All Nature breathes of peace and quiet rest
Within my heart fond memories resound.

From out dim shadows of the yester years
Bright visions of the loved and lost I see,
Dear friends, companions of past joys and tears
I hear their voices softly calling me.

Come home to rest, they sweetly seem to say
Thou pilgrim, exile from the eternal shore,
Lift up thy heart and hasten on the way
To find with God sweet peace for evermore.

♯♯♯

A SOCIAL EVENT

The California Avenue Congregational Church Choir was given a delightful entertainment at a reception given them by Dr. and Mrs. R. G. Knapp and their daughter, Helene, at their home, 2743 Jackson boulevard, Wednesday evening, October 29. After the program of music, in which their fine Victrola was an interesting feature, and solos by Miss Helene Knapp, the choir gave some glees and choruses and two anthems by request of the host and hostess. Mr. and Mrs. Milon R. Harris were then requested to lead the way to the dining room, where sixty people were most delightfully served with the good things abundantly set before them. Miss Helene Knapp and Mr. Charles Alden were the soloists at this reception and both are from the Harris studio.

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CONDERSPORT, PA.

Your Charleston correspondent spent the past week in conducting the music in the Teachers' Institute of Potter County, Pa., held in Condersport, and was, therefore, given opportunity to hear and meet some of the talent sent out by Lyceum Bureaus to such gatherings.

On Monday evening Benjamin Chapin gave one of his "drama-stories in monologue." His portrayal of the home life of Lincoln as president of the United States, in costume and make-up, was a masterpiece in the way of an entertainment, and ought not be passed by.

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The Gales in "Indian Life" were scheduled for Tuesday evening, but through sickness were unable to fulfill the engagement, and the Edwin R. Weeks Concert Company substituted. The company consists of Mr. Weeks, comedian and singer; Mrs. Weeks, soprano and pianist, and Miss Sinclair, violinist, and they furnish an evening of genuine enjoyment. Mr. Weeks is inimitable in his funmaking.

Thursday evening we had the International Operatic Company, an organization hailing from Pittsburgh. Five people comprise the party, Mrs. Tekla Farm McKinnie, soprano; Miss Rose Heidenrich, contralto; Mr. J. Allen Grubb, tenor; Mr. Burt P. McKinnie, baritone, and Miss Margaret Day, pianist. In a varied program of sterling worth they held the audience for a good two hours, after having kept them waiting some forty-five minutes through delayed train connections. One ought to mention individual numbers to do full justice to their work, but with a word of praise for Mr. McKinnie's rendering of Spence's song, "The Brigand," and his encore, "A Chip of the Old Block," we have to be satisfied.

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The Avon Sketch Club and Bert Wells held forth Friday evening, in an "evening of music and mirth." Four ladies (soprano and alto and two readers, banjo, piano, etc.) are the "club," who assist Mr. Wells in the musical part of the program, and also in the short comedy sketch with which they conclude the evening.

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Altogether, the teachers found their time, after the regular sessions, right well occupied, and pleasurably. J. HENRY FRANCIS

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THE NEWMAN LECTURES

Never before in the history of travel-lectures have the cities of Europe been presented as they will be in the new series of travel talks which E. M. Newman, the noted traveler and lecturer, will soon present in this city. Believing that there is an abundance of interesting material in all of these capitals, which heretofore has been overlooked, and knowing from past experience that his fellow-travelers prefer "to visit" the more familiar places, Mr. Newman spent six months last spring and summer rambling about London, Paris, Rome, Florence, Venice and Vienna, and was abundantly rewarded in the wealth of artistic pictures of new phases of life which he was able to procure. London attracted him because of the suffragette movement on which is centered the attention of the entire world, and the pictures of the activities of the militants will be a striking interlude in the portrayal of real life in the world's metropolis. Interest in Paris never wanes and no other city makes such a universal appeal. Here will be seen the art treasures, cafes and boulevards, and life among the artists and models in the Latin quarter. Mr. Newman will show why Paris dictates the world's fashions, the shops where the creations of the greatest designers originate, and the models on the streets and at the races. The next stage of the journey offers, within the radius of a few miles, a most remarkable contrast between the ancient and modern in architecture, art, and religion, and it will be easy to understand why "all roads lead to Rome." Then will come Florence, the paradise of the art student, and Venice, of the liquid streets and romantic gondolas. In contrasts to these ancient Italian cities Vienna, "The City Beautiful," will be found a striking example of the most modern developments in civic betterment. A model for the future, its splendid streets, public playgrounds, parks, promenades and open air cafes, are a relief after the congestion of the other European cities. A truthful and realistic portrayal of the most interest-

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Trio for Women's Voices

The Wood Pewee
Quartet for Women's Voices

Stanzas on Freedom
Quartet for Men's Voices

For Music
Quartet for Mixed Voices

Phillida and Coridon

Shall I Be Loved as I Grow Old

Lord, When the Sense of Thy Sweet Grace

Be True

Grace for a Child

Unto Us a Son Is Given

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ing phases of these wonderful municipalities will be made possible by the new color views and the novel motion pictures which the lecturer took in person.

The Newman travel talks will be presented at Orchestra Hall, on five successive Wednesday and Friday evenings and Saturday afternoons, beginning November 19. There will be three courses exactly alike.

FREDERICK PRESTON SEARCH IN NEVADA

The royal receptions attendant on Frederick Preston Search's recital tour through Nevada are most extraordinary when one considers the limited population of the state. University city, cultured club audiences and mining camps have been vying with each other in splendid tributes. Some very amusing experiences have been greeting the young 'cellist. In one mining camp a rival faction had gained possession of the concert hall and declined to vacate. The friends of the recital, however, started an alarm of fire close by; and as the insurgents rushed out, the music lovers moved in, and the concert began. One young lady rode fifty-five miles on horseback to attend the recital. After the concert the other faction began their dance, in the midst of which a girl ran across the hall and sprang from a window, fourteen feet from the ground, to separate two rival lovers engaged in a fight over their respective claims to her affections. This, the young soloist thought, was going it some. Elsewhere, however, the audience would have done honor to any eastern state. At Reno, where the university professors, leading musicians, literary clubs and the Y. M. C. A. all united in presentation, a splendid audience attended the recital in the Majestic Theater. Both soloist and accompanist were at their very best, and the great audience was more than enthusiastic and appreciative. On this occasion the program presented Grieg's beautiful "Sonata in A Minor," Bach's "Suite in C Major" for 'cello alone, and the Klengel "Concerto in D Minor," as principal numbers, besides several lesser numbers of great brilliancy. The audience was very demonstrative over a group of the 'cellist's own compositions, his "An Evening in Tangiers" in particular capturing the popular interest by its unique Moorish coloring and dervish dance movement. Harry A. James, musical critic at Reno, writes: "It must be remembered that this wonderful young player is only twenty-three years old and the enthusiastic audience of last evening can readily figure out what a brilliant future this young genius has before him. His own compositions, as played last evening, reveal a music soul that will place him at the head of the world's greatest 'cellists and composers in a short time." Another hearer reports that the Search recital "far surpassed all expectations."

WISCONSIN SCHOOL OF MUSIC

Mr. Frederik Frederiksen of Chicago has been engaged for two days' teaching each week at the Wisconsin School of Music in Madison, and has already made numerous friends in the Wisconsin city.

A faculty concert given in the Woman's Building on last Sunday had the following program:

Sonata for Pianofore and Violin A Major..... Cesar Franck
Allegretto ben moderato
Allegro
Recitativo—Fantasie
Allegretto poco mosso
Mr. and Mrs. Frederiksen

It Is Enough; aria from "Elijah".....Mendelssohn
Alexius Baas

Violin Concerto, Op. 31, D Minor, (No. 4)..... Vieuxtemps
Introduzione
Adagio Religioso
Allegro energico
Mr. Frederiksen

Traum durch die Daemmerung.....Strauss
Es hat die Rose.....Franz
A Fool's Soliloquy .....Campbell-Tipton
Alexius Baas

Violin Soli—
Andante and Allegro vivo.....Paganini-Sauret
Elfentanz .....Popper-Helir
Hungarian Dance No. 2.....Brahms-Joachim

Suite for Pianoforte and Violin, Op. 61 (2)..... Eduard-Schutt
Allegro moderato
Scherzo
Moto amoroso
Finale
Mr. and Mrs. Frederiksen

Clough.—Miss V. Clough, a very talented young pianist from Sioux City, Iowa, who is studying here with Mr. Liebling, played Grieg's "Erotik" and Raff's "Valse Caprice," Opus 129, at the Woman's Catholic League meeting last Saturday with brilliant success.

CHRISTINE MILLER RETURNS FROM EUROPE

The popular American contralto, Christine Miller, returned last week from Europe, where she has been traveling and resting

CHRISTINE MILLER

for about five months. Miss Miller's season is heavily booked by her managers, Messrs. Haensel and Jones, and she will appear with most of the leading orchestras and clubs of the country. Prominent among these are the Boston Symphony orchestra, under Dr. Muck, in the Ellis series of concerts at Worcester; the Boston Handel and Haydn Society; the New York Oratorio Society; the St. Louis Apollo Club; the Cincinnati Orpheus Club; the Pittsburgh Art Society; the Syracuse Arts Club, and the Chicago Apollo Club.

JOHN R. RANKL

Mr. John R. Rankl, formerly of Oshkosh, but well known in Chicago for several years, returned to his home town to give a song recital before the Twentieth Century Club and scored a complete success. The beauty of his voice and the charm of his readings were commented upon on every side and Mr. Rankl has been the recipient of several letters of special thanks for his work and the local press also printed many fine notices, one of which is appended here:

The program for the afternoon was entirely musical, consisting of a song recital by Mr. John Rankl, a former Oshkosh boy, who, like so many others who grew up in this city, has won remarkable distinction as a vocalist.

Miss Nina Wilson played the piano accompaniment for the singer, and her work was certainly an inspiration. Like the poet, a good accompanist is born, not made, and Miss Wilson's brilliant execution, coupled with her magnetic interpretation, was a strong factor in the musical perfection of the program.

Mr. Rankl left Oshkosh about nine years ago and the success achieved by him in his musical career is something of which this community should be proud. At present he is located in Chicago where he is assistant teacher in the MacBurney studio of music. He is also a member of the "American Art Company Quartet," which needs no introduction. Mr. Rankl uses the King-Clark method of which he is a master. The musical numbers rendered by him were of the highest class and he sang with excellent expression, and his voice was equally smooth, clear and charming on high and low tones.

At the close of the concert, music lovers crowded around him to express their appreciation and enjoyment of his splendid recital. (Advertisement.)

MINNEAPOLIS SYMPHONY ORCHESTRA

(Delayed Correspondence)

October 24 has come and gone—a time long and eagerly anticipated in Minneapolis, the evening of the first symphony concert of the eleventh season. All were in a happy mood, musicians and audience alike. An ovation was given Mr. Oberhoffer and his orchestra both at the beginning and the close of the program, a program, by the way, most interesting, including old time-tried favorites, together with the first performance (in America) of the new Strauss "Festival Prelude." The best word-picture of it was given by Victor Nilsson in the Journal when he said, in part: "The 'Prelude' is a ten-minute revel in tone-color of every hue of the rainbow, and a few besides, all lustrous and penetrating, even if each is not always discernible as a unit. Like the post-impressionist masters, Strauss paints entirely in gleaming, glistening lights without shades. But his drawing is as firm and minute as that of the skilful etcher, and this often apparently formless mass is a world of microcosmic detail."

Putnam Griswold, a former Minneapolitan, and now a member of the Metropolitan Opera Company, was soloist of the evening, singing four baritone solos—"Gruppe aus dem Tartarus" of Schubert; "Mit Maedeln sich Vertragen" of Beethoven; "Was duftet doch der Flieder" and "Wahn! Wahn!" from the "Mastersingers of Nuremburg." Mr. Griswold was in fine voice and sang with great vigor. In response to heavy applause he sang the serenade of Mephistopheles from the "Damnation of Faust" (Berlioz).

♮ ♮ ♮

First Popular Concert

Another full house attended the opening Popular Concert Sunday afternoon. The soloist, Lucille Stevenson, sang the "Ave Maria" from Bruch's "Cross of Fire," and "One Fine Day" from "Madame Butterfly." Miss Stevenson has a rich, appealing, soprano voice, and was indeed the attraction of the day. The program consisted, as usual, of the "lighter" works of the masters. Especially interesting was the transcription of the old Hebrew chant "Kol Nidrei" of Bruch.

M. J. W.

♯♯♯

HINSHAW CONSERVATORY DRAMATIC PUPIL WINS RECOGNITION IN NEW YORK

Miss Catherine Rhea has just been engaged to play the leading character part in the well-known play "The Thief." Miss Rhea graduated at the Hinshaw Conservatory in the department of acting two years ago, and has made a very rapid progress in the profession since that time. In fact, there are very few young actors or actresses who have risen more rapidly. Her entire dramatic education was taken at the Hinshaw Conservatory and her first position was secured by Mr. John Arno Hinshaw, the conservatory manager. Mr. Hinshaw has perhaps secured more positions for graduates than any other manager in Chicago and has given much time and effort toward affiliating with Lyceum bureaus, concert and theatrical managers, thereby creating an opening for talented pupils when they have completed their course of study.

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ARTHUR P. THOMAS

Mr. Arthur P. Thomas gave a very successful piano recital at Appleton, Wis., last week, the program being as follows:

Sonate Opus 27, No. 2 (Moonlight).....Beethoven
Adagio sostenuto
Allegretto
Presto agitato
Scherzo Opus 40, E flat major.....E. Liebling
Two Romances, Op. 28, No. 1 and 2
Arabeske, Opus 18
Novelette, Op. 99, No. 9, B minor } .....Schumann
Organ Prelude and Fugue in A minor.....Bach
(Arranged for piano by Franz Liszt)
Two Preludes, Op. 28, Nos. 15 and 17.....Chopin
Etude, Op. 28, No. 1, F minor.....Chopin
Rhapsodie, Op. 79, No. 2, G minor.....Brahms
Paraphrase on the Waltz from "Die Fledermaus," Op. 10 .....Strauss-Schuett

The local press commented as follows:

The piano recital given by Arthur P. Thomas, recently added to the faculty of Lawrence Conservatory, was largely attended and much appreciated by the enthusiastic audience. Mr. Thomas is a German, with the inborn love of music of that nation and thoroughly at home with his chosen instrument. In addition to a superb technic, comprehensive knowledge of the possibilities of his instrument, Mr. Thomas displayed an earnestness and enthusiasm for his art that is too often lacking. His personality indicates his sincerity of purpose. He has appeared before many audiences in Europe where his success, both as a performer and teacher, was very marked. Besides being extremely well equipped technically, Mr. Thomas showed himself capable of great finesse in detail work and exquisite coloring in the finer passages.

The recital of last evening was full of evidences of virtuosity and Mr. Thomas vindicated the high praise given when he first came to Appleton. His touch is bewildering in its fine gradations from the velvety pianissimo to the forte and the piano responded nobly to the powerful climaxes of the artist and never dwindled into sentimental effeminacy as a result of any lack of restrained control. His phrasing has a certain light, inspiring the feeling that the artist is on top of the work. (Advertisement.)

AN HISTORICAL PROGRAM

Ethel Leginska, English pianist, will give a somewhat unusual program at Aeolian Hall, New York, on Thursday afternoon, December 11, 1913.

Among the numbers on the program will be one from Bach who dates back to 1685, and she will play numbers from the different composers up to the time of Debussy, showing the progress in pianoforte compositions, and many music lovers who did not have the pleasure of hearing this very exceptional artist at her debut in January of this year, will be afforded the opportunity of hearing her now.

Some of the other dates that have been booked for Miss Leginska, are as follows: A concert for the Russian Jews on November 2; a recital at the Parish House in Glen Falls on November 11; with the German Club in Cleveland on November 23; a private recital in Toronto on November 26; at the Tuesday Salon in New York on December 2; with the Syracuse Arts Club on December 4; a recital at Aeolian Hall, New York, on December 11; a charity concert at the Plaza Hotel, New York, on December 15; a concert at Massey Hall in Toronto on January 6; a recital in Boston for the Harvard Musical Association on January 16; a recital at Abbott Academy, Andover, Mass., on January 17; a concert with the German Liederkranz of New York City on February 7, and an appearance with the Rubinstein Club of New York City.

Brahms Quartet—The Brahms Quartet sings on November 21 at Whitewater, Wis.; November 24, Ashland, Wis.; November 25, Plymouth, Wis.

NEWS OF THE N. A. O.

The Connecticut Council of the National Association of Organists held its first "get-together" banquet last night at the Hotel Winthrop, and was attended by about fifty of the leading organists of the state. At the National convention held at Ocean Grove in August it was decided that such gatherings as these should be held by cities and communities, in order to bring together in a fraternal way all the organists. Connecticut was the first to fall in line and the success of the affair was far beyond the expectation of its promoters.

There were present as representatives of the National Committee, Tali Esen Morgan, the National Superintendent, and Arthur Scott Brook, chairman of the Program Committee. The banquet hall was most beautifully decorated and the service was of the very best. After the banquet the toastmaster, Mr. Julius E. Neuman, made the opening speech, telling what had been done during the past year for the N. A. O., and what is going to be done in the future. He predicted that every organist in the state would become members of the organization within the next year. Tali Esen Morgan, the next speaker, gave a brief history of the formation of the National Association of Organists, and its work every year since that time. Mr. Morgan stated that the organists represented the best class of musicians in this country, but that they had lived a narrow life within their own churches or communities. He urged them to advertise their names and profession in the musical papers so that people would come to know who they were. To stop giving "free" organ recitals and put a value on their musical services. Mr. Morgan was followed by Arthur Scott Brook, who stated that he was there as the personal representative of the National President, Dr. J. Christopher Marks, who on acount of a sudden engagement, found he could not keep his appointment to be at the banquet. Mr. Brook spoke on the fraternal purposes and value of the Association and predicted a very rapid growth in the membership during this year.

Rev. Scott Kidder, D. D., of Greenwich, one of the founders of the N. A. O., made a brilliant and a witty speech, urging the organists to come to the front and do something to unite all of the profession. He paid a tribute to Mr. Morgan, stating that the entire success of the movement was due to his untiring work. Arthur H. Turner of Springfield, Mass., gave a review of the last convention, stating that Ocean Grove was the "Musical Mecca" of America. The last speaker was Dr. Karl P. Harrington, professor of music at the Wesleyan University, at Middletown, who gave a brief account of his visit to Berlin and other European cities.

It was decided to hold the next state banquet at Hartford on Monday evening, November, when it is expected that quite a large delegation from New York will attend.

Grant-Schaefer. — Charles E. Lutton, Claire Livingston and David Jacobs, pupils of G. A. Grant-Schafer, sang at the Normal Park Methodist Episcopal Church on October 28, Mr. Grant-Schaefer being at the piano.

ALBION, MICH.

Mrs. Longman, who appeared here in recital, is a soloist of national reputation, with a studio in Chicago, and she delighted her audience. She gave her recital in an informal way, interpreting many of the songs and giving sketchy translations of the group of German legends, which added greatly to the pleasure of the guests. "The Cautionary Tales," a group of five songs by Liza Lehmann, furnished an excellent vehicle for her splendid dramatic ability, and gave her hearers an insight as to how really great an artist Mrs. Longman is.

The following program was sung by Mrs. Longman, accompanied by Mrs. Charles Orchard, of Chicago:

Old Songs—
My Faithful Johnnie.....Beethoven
The Love of Jane.....Old French
Last Night .....Kjerulf
Hans and Liesel.....Old German
Songs based on German Legends—
Waldesgespraech .....Schumann
Erlkoenig .....Loewe
Die Lorelei .....Liszt
Cry of Rachel .....Salter
Five Cautionary Tales.....Liza Lehmann
Jim
Matilda
Charles Augustus Fortescue
Rebecca Offendort
Henry King
Brindisi (Lucrece Borgia).....Donizetti
If I Could Call the Years Back.....North
It Isn't Raining Rain to Me.....Carey
The Camel's Hump.....German
Hame .....Davies

BOSTON OPERA COMPANY

An exceedingly handsome prospectus of the Boston opera season is at hand and its contents throughout are interesting.

The repertory is especially fine and includes the following works:

IN ITALIAN

Aida .....Verdi
Il Barbiere di Siviglia.....Rossini
La Boheme .....Puccini
La Gioconda (revival).....Ponchielli
Cavalleria Rusticana .....Mascagni
Don Giovanni .....Mozart
Francesca Da Rimini.....Zandonai
The Girl of the Golden West.....Puccini
The Jewels of the Madonna.....Wolf-Ferrari
Lucia di Lammermoor.....Donizetti
Madame Butterfly .....Puccini
Manon Lescaut .....Puccini
Otello .....Verdi
I Pagliacci .....Leoncavallo
Rigoletto .....Verdi
The Secret of Suzanne.....Wolf-Ferrari
Tosca .....Puccini
La Traviata .....Verdi
Il Trovatore .....Verdi

IN FRENCH

Carmen .....Bizet
Tales of Hofmann .....Offenbach
Faust .....Gounod
Louise .....Charpentier
Manon (revival) .....Massenet
Monna Vanna .....Fevrier
Samson et Dalila .....Saint-Saens
Thais .....Massenet

IN GERMAN

Haensel und Gretel .....Humperdinck
Die Meistersinger .....Wagner
Tristan und Isolde.....Wagner

Anthony—A feature of the Swedish Club Club Concert on last Sunday afternoon was the duet singing of Miss Margaret Slattery and Mr. N. W. Anthony, whose voices blended admirably and whose selections were very pleasing. Mr. Anthony also sang a number of solos very acceptably, being particularly pleasing in his Swedish songs.

JOHN DOANE, JR.

Mr. John Doane, Jr., head of the organ department at the Northwestern University School of Music, and organist and director at the First Congregational Church of Evanston spent the summer in San Diego, Cal.

While in California Mr. Doane was offered a most attractive position at Pomona College, in Claremont, a suburb of Los Angeles. He was kept busy in San Diego, some of the leading organists of the city studying with him, and he gave several recitals, one of which in the new White Temple Baptist Church attracted an audience of fifteen hundred people. Immediately after this recital Mr. Doane was offered an engagement this winter by the Amphion Club on an artists' course, which includes such artists as Bauer, Gogorza, Alda, etc.

MME. HELENE KOELLING

Helene Koelling, late prima donna soprano of the Manhattan Opera Company of New York and of the Montreal Opera Company, has been pronounced one of the most gifted of American coloratura sopranos, combining therewith the more difficult art of a concert singer.

Mme. Koelling through her education and early training in Chicago may be considered a Chicago product and her first appearance in recital here ought to be of interest not only to her large circle of friends, but to all admirers of "Bel Canto."

Evanston.—The first special musical service for the year at the First Congregational Church, under direction of John Doane, Jr., will be given on Sunday afternoon, November 9, at 4:30. The quartet is composed of Mrs. Sanger Steele, Miss Hazel Huntley, Mr. John B. Miller and Mr. Gustaf Holmquist.

The Eddy Hymns—A very readable article on "The Hymns of Mary Baker Eddy" was published in the Christian Science Monitor of Wednesday, October 15, the subject being treated with much skill and very evident appreciation.

Ehrhardt.—Mr. Edward Ehrhardt played at Temple Sholom Alliance on October 26, Leonora Club October 27, musicale October 31 and at the Baron Hirsh Club on November 11. He will present his north side pupils in recital in January.

Devries—Mrs. Hazel Eden Mudge, a pupil of Mr. Herman Devries of Chicago, has been engaged as soloist with the St. Louis Symphony Orchestra, the numbers she will sing being "Vissi d'Arte (Tosca), and "Ritorna Vincitor" (Aida).

Johnson.—Miss Jennie F. W. Johnson was soloist at the third of the Epiphany organ recitals, given on Monday evening of this week by Dr. Francis Hemington.

Huntley.—Miss Hazel Huntley will appear in recital at Harrisburg, Ill., on November 12, and on November 15 and 16 at Hoopeston, Ill.

DR. W. RHYS-HERBERT'S "BETHLEHEM" PERFORMED SPLENDIDLY AT ST. PAUL, MINN.

(Special Correspondence)

St. Paul, Minn., October 29, 1913.

It is the city of St. Paul that claims the honor of giving Dr. Rhys-Herbert's "Bethlehem" its initial performance last evening, at the Dayton Avenue Presbyterian Church. It was sung as a part of the celebration of the fortieth anniversary of the founding of the church and the pastorate of Dr. Maurice D. Edwards.

Many of the salaried soloists of the city gave their services in the chorus in a friendly effort to give Dr. Rhys-Herbert's latest work a good send-off, and as a matter of fact, it proved to be one of the most inspiring evenings of sacred music in the history of the city. The director of the chorus was Mr. Rollin M. Pease; the soloists, Mrs. Etta Waits Houstin, Mrs. George E. Gere, Mr. Owen T. Morris and Mr. Francis Rosenthal. Dr. Rhys-Herbert, the composer, presided at the organ in his usual masterly way.

THE ZANESVILLE, OHIO, SCHOOL OF MUSIC

A teachers' recital was given on Friday, October 10, by Charles Thatcher Whitcomb, tenor; Delia Porter, pianiste; Mary Patterson, pianiste; E. Francis Buckmeyer, violinist; Martha Spence and Joseph Spencer, accompanists.

The program was:

Selection by Students' Orchestra

Waldesrauschen ..... Liszt

Miss Porter

Witches Dance

Romance ..... Severn

Mr. Buckmeyer

Humoreske ..... Dvorak-Saenger

Selection by Orchestra

Kamennoi Ostrow ..... Rubinstein

Mary Patterson

Stillen wei di Nacht ..... Bohm

Mr. Whitcomb

Good Bye Rose ..... Burkhart

Selection by orchestra.

VON ENDE SCHOOL

At the Von Ende School of Music in New York, Mr. Lawrence Goodman played this program on Saturday afternoon:

Rhapsodie ..... Brahms

Hungarian Dance ..... Brahms

On Wings of Song (Transcribed for piano by Liszt) ..... Mendelssohn

Contrabandiste ..... Schumann

Carneval ..... Schumann

Impromtu, Nocturne, Scherzo ..... Chopin

Etude De Concert ..... DeSchloezer

Serenade ..... Brockway

Rhapsodie ..... Dohnanyi

Danse Negre ..... Scott

DEATH OF DUBOIS

Theodore Dubois, the famous organist and composer of France, died this week in Paris. M. Dubois was very well known to many Chicagoans as their pedagog, and he also was the composer of the "Fantasie Triumphale," which was written especially for the dedication of the Chicago Auditorium, and which was played at that time by Clarence Eddy.

PERMELIA GALE

Mrs. Permelia Gale, who is under the management of Alma Voedisch and whose residence is at 318 North Kenilworth avenue in Oak Park, is contralto soloist at the First Congregational Church of Oak Park and has made an excellent impression in that suburb.

Mrs. Gale has been engaged recently to sing the contralto parts in "The Messiah" when that work is given by the Evanston Choral Society, under the baton of Dean Peter C. Lutkin in December, and she has many other fine engagements for the succeeding months of the season which will be detailed later.

MR. HYDE'S PROGRAM

Following are the numbers which will be played by Herbert Hyde in his recital at Emmanuel Church in La Grange on next Monday evening:

Sonata No. 14 ..... Rheinberger
Praludium
Idylle
Toccata

Twilight ..... Stebbins

Melody ..... Massenet

Intermezzo (Fantasia Sonata) ..... Hyde

Lied, Le Soir, Andantino ..... Chauvet

Rhapsodie Catalane, Reverie, Elfs, Caprice Heroique ..... Bonnet

JEWELS OF THE MADONNA

The premiere of "The Jewels of the Madonna" that was expected to create a tremendous sensation in Paris, apparently failed of that point by a considerably majority. The appearance of the tenor failed to impress mightily, in the impassioned role of Gennaro; but the most disappointing part of the performance was Andree Vally, who essayed the role of Maliella. The Parisian cantatrice had a pleasing little voice, but from the very start, her audience seemed to lose interest and had no sensation beyond surprise that such an unconvincing singer was featured in such a dramatic role. One may readily imagine that this story would have been vastly different, had Mary Garden carried out her original intention to appear in this part.

JOHN DOANE'S CALIFORNIA RECITAL

Press comments on Mr. Doane's recital:

San Diego Union.—Armed with a mastery of technic, and an absolute knowledge of the capabilities of his instrument, Mr. Doane also possesses the requisite musicianship for an organist whose specialty is recital playing.

San Diego Sun.—Mr. Doane's recital was nothing short of superb.

Baptist News.—The technic Mr. Doane has developed is little less than amazing, altho Mr. Doane is too musicianly to allow technical brilliancy to obtrude itself upon the attention of the listener. A strongly poetical temperament rules all his interpretations, and this in turn is controlled by a musical intelligence and good taste which avoids the pitfalls of sentimentality that yawns so widely in the path of the temperamentally gifted. In a word, Mr. Doane is an artist, and at that, one of exceptional ability. (Advertisement)

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The Elderly Person

THE ELDERLY PERSON

The year's necrology among musicians will include the names of two men who will be best, and perhaps longest remembered by compositions bearing the same title. Stephen Adams wrote the song "The Holy City," and Alfred R. Gaul called the cantata which he wrote for the Birmingham Festival "The Holy City." Each man voiced the age-enduring longing in a different manner, but each endeared himself to his time for revealing so much of the vision which came to him. In the background of every soul's consciousness is the hunger for some knowledge of what is to follow the present existence. Sooner or later that blank stone wall of the hereafter with the door shut tight faces every human being, and he realizes that he has no absolute knowledge of what it is to be. His faith is not destroyed, because his reason tells him that Infinity would not be Infinite if its ways were easily or readily understood. The very mystery and the inscrutable secrecy are revealing in themselves of the certainty of continuity. Otherwise the source would not be impregnable. But just because of the soul's longing for some accurate knowledge, it builds with religious fervor on the scriptural promises, and finds a reliable, a restoring comfort and confidence in those assurances of what shall be. And any vision from a far-seeing spirit is gratefully accepted as cementing the foundations already built. For that reason the Adams "Holy City" found eager multitudes waiting for its message of future happiness and its radiant pictures. And the composer put the text into easily flowing melodies that were as soothing in their way as were the restful words. It has been sung and played to the conventional "frazzle," but it is a long way from being worn out. It is not unwise to predict that it will live for a long, long time and fill a well-defined and useful purpose in the world of music.

There are any number of people who hate the sound of it, but there are more to whom it is real solace and refreshment, and because it ministers thus it has the essence of endurance, which after all is time's way of testing values. Adams did not write it until he had lived a long time, and it has the undercurrent of maturity. Its popularity induced a perfect flood of imitative literature of the same tendency. But the copies lived only a brief butterfly day. Much like the old Coenen setting of "I Heard the Voice of Jesus Say." Others come and go, but this has continued to be the accepted one and holds its place undisturbed in the average choir loft.

Incidentally it may be remarked that the composer's name was really Maybrick, but for his own reasons he assumed the name of Adams for his writings. His brother was the unfortunate man whose death was so unusual and so shrouded with untoward conditions that for years his unhappy wife was under suspicion and imprisonment

The Elderly Person finds himself wandering how many persons feel now the little thrill of pleasure that came over any well-balanced soul when the jolly swinging rhythm of Adams' "Nancy Lee" was heard for the first time. He can't make much comment about the song, for it is written in the books that treasure occassional memories that he used to sing it himself. And that, as the gipseying song says, was "a long time ago," and would hardly be believed possible. It was first heard, however, by the Elderly Person, when sung by a young woman, May Phoenix, by name. Rather an unusual song for a woman to sing, but it redeemed from oblivion a concert that otherwise would have been consigned to dark places, because of its general inferiority. The concert giver was one of these "all round nuisances" who can "play" as he called it, several instruments, whistle some, fiddle a little, and sing too, on a pinch. This faker was blind in addition to his other misfortunes. The young woman was so gracious and sincere, and seemed to feel the humor of her situation so well, that the small audience fairly rose to all her offerings. And she did things so deftly that there was no patronage in the enjoyment. So after presenting Tours' "Three Singers" she fairly bubbled through "Nancy Lee" for encore, and introduced us to the damsel who would keep company with us for many years to come. In those days we were in the thick of covey of English songs which began flying across the ocean soon after the civil war and its effects were well past. Prior to their arrival Harrison Millard and Will S. Hays and Gumbert and Kucken had the monopoly of ballads. But every one who sang at all affected the operatic arias as their chief stock in trade. Contemporary or perhaps a little before Adams came the lovely Cowen songs, and Sullivan and Blumenthal. And Pinsuti too, we can't leave him out, for every soprano sang "Eyes So Blue" and every baritone reveled in the impetuous "Bedouin Love Song." It sounded more than good, not long ago, to hear a fresh voiced young fellow dashing his way through the royal measures of the fine old song. When The Elderly Person gets tired of seeing programs made up of Schubert and Schumann and Brahms he wants to get off into a corner and shake his aged head a little, and stamp his feeble foot and in quavering tones to protest that there were good songs sung in his heyday that have certain living rights yet, and should be given occasional hearing. Perhaps if he heard them again he might say that they really were not stalwart enough to stand comparison with the time-tried. But until it has been shown to his Missouri doubting spirit he is going to believe that "The Warrior Bold" and "Blue Alsatian Mountains" have poetry and melody and imagination in their makeup, and that Blumenthal's "Message" was well worth while.

Alfred R. Gaul's "Holy City" as a cantata bears somewhat the same relation to the larger or more erudite forms of composition that Adams' "Holy City" as a

song bears to other church music. It is so popular, so well liked and so much used that by the elect it is to be looked at askance. Mr. Gaul was one of those musicians who began as boys in an English choir stall and became so saturated with the beauty and richness of the liturgy of the church, of its endless mystery and uplift, that they developed unconsciously into exponents of the many phases of that service. They have absorbed so much of history, of heroism, of lofty faith, of devotion, of reverence, of inspiration that they simply have to pour it out in new and glowing forms. In the finest sense of the word, the best of this sort of musical literature is inspired. It cannot well be less. Neither can it be without a certain authority and directness. Mr. Gaul began playing at 17 and was still playing when he passed away in September, at the age of seventy-six. He lived near Birmingham, England, and conducted and taught and played and composed all those busy years between seventeen and seventy-six. And out of it all, doubtless, his real heritage to his day and ours, will be the work which by its melodiousness, variety, majesty, tenderness and more than all, its sublime enunciation of unhesitating belief in immortality, has received an approval that cannot be gainsaid. It first came into the ken of the Elderly Person in that trying period of our history when President Garfield was assassinated. The lofty courage of the soprano aria: "These are they which came out of great tribulation," lent itself notably to the occasion when memorial services were held. The cantata was written earlier, but "Novelties" did not go out west so rapidly then as they do now. Birmingham has been rather fortunate in some of its commissions to composers. For Mendelssohn wrote his "Elijah" for one of its famous festivals, and if memory serves correctly, the "Gerontius" of Elgar was first heard there. The city for once honored its own, and in doing so honored itself, when Mr. Gaul was commissioned to write a work for one festival. It was not his first work, however. His beautiful pastoral, "Ruth," had already been welcomed. But the newer work has rather eclipsed the older one, and the ones following "The Holy City" have never quite equaled it in popularity. This is somewhat strange too. Perhaps time will reverse, in a measure, today's decision. The "Passion Music" more and more finds its way into the libraries of Lenten cantatas, along with "Crucifixion" and "Seven Last Words." This music is of most lovely quality, imbued with the greatest emotional tendencies and accenting in renewed intensity the great sacrifice and its obligatory renunciation, and the need for imitation and acceptance from all who would be worthy followers. Mr. Gaul's other works are but little known, his occasional anthems infrequently used, and his songs and part-songs unfamiliar this side of the water.

The Elderly Person finds himself wondering at the end, as at the beginning of his pages. These men, like all who went before, had visions and hungers, and aspirations and perhaps frets and carpings about that holy city which lay beyond their sight, and of which they sought to know, as they grew older they could not help but sense

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by their own attitude toward it, that it existed. But they could not know by actual contact until they too were behind the door closed so sternly to all who remain behind. What did they find? And was there a special beauty because of the pictures they had drawn? And possibly a special benediction for them because of their use of their imagination to succor other pilgrims? There isn't any answer to these wanderings. But of one thing there is now no question. They know.

THE ELDERLY PERSON.

———♯♯♯———

Owens.—Mr. H. W. Owens of Chicago, who has had great experience in choral conducting throughout the country, is spending almost all his time in Chicago this season and has an extremely large vocal class, many from out of the city, among whom may be named Miss Alys Randabaugh, Celina, Ohio; Marian Mentzer, Conroy, O.; Mayme Jenkins and Lillian Jones of Jackson, Ohio; Helen Glockle of Ft. Wayne, Ind.; Stella Brown and Ralph Hurst of Omaha, Neb.; Robert Jones of Venedocia, Ohio; Malcolm Wyckoff of Morrisonville, Ill., and Pearl Mayme of Tipton, Ind. He also expects a few more from Ohio by the winter term.

———♯♯♯———

Evanston—Frau Wilhelmina Christiana Pfirshing, a valued member of the University School of Music, whose specialty is languages, gave a very interesting lecture at the Music Hall of the Northwestern University, on Tuesday, on "Evolution of the Book." She was assisted by Mr. Lemuel W. Kilby and Miss Josephine Jones, artist pupils of G. A. Grant-Schaefer, who were accompanied by their teacher, in an excellent program of songs.

———♯♯♯———

Chicago Normal.—A musicale will be given at the Chicago Normal College in Englewood at 12:15 p. m., November 10. Among the music numbers will be the cantata, "The Sea and the Moon," John Hyatt Brewer, given by the Senior Glee Club under the direction of H. W. Fairbank, and "The Fisher Maiden (Smart), by the Junior Glee Club, under direction of Miss Garthe. The soloists will be Mabel Sharp Herdien, Waldemar Zutz, Rose Wood, Valerie Walker and Marian Chase Schaeffer.

———♯♯♯———

International.—The new International College of Music, under the direction of Emma Clark-Mottl, has added a number of new teachers to the faculty, among them Mr. Herbert M. Bailey, baritone, who will have charge of the public school music department. The college has organized a chorus and orchestra and will soon give a large faculty concert.

———♯♯♯———

Lund—Mme. Edla Lund, the newly elected head of the vocal department at the Musical Art Institute in Oklahoma City, Okla., gave a song recital on last Thursday evening in that city, which was an unusual success, the local press being particularly enthusiastic in its praise.

———♯♯♯———

Williams.—Mrs. Stacy Wiliams gave a musicale at her residence, 4745 Sheridan road on last Wednesday evening, when several prominent young singers, pupils at her studio, appeared in a well selected program with great success.

IN BRIEFER FORM

Paulist Choristers.—The concert announced for last Sunday afternoon was postponed at the last minute to November 30.

♮ ♮ ♮

Beard.—William Beard, baritone, was soloist for the opera evening at Fullerton Hall last Sunday. The work given was "Faust."

♮ ♮ ♮

Zukowsky.—Alexander Zukowsky presented the usual program last Sunday afternoon with his orchestra, at the Hebrew Institute.

♮ ♮ ♮

Thompson.—Mr. Cave Thompson, blind pianist of Chicago, will give a recital at the Milton School of Music, at Milton, Wis. on November 13.

♮ ♮ ♮

MacLeish.—Miss Lillian MacLeish, soprano, gave a Scotch program, in costume, at the residence of Mrs. M. Haddon MacLean on November 6.

♮ ♮ ♮

Heyman.—Miss Dora Heyman, a pupil of Della Thal, will appear in a very interesting piano recital at the Howard Theater on Sunday afternoon at 3.

♮ ♮ ♮

Itte.—Mr. Fritz Itte, violinist, and Mr. Carl Klammsteiner, 'cellist, assisted Miss Henriette Weber in the "Opera Evening" at Fullerton Hall on Sunday.

♮ ♮ ♮

Ward.—Mrs. Katherine Howard Ward played a program of organ numbers preliminary to the services of the Sunday Evening Club at Orchestra Hall last Sunday.

♮ ♮ ♮

Fanning.—Mr. Cecil Fanning's recital at the Masonic Temple in St. Paul on Monday was a splendid success—a capacity house and great enthusiasm greeting the young singer.

♮ ♮ ♮

Cookingham.—Miss Edna Cookingham played piano numbers at a reception given by the Playgoers Club to the "Yellow Jacket" Company at the Congress Hotel last Sunday.

♮ ♮ ♮

Langer.—Mrs. Ora Padget Langer, contralto, sang at the Arche Club on last Monday and will appear at the Illinois Club, in connection with Charles Lindquest on next Sunday afternoon.

♮ ♮ ♮

Woodstock.—Mrs. Fidelia B. Hamilton will present at the Presbyterian Church on the 17th the Alexander Matthews cantata "Life Everlasting." Mrs. L. A. Torrens of Chicago will be the soloist.

♮ ♮ ♮

Turner Hall.—The first of the Turner Hall concerts on North Clark street, under the direction of William Boeppler, will take place on Sunday afternoon at 3, the soloist being Mabel Sharp Herdien.

♮ ♮ ♮

North.—Dorothea North sang October 18 in recital at Quincy, Ill., and this will be followed in close succession by recitals at Des Moines, Iowa; St. Clara's College, Sinsinawa, Wis.; Springfield, Ill.; Red Wing, Minn.; Albert Lea, Minn., and in a private musicale at Lake Forest, Ill.

Music in America

SYRACUSE, N. Y.

Syracuse is once more wide awake musically, and promises much that is good and will be appreciated by concert-goers.

The opening month of the season, October, was so unusually full that we shall be able to make brief notice of only the most important concerts and recitals.

The Melba-Kubelik-Burke appearance at the Arena drew an audience which almost filled that large auditorium. The audience was at first cold, probably due to the size of the hall, which made the volume of tone which these artists brought to their hearers seem small in comparison to what it would be in some of the smaller auditoriums where we have been accustomed to hear such artists; when this feeling had worn off there was no lack of warmth and enthusiasm.

The U. S. Marine Band attracted large audiences both afternoon and evening of October 20. The afternoon program was largely made up of light numbers. The performance on the xylophone by Mr. Lewin was marvelous in its line. The best number was the "Lohengrin" Fantasie, but it was a rather sudden shaking up we received when this was followed by a two-step as encore.

The evening program included numbers by Wagner, Liszt, Mascagni and others—an excellent program in its entirety.

Two organ recitals were given at the First M. E. Church, by the organist, Mr. Harry Vibbard, assisted by his choir and a violinist. Mr. Vibbard's programs are always interesting and given with that consummate skill which puts the sympathetic hearer at once at ease so he can lean back and thoroughly enjoy the program from beginning to finish. We feel that these recitals given by Mr. Vibbard from time to time are of such value that the church could well afford to thoroughly advertise them and as a result have the auditorium filled to overflowing. There is an uplift experienced at such recitals which makes them of a moral as well as intellectual value.

Professor Alfred C. Goodwin's piano recital on October 22 was the first of the annual series of recitals given by members of the music faculty of the Fine Arts College. Piano and vocal recitals by other members of the faculty will be given at intervals during the season.

The first public students' recital will be given in Concert Hall, Crouse College, on the afternoon of November 12.

Frequenters of the opera were delighted to hear Emma Trentini in "The Firefly," last week, and were no less enthusiastic over her work than at her first appearance at the Wieting, when she was the admiration of all who heard her.

♮ ♮ ♮

Coming Events

The Syracuse Arts Club has announced the following list of artists for this, the sixth season.

October 27, Mr. Cecil Fanning, baritone; Mr. H. B. Turpin, piano.

December 4, Miss Grace Kern, soprano; Miss Ethel Liginski, pianist.

January 13, The Adamowski Trio.

February 10, Mr. I. Bachellor, poet-novelist.

March 10, Miss Christine Miller, contralto.

The officers and directors of the club are: Mr. Harold L. Butler, president; Mrs. Carleton A. Chase, vice-president; Mr. Frederick V. Bruns, secretary-treasurer; Miss Jessie Decker, Mr. Harry Allen Flint, Mr. Ralph Stillwell, Mrs. H. H. Wadsworth, Professor Edgar A. Emens, Mr. W. P. Hitchcock.

The Central New York Music Festival Association has resumed its weekly rehearsals and in making preparations for a greater festival than that of last year. May 4, 5 and 6 have been announced as the date of the festival. No other one feature of the musical activities of a city will do so much toward interesting and educating the masses as a well conducted choral organization. Such an organization merits the support of all who are interested in the creating of a greater interest in the better class of music.

ZENO NAGEL.

CHARLESTON, WEST VIRGINIA

The Aborn English Grand Opera Company gave two performances at the Burlew Thursday, matinee and evening, presenting a double bill, "Hansel and Gretel," and "Cavalleria Rusticana," to "fair sized" audiences.

I wish we might stimulate the people to a little patronage of efforts of this kind, for I believe the Aborns are doing (even with such a seeming lack of interest on the part of the necessary co-operators) an immense amount of good in the way of education.

The Humperdinck opera, in the afternoon was enjoyed by the youngsters, but "Cavalleria" was almost too much for them. Their elders, however, as many as could attend, voiced well their appreciation; and the evening audience helped along in enthusiasm at all events.

The casts offered were perhaps the best that have been here and might justly call for individual consideration, did space permit. But with a word in praise of Madame Edith Helena as Santuzza, and Henry Taylor and the conductor, James Tressi, we must be content with expressing our congratulations, and good wishes, and hopes for return engagements.

Word comes from Huntington of the meeting of the West Virginia State Federation of Women's Club, October 15, and of a delightful program given by the Huntington Choral Association.

Program provided for the entertainment of the West Virginia State Federation of Women's Clubs, by the Hostess Clubs of Huntington, and given in Marshall College Auditorium, Wednesday, October 15, 1913, at 8:15 o'clock:

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Mr. Warth's solo was especially well spoke of.

The Kanawha Musical Society announces a series of three "Artists' Concerts" for the winter. The Russian Symphony Orchestra, November 17; Alice Nielsen, December 5, and the Barrere Ensemble sometime in March.

J. HENRY FRANCIS.

♯ ♯ ♯

LOS ANGELES

The Tivoli Opera Company of San Francisco, Mr. W. H. Leahy, manager, is giving very enjoyable performances. Last week Balfe's "Bohemian Girl," and this week Planquette's "Chimes of Normandy." The orchestra is well handled by Hans S. Linne. Mr. Henry Santry, as "Count Arnheim," also "Henri," in the "Chimes," proved vocally and dramatically a popular favorite. Myrtle Dingwall as "Serpolette," was surely charming in voice and acting highly satisfactory.

Mr. Charles E. Gallagher as "Devilshoof," and the "Bailli," was nothing lacking in excellent rendition. John R. Phillips, tenor, in "Bohemian Girl," acted well and sang with some very good effect, with a quality of tone not wholly satisfactory.

Miss Rena Vivienne, in "Arline" and "Germaine," proved a capable and interesting artist, and is in the line of popular recognition. Next week "The Beggar Student" will be presented.

Mme. Frances Alda, prima donna, soprano; Frank La Forge, pianist, and Gutia Cassini, 'cellist, will appear in the Behymer second series of the Philharmonic course, November 4.

The repetition of the Verdi Centennial by the People's Orchestra, drew a large audience and the performance of the Requiem Mass, by orchestra, chorus and soloists, exceeded in excellence the former presentation. The rendition of the "Messiah," was promised for the Christmas time.

The Matinee Musical Club gave a very enjoyable program in celebrating Verdi Centennial. Vocal and instrumental selections from his best operas and compositions were rendered.

Master Alfred Wallenstein, a boy of 14 years, has been discovered as a well nigh prodigy in the mastery of the 'cello. A group of well known musicians, give in his behalf, a concert, to raise a fund to send him abroad to perfect his education in the line of his promising talent.

Richard Schliewen, second concertmaster of the Los Angeles Symphony Orchestra, who comes with the best training and experience with European teachers and orchestras, is to be a valuable adjunct to Herr Tandler's ensemble.

The "Symphonic Poem," by Sibelius, which is to have its initial performance here, is becoming very interesting to the orchestra.

Signor Achille Alberti, who has been away seven months in the East in operatic work with his pupil, Miss Margaret Jarman, and also a trip to Europe (Italy) placing this young artist, has returned to his home in Los Angeles. He is a baritone of pleasing and artistic equipment in opera.

S. W. MOUNTZ.

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♯ ♯ ♯

INDIANAPOLIS

President's day of the Matinee Musicale was celebrated October 8, at Hollenbeck Hall. David Baxter, basso, and Mrs. Arthur Monninger, pianist, gave the program. Mr. Baxter was in excellent voice and delighted the large audience with his artistic singing. Mrs. Monninger displayed a fluent technic and good rhythm. Miss Marie Flanner added greatly to the program with her sympathetic accompaniments.

♮ ♮ ♮

The Indianapolis Orchestra gave its first concert of the season at the Murat, October 12. Miss Alma Beck, soprano, was the soloist. The ensemble of the orchestra is very much improved this year and altogether the program was a most finished one in regards to technic and Mr. Ernestinoff conducted with his usual verve and precision. Miss Beck has a voice of much natural beauty and she uses it with intelligence. Her personality is most pleasing and she was accorded a very enthusiastic reception, the audience demanding several encores. The program follows: German Triumphal March (Reinecke); Festival Overture (Lassen); Vltava (Smetana); Aria, "Farewell, Ye Hills," from "Jeanne d'Arc" (Tschaikowsky); Unfinished Symphony (Schubert); "Under Thy Window" (Lachaume); "A Music Box" (Liadow), and "Dance of the Hours" from "La Giaconda" (Ponchielli).

♮ ♮ ♮

The pupils of Klarissa Koons Estabrook, of the College of Musical Art, gave a recital at the college October 20. The following pupils took part: Medora Hopkins, Kenneth Ried, June Jones and Jessie Heil, assisted by Crystal Topp and Cleon Colvin, violinists. A very artistic and enjoyable program was given.

Johann Berthelsen, baritone, of the Indianapolis Conservatory of Music, gave his debut recital at Hollenbeck Hall, October 21. He had the assistance of Charles H. Gabriel, Jr., pianist, and the following program was given: "Frulingsglaube" and "Der Lindenbaum" (Schubert), "Ich Grolle Nicht" (Schumann), "Sonate, Op. 26" (Beethoven), "L'Heure Exquise" (Hahn), "J'ai Pleure en reve" (Hue), "A toi" (Bemberg), "Jeux d'eau" (Ravel), "Ballade, No. 1" (Brune), Prologue from "Pagliacci" (Leoncavallo), "Mephisto Waltz" (Liszt), "A Spirit Flower" (Campbell-Tipton), and "The Love of Yesterday" (Charles H. Gabriel). Mr. Berthelsen sang with artistic finish and his interpretations reflected musicianship and poise. His enunciation in French, German and English is fine. One of the most novel and interesting numbers on the program was the "Ballade," by Brune. It is a number of unusual musical value and should find its way in the reper-

toire of concert pianists. Mr. Gabriel was very much enjoyed in his share of the program and also came in for honors as composer, his song being one of real artistic worth. Miss Alta Randall supplied very artistic accompaniments.

♮ ♮ ♮

The first subscription concert of the Maennerchor was given October 22, Miss Maggie Teyte being the attraction.

♮ ♮ ♮

The Indianapolis Conservatory School of Grand Opera, under direction of Johann Berthelsen, has organized and begun rehearsals twice weekly for the study and production of the world's greatest operas. Among those to be given this season are: "Carmen" (second act), "Martha" (second act), "Il Trovatore" (fourth act), "Romeo and Juliet" (marriage scene and second act), "Madam Butterfly" (second act), and "Marriage of Figaro" (first and second acts). G. Y.

♮ ♮ ♮

WASHINGTON, D. C.

The first meeting of the Piano Teachers' Association was held Wednesday evening, October 15, at 1410 N street, N. W. The subject for the evening was "How Can the Association Help Toward the Greater Success of Its Members?"

The program for the coming season was decided upon, a bulletin of which will be issued shortly for the use of members. At its different meetings the association will consider during the year the elements which contribute to the success of the teacher of piano.

The petition for the crediting of the outside study of music in the high schools, presented by the association to the high school authorities, was read, as also the general working plan presented by the executive committee. Its adoption in the high schools, although in a simplified form, is a matter of great moment to all interested in the progress of music in the District. The present conditions for granting credits were explained and application blanks distributed among those present.

In regard to the difficulties being encountered in making the association a success itself, and thus a factor for the success of its individual members, the president spoke as follows:

"The beginnings of an association such as ours are bound to be difficult, especially in such a city as Washington, where, up to the present time musical interest has been largely only scattered, and organization along musical lines almost notoriously impossible. We all have the hope, however, that in the future musical interests will concentrate more definitely in this city, and signs seem to point that way. If the association can struggle along until that time comes, helping as much as possible to further this purpose, it will be all the more prepared to fill a needed place in the future musical life of the capital through the experience and development to be gained only through growth.

"As a watchword for the coming year, I should suggest 'Persistence.' Nothing in the world will take the place of persistence. Talent will not, for nothing is more common than unsuccessful men of talent. Genius will not, for genius unrewarded is almost a proverb. Education will not: the

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world is full of educated men who have been failures. Determination and persistence alone are all powerful. The present purpose of the association should be to foster among its members knowledge and enthusiasm which are the chief stimuli to persistent effort. The consideration during the year of the subjects chosen should give a certain amount of knowledge that will be helpful toward success. Moreover, if every member strives to regard every other member with consideration and a feeling of good-fellowship and mutual helpfulness, rather than taking a harmful critical attitude, there is of necessity bound to spring up an enthusiasm without which all success is impossible.

"Therefore, let us take for our motto for the coming year 'Enthusiasm and Persistence.' 'Press on' has solved and always will solve the problems of the human race, so why not our own individual problems and the problems of the Washington Piano Teachers' Association?"

♮ ♮ ♮

The Boston Symphony Orchestra, Dr. Karl Muck, conductor, will give five concerts at the New National Theater this winter. The dates are November 4, December 6, January 6, February 17 and March 17. As usual the concerts will be on Tuesday afternoons and will begin at 4:30 o'clock.

An unusually brilliant list of soloists is announced, among them being such celebrated artists as Pederewski, Fritz Kreisler, Teresa Careno and Elizabeth Boehn Van Endert. Mme. Van Endert is the principal lyric soprano of the Royal Opera, Berlin. This will be her first appearance in this country. Other artists announced are Mme. Bloomfield-Zeisler, pianist; Mme. Maggie Teyte, prima donna of the Chicago Grand Opera Company; Mme. Schumann-Heink, contralto; Ysaye, Godowsky and Girardy; Miss Alice Nielsen, prima donna; John McCormack, Irish tenor, and Mme. Julia Culp.

Dr. Muck, who is now at his home in Austria, will arrive in this country the last of this month. HORACE D. HITCHCOCK.

———♯♯♯———

CINCINNATI

The Westminster Presbyterian Church Choir of Hamilton, Ohio, gave the oratorio, "The Prodigal Son," by Vincent. The tenor was Mr. Wm. C. Smith, a pupil of Mr. L. Drew Mosher. Mr. Smith possesses a very beautiful tenor voice, and is an extremely talented young man. He acquitted himself with much credit in his solo parts and with the baritone.

♮ ♮ ♮

Mr. Herbert Schatz, baritone, who possesses an exceptionally fine voice, and is a pupil of Mr. L. Drew Mosher's, was the soloist on Sunday last for the First Presbyterian Church, singing the baritone parts in Barnaby's "Rebekah."

♮ ♮ ♮

The recital given by Mr. Sidney C. Durst, pianist and organist, and Mr. John C. Hersh, bass, at Hamilton, Ohio, on October 21, was financially and artistically a great success. These two gentlemen are special favorites in Cincinnati. Mr. Durst is one of our best organists and is constantly before the public. On this occasion Mr. Durst rendered exceptionally well the "Postludio" by Manzanares, and "Idylle" by Rhinebergen. He showed himself also a composer of no mean ability, opening the program with one of his own compositions, "Festival Prelude." He was also the accompanist to Mr. Hersh on this occasion.

Mr. John C. Hersh is a native of Cincinnati and the possessor of an excellent bass voice which he uses with skill and good taste. He displayed unusual ability in two Strauss songs, "Zueignung" and "Mit deinem blauen augen," and Tschaikowsky's "Pilgrim Song." Mr. Hersh has done much public work and we hope to continue hearing him often in the future.

L. DREW MOSHER.

———♯♯♯———

MILWAUKEE

The Arion Musical Club, with Daniel Protheroe director, as formerly have announced a program quite up to their usually fine standard and are also bringing forward their Junior Musical Club at a festival concert of the combined clubs.

November 11 will be the first, with the assistance of Florence Hinkle, soprano, and Herbert Kirschner, violinist. The second, February 26, to consist of part songs, and Mildred Potter, contralto, assisting. The third, May 5, the Arion May Festival Concert, with J. H. Brines, tenor, and Lucille Stevenson, soprano, assisting artists. The club has now their own home and hall for rehearsing and featuring many social and musical events for associate members as well, free of charge—the whole creating an ideal interest and fellowship so necessary for success. It is with much satisfaction we hear of Mr. Boeppler's appointment as director of a new symphony orchestra in Chicago. He has been a pioneer in so many things musical for the benefit of Milwaukee, and so ready to recognize home artists as well as foreign, that local musicians should and do feel satisfaction in any new honors and opportunities awaiting him.

The one deplorable thing about the musical situation in Milwaukee is the lack of a symphony orchestra and sufficient orchestral concerts. We must be duly appreciative to the Music Verein this year in presenting the Chicago Orchestra in an extended series. They have always done something in this line, but never undertaking as large a project as this year.

Among interesting events of the near future will be a piano recital by Sidney Silber of Lincoln, Neb., formerly of Milwaukee. It is several years since Mr. Silber has visited Milwaukee and his many friends will surely welcome the event.

The Mills & Hollander concert direction announce four concerts on a large scale insuring popular prices at the Auditorium. Few people uninterested realize the immense difficulty in filling the shoes of an impresario. When our biggest artists are presented in a small place the price of seats are too high; when in the Auditorium many object to the acoustics. We feel in reading the list of artists presented by this new concert direction that the latter objection is largely met in the selection of artists who are equal to any demands.

November 20—Mme. Melba, Jan Kubelik, Mr. Edmund Burke, baritone.

January 29—Alice Nielsen, Nicoline Zedeler, violinist; Mr. Adams Buell, pianist.

February 21—Minneapolis Symphony Orchestra; Mr. Harold Bauer, soloist.

March 24—Mme. Clara Butt, Mr. Kennerly Rumford.

The heartiest good wishes extend to these popular young musicians in their venture in the managerial field.

MUSIC AT RIPON, WISCONSIN

The artists' recital and concert course for the season of 1913 and 1914 was brilliantly opened with an organ recital by Mr. Clarence Eddy, the noted organist, on Monday evening, October 20. This course is given under the auspices of the Ripon College School of Music, of which Mrs. Elizabeth Battle Bintliff is the director. The program presented by Mr. Eddy was a most interesting one. He is a master of the art of program making as well as of his chosen instrument, the organ. The numbers contained in this program ranged from the severely classical great "G Minor Fugue" of J. S. Bach, which was played by request, to the music of modern composers. Mr. Eddy always places some novelties on his programs. Those compositions which were designated "new" in this evening's recital were "At Twilight," by J. Frank Frysinger, and "Fantasie Symphonique," Op. 28, by Rossetter G. Cole. "At Twilight" met with popular approval, the audience receiving it with much enthusiasm. Mr. Cole's "Fantasie Symphonique" was of particular interest to a Ripon audience, for Mr. Cole was once the director of the School of Music and is very well known in the city, having here many friends. It proved to be a very masterful piece of writing for the organ and an important addition to the literature of that instrument. It must be a great source of satisfaction to a musician where his "new" compositions receive the attention of an artist like Mr. Eddy and are chosen by him for his program. The composer can be sure that his work will receive adequate interpretation and be presented to the public under the most favorable circumstances. Comment on Mr. Eddy's playing is only favorable. Those who formerly heard him say "better than ever," and all agree that his playing was wonderful. He brought from the organ such effects that one had only to close the eyes to hear the grand orchestra. He is preeminently sincere in his work. He greatly pleased his Ripon audience and gained many new friends and admirers. The next number of the course is on November 12 and will be a joint recital by Miss Jennie F. W. Johnson, the well known Chicago contralto, and Mrs. Helena Stone Torgerson, harpist. E. B. B.

Demorest.—Mr. and Mrs. Charles H. Demorest of Los Angeles, announce the birth of a girl, born October 2, Marjorie Jacqueline Demorest. Mr. Demorest is organist of one of Los Angeles's largest churches, the Third Church of Christ, Scientist. The Demorests are receiving many congratulations.

Williams.—Miss Katherine Williams and Miss Stella Harsh will give a series of opera informal talks at the residence of Miss Williams, 941 Hyde Park boulevard, through the season, the first being on November 19 at 10:30 a. m.

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Music News

Vol. 5 Chicago, November 14, 1913. No. 45.

Editorial

AS TO SCHOENBERG

It is a part of the duty of any representative orchestra leader to let his public hear, once anyway, each novelty which may attain the dignity of extended notice in any part of the world. Therefore, it was only fitting that the Chicago Symphony patrons should be given the opportunity to hear Schoenberg once at least. The following letter which was printed in "The Tribune" one day last week is very interesting, as showing the viewpoint of the layman. In the opinion of Music News, however, it is not necessary to worry over the possibility of there being many repetitions of the disgusting mess put together by Schoenberg and labeled "Five Little Pieces for Orchestra."

"Glencoe, Ill., Nov. 3.—(Editor of The Tribune.)—All the adjectives, expletives, epithets of all the critics, if summoned to describe the badness of the Schoenberg suite, the bedlam of cacophony, on the stage, which prevailed for that "bad quarter hour" at Orchestra Hall Friday afternoon and Saturday evening, would not fitly describe it, for it was unspeakable! But for disturbing one's neighbors one would have left the hall after the first movement; that would have been the only adequate commentary—more forcible than rotten eggs, which, the papers inform us, the performance of this suite received at the hands of audiences abroad.

"And to think that a high salaried musical director of a high salaried orchestra would lend his time and talents and those of his men to such a performance! For Mr. Stock is alone responsible for putting it on the program, beside such gems of classicism as Beethoven's First and Brahms' Second! And is this the use to which the hall is to be put—the hall which the "plain people" saved to Chicago as a testimonial of their affection for that grand old man, Theodore Thomas—their desire to give him a home for his orchestra? Better change it to a hippodrome at once!

"Major Funkhouser should direct the public censor, Sergeant O'Connor, to attend the next performance of this Schoenberg suite. We know what his verdict would be." S. F. NEWHALL.

AS TO AMERICANISM

Our correspondent, E. E. F., thinks that the last program of the Amateur Musical Club was deficient, inasmuch as both soloists—pianist and singer—confined themselves to foreign works. In full detail the letter read as follows:

"It seems that this club fails of its purpose, if in its programs it ever fails to have at least one number of an American composer (and the more artists from the club, or Americans, the better). If the number is instrumental, well and good—if vocal, better still, for then it will have to be in English, and following Mr. De Lamarter's short address, we will be creating listeners of our own composers and teaching them to find out if works and texts compare favorably with foreign works. (Let us hope our texts will be of a higher order than some of the foreign plays and operas—morally.) If we are doing good work then we must cultivate more patriotism (new works must first become known in the land of their birth), and, as is our duty, praise and perform the good, and condemn the worthless. Our movement may be forward, but we must be evolutionists, not revolutions. Every great work goes one step beyond the demand, otherwise we retrograde. But this one step must be connected, logically, with the past—not a forward burst out of nothing." E. E. F.

AS TO PRONUNCIATION

It is often said of young American singers, and very truly, too, that they pronounce French, Italian and German better than they do English.

Woe betide one of them who happens to debut in France, Italy or Germany with poor pronunciation of the language of the country!

But those foreigners who honor us in America by placing a small group of American compositions at the tag end of their programs, rarely take the trouble to learn good English pronunciation—probably because we do not exact it, and the results attained are sometimes extremely funny.

Mme. Gadski, for instance, in her Orchestra Hall concert last week, very earnestly, and much to the amusement of the audience, insisted that "the little pigs had dun ut" in the trashy "Irish Girl" song, which she gave as one of her encore offerings.

ONCE MORE—DICTION

Music News, while insisting that the word "Diction" is used very loosely by many vocal teachers and critics, who many times mean nothing more nor less than enunciation or pronunciation when they say "diction," is yet entirely aware that new uses of old words may be inaugurated by a consistent and concerted movement.

Miss Schuster has explained fully in Music News of last week a new use of the word and has proven her right to employ it in such a sense.

THE EVANESCENCE OF SUPREMACY

Musical America used as a caption for its extensive review of the Paderewski recital in New York, "Paderewski Falls from Old Supremacy."

The article was long and well written, containing much of praise of the noted

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pianist and considerable which was not praise. This is a characteristic paragraph:

"In a number of instances he played very beautifully—though not at all unapproachably—last Saturday. In all too many others he showed but as a pale reflex of his former self."

FIRST WEEK'S BILL AT THE OPERA

"The fourth grand opera season in Chicago will open Monday evening, November 24, with the performance of Puccini's "La Tosca." In this, Mary Garden will appear in the title role supported by Vanni Marcous in his great creation of Scarpia, the vengeful minister of police. The second opera, Tuesday evening, will be Ponchielli's "La Gioconda," with Caroline White in the role of the ballad singer. This performance will also have notability in the first appearance of Titta Ruffo, the most eminent baritone of the time, a rewelcome for Amadeo Bassi in the leading tenor role and the contralto, Mme. Julia Claussen. The first big novelty of the season will be Massenet's latest masterpiece, "Don Quichotte," on Wednesday evening. This will be conducted in person by Cleofonte Campanini, the general director of the company, and the cast will include Mary Garden, Hector Dufranne and Vanni Marcous in his great creation of the title role. Wagnerites can take joy in the announcement that "Die Walkure" will be advanced on Thursday night, with Mme. Julia Claussen, Charles Dalmores and Mme. Jane Osborn-Hannah in the leading parts. There will be a popular matinee Thanksgiving afternoon, with "Madame Butterfly" as the attraction. The first English opera of the new series will be Herbert's "Natoma." This will be conducted by the composer and the cast will embrace Jane Osborn-Hannah and George Hamlin in the leading role. The Saturday matinee has not been decided as yet."

AMATEUR CLUB

The Amateur Club is certainly doing important things this year, and the function of last Monday afternoon was distinctly novel and at the same time thoroughly enjoyable.

It consisted primarily of a talk by Karleton Hackett on "Don Quichotte" (Massenet), and "Mona Vanna" (Fevrier), two of the novelty operas announced for the impending season, and which are both of them important and beautiful.

Mr. Hackett spoke in a well modulated voice that was easily heard in every part of Assembly Hall, and he displayed a remarkable fund of information on his subject.

The piano illustrations were played so deftly by Miss Susie Ford as to win immediate response from the audience, and Miss Jennie F. W. Johnson sang two short scenes from "Don Quichotte" with such opulence of tone and such remarkable brilliancy of execution as to astonish all who heard her.

These extracts are florid and have very great range, but nothing daunted by these special difficulties Miss Johnson tossed them off with great abandon and proved easily that the opera style of music is but another of its many phases of which she is full mistress.

LYLA SMITH WINNING SUCCESS

Lyla Lucile Smith, who possesses a soprano voice of much beauty and dramatic quality is winning much in her favor since coming to Chicago from one of the best music schools in the middle west. Miss Smith is teaching and achieving splendid results with a large class of pupils at her studio, 3200 Logan boulevard. In an evening of songs held at Recital Hall, 2600 Milwaukee avenue, Saturday evening, November 1, pupils of Miss Smith combined with those of Charles E. Riddle, were heard to good advantage. Two pupils of Miss Smith, the Misses Staff and O'Besney, deserve special mention for singing with good style and finish. H. M. B.

Mendelssohn Club—The Chicago Mendelssohn Club announces its twentieth series of concerts in a most attractive folder, which will be sent on request. The dates of the concerts are December 11, February 19 and April 30. Tickets are sold only for the series, but a most attractive "students" rate is in force this year.

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THE APOLLO CLUB IN "CREATION"

The Apollo Club reached a high water mark in choral grandeur on last Sunday afternoon and indeed the entire performance was one of merit, although the vagaries of the organ at this theater were so pronounced as to make for blemish in many instances.

The soloists were good without being remarkable, except in the case of Florence Hinkle, who is ideal for oratorio always and who in "The Creation" was superb. Such beauty of tone and such flexibility of technic is possessed by but few singers of the day, and to these attainments she adds charm of manner and intelligence of interpretation in a very remarkable degree.

Mr. Witherspoon, artistic always, was not in his best form vocally, and in his lower tones especially lacked resonance and power, but as usual he succeeded in giving a very satisfactory interpretation.

Mr. William Wheeler, a newcomer here, sang the tenor parts with a nice vocal quality for the most part, but seemed decidedly amateurish in his thought and performance.

One of the daily papers accused him of a "tremolo," which is hardly fair, inasmuch as the tremble which was very evident in the first part of the afternoon and which was undoubtedly due to fright, was very well controlled, and in fact it almost disappeared before the end of the performance.

His reading of "In Native Worth," was his best effort and was really excellent, while Miss Hinkle in "With Verdure Clad," gave an exposition of pure art very difficult to surpass.

The "Adam and Eve" duets in the last part, between Mr. Witherspoon and Miss Hinkle, were admirably done, but the trios in the first part were distinctly ragged—probably due to insufficient rehearsals.

The orchestra was admirable throughout, and Mr. Nelson at the organ accomplished all that could be dreamed possible under the circumstances.

The Apollo Club itself, however, must be given praise of the most emphatic sort, for the wonderful reading of the beautiful Haydn score. Not alone was the tone beautiful and flexible and all such matters as attack and phrase observed with the utmost fidelity, but also there was present a genuine inspiration in the reading, and there were many moments of genuine uplift.

"Achieved Is the Glorious Work" and "The Heavens Are Telling" were paeans of praise voiced in most beautiful cadence, while "Awake the Harp" was a bit of joyous lyricism beyond the reach of most choral bodies, great or small.

That the public did not appreciate this exceptional opportunity to hear the old classic "Creation" to the fullest extent is matter for regret, but if the excellence of "Creation" be an augury of the work in the coming "Elijah" then indeed should every music student in the city especially, be in the Auditorium on next Monday evening.

Mr. Wild was in splendid form on Sunday afternoon and to his painstaking care and musical impulse must be ascribed, of course, very much of the excellence of the performance. C. E. W.

Effa Ellis Perfield

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ILLINOIS COLLEGE OF MUSIC

A most enjoyable recital was given last Friday evening by students at the Illinois College of Music, 2831 Washington boulevard. The following students took part: Delight Verdenius, Hester Hoskins, Bonnie Donaldson, Helen Neff, Sadie Moore, Rose Rubenstein, Robert Couffer, Fred Johansen. Piano numbers were given as a close by Miss Marian Allers, of the faculty. The evening was in charge of Miss Eula M. Foote, member of the faculty.

The following students gave an excellent program at the college last Saturday afternoon. Margaret Harvey, Helen Emmons, Libbian Fogel, Madeline Corsiglia, Vesta Learn, Henrietta Madden, Carl Wagner, Edith Conlon, Shirley Stetler, Bonnie Donaldson, Franklin Paul, Cyril Burlingame.

There will be a recital at the college this Friday evening, the program being in charge of Miss Ida Moore of the faculty. It will be given by Mabel Petersen, Eleanor Prince, Margaret Hiner, Mildred Paulson, Clarence Jensen, Willard Groom, Fred Johansen, Mr. Hutchinson and others. The program of Friday evening, November 21, will be in charge of Mrs. Patterson of the faculty.

A CARRIE SCOTT PUPIL

Miss Hazel Reid, a pupil of Miss Carrie Scott of the Mendelssohn Conservatory of Music, gave a piano recital at the Sacramento Avenue M. E. Church last Tuesday evening, with the assistance of Nellie Mulch, reader, W. Harold Simons, violinist and the Mendelssohn Ladies' Quartet, the ensemble of which is Rose Larsen, Hazel Reid, Margaret Andersen and Clara Andersen.

The quartet did some excellent work in "Come to Our Hearts" by Winner, an old-fashioned song, but very musical, and an arrangement of the "Barcarolle" from "Tales of Hoffman," as well as two attractive pieces by Barnby. Miss Mulch pleased the audience with some too-long numbers, and Mr. Simons showed talent and style in his numbers, but is very much lacking in stage manners.

Miss Reid, who is but seventeen, is first of all to be commended on the fact that she has so large a repertoire and that her memory is so faithful an adjunct. She is extremely musical as to touch and very attractive in her readings, and added study and practice cannot fail to bring her far to the front as a concert player. Her readings were always interesting and her arrangement of program was most attractive.

A Beethoven "Sonata" and the "Fourth Rhapsodie" by Liszt comprised her larger offerings in the solo line and much variety and charm was added in short pieces by MacDowell, Rubinstein, Leschetizky, Grieg, Seeboeck and Moszkowski.

By far the most vital point in the program and one at which Miss Reid did some very good work—was the "Hungarian Fantasie" by Liszt, for which the second piano part was well played by Miss Clara Andersen.

In this number Miss Reid showed much fluency of finger technic and also considerable breadth of style, her rhythms were accurate and each of the many cadenzas was played clearly and brilliantly. C. E. W.

MABEL SHARP-HERDIEN

Mabel Sharp-Herdien sang at the golden wedding anniversary of Mr. and Mrs. Jonathan Slade on November 4.

Mrs. Herdien also fills the following engagements in the near future:

Boeppler Symphony Orchestra, November 9.
Orchestra Hall, evening of November 9.
Normal School, November 10.
Dubuque, Iowa, November 18.
Bach Choral Society, November 19.
Medinah Temple, November 20.

Columbia Damen Club—On November 6 Mrs. Hanna Butler sang before the Columbia Damen Club very successfully, Mrs. Lily Wadhams Moline being the accompanist.

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AGNES LEIST BEEBE

Agnes Leist-Beebe, whose vocal studio is in Kimball Hall, presented her pupil, Alice Geer Ferguson, in a song recital at Kimball Hall on Monday evening, before a large audience, which waxed most enthusiastic over the work of this singer and rewarded her with great applause and so many flowers that the top of the piano was almost hidden under them.

Mrs. Ferguson has a very charming appearance and manner and her voice is of unusual type, inasmuch as it is distinctly a coloratura, and yet, especially in its middle range, is full of temperament also. She can toss off a song like Stern's "Spring" with utmost ease and gaiety, and yet she can sing Rubinstein's "Du bist wie eine blume" and Wolf's "Verborgenheit" and "Er Ists" with depth of feeling and solidity of tone.

True intonation and good rhythm also enhance the value of all she does.

Besides the songs mentioned, she was heard in Ware's "Boat Song," which she did in exceptionally fine style; Cowen's "Birthday," in which everything was well considered and well delivered, the enunciation being for the most part very good also.

This made it the more strange that she should have been indistinct as to words in two songs of Lida Browning White, which she sang with rare musical charm but in which the words were not distinguishable.

These songs were "In November" and "And Then Came Summer," with "Ann Flynn" by the same composer as encore, and all of these proved to be well written both from the vocal and the piano standpoint and very effective musically. Mrs. White was at the piano throughout the evening, and besides proving herself a fine composer showed values as an accompanist which are not excelled by many Chicago professionals.

Mrs. Ferguson gave also a group of songs from the Whelpley "Maud" and the arias "Leiti Signor" from "Les Huguenots" and "Adieu Forets" from the Tschaikowsky "Jeanne d'Arc," in both of which she displayed great skill and poise and which the audience found very much to its liking.

An added attraction to the evening was a group of piano solos by Simon Buchhalter, a pianist of breadth and power, and one whose readings bear the stamp of great authority. The audience was very demonstrative in expression of approval of his work and evidently wished for larger opportunity to hear him. C. E. W.

———♯♯♯———

AT THE LITTLE THEATER

On last Sunday evening Mr. Maurice Browne and Mrs. Ellen Van Volkenburg Browne invited the "Stratford Players" and other friends in the dramatic world, as well as some critics, to hear a specially arranged presentation of "An Evening with Columbine," the delightful bill they are now giving at the Chicago Little Theater.

The performance was one of rare finish and its every fine point was seized upon and commended thoroughly by the very distinguished company present. Mr. and Mrs. Browne and their co-workers made ideal hosts and the evening was one to be treasured in memory as a red letter event. C. E. W.

AN ENSEMBLE CONCERT

Any school would be fortunate in the possession of such a fine trio of ensemble players as Kurt Wanieck, Ramon Girvin and Hans Hess, who gave a concert for the American Conservatory pupils at Kimball Hall on last Saturday afternoon.

These young men play the piano, violin and 'cello, respectively, and that each is an artist has been many times attested, while it is equally true that their work together is exceptionally fine.

Kimball Hall was crowded to the limit—even the "Amen Corner" where Mr. Hattstaedt usually sits alone was filled, and this splendid audience was most lavish in its expressions of approval.

The Grieg "Sonata" for piano and 'cello, which opened the program is a work very rarely heard, but one withal providing the most effective of opportunities for both players and one also, which in its totality combines breadth and grace in thoroughly satisfactory way and has also the characteristic northern color in abundance.

To say that it was played well is to express the fact but mildly—indeed, it would be difficult to imagine any better technical or musical treatment accorded it, and this is true also of the Godard "Trio" in F Major, in which these two artists were joined by Mr. Girvin.

The Godard number is not nearly so vital as the Grieg and its themes are sometimes rather overelaborated. It has nevertheless many moments of exquisite beauty, and these were brought out to the full by the three players.

Between these two ensemble numbers Mr. Wanieck came forward in a group of piano solos and again demonstrated his worth in that line, as well as proving anew his popularity with the American Conservatory clientele which, at this time, applauded him to the echo.

The D'Albert "Scherzo"—tricky and difficult, but thoroughly cunning in makeup and brilliant of effect, was played with remarkable surety and abandon, and two well contrasted "Etudes" by Chopin were given with great virtuosity. C. E. W.

———♯♯♯———

Post—Miss Minnie E. Post is giving an illustrated course of four lectures on "Music Appreciation," at her Austin studio. The three already given have been on the subjects "The Classical Period," "The Romantic Period" and "The Ultra Modern Period," while "Edward MacDowell" will be treated on November 21, at which time song illustrations will be given by Mrs. E. R. Benedict.

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MRS. MARCUSSON'S RECITAL

Mrs. Grace Brune Marcusson, an artist pupil of Thomas MacBurney, gave a program of old time songs at the MacBurney studios on Monday night and won the sincere admiration of everyone who heard her in the charming selections she had made.

Mrs. Marcusson has, in the past year, improved in vocal breadth and power in an entirely amazing way and she has also retained that charm of manner and sincerity of bearing which has made her work delightful always.

Facility and dexterity she has gained also, and in interpretative thought she has reached a plane where all moods and tenses are within her grasp and where she is able to take a song, grave or gay, and very definitely and very beautifully set forth its whole content.

It is a most grateful task to set out in the preparation of such a program as that presented at this time. For, while the usual repertoire of singers does not include many of the really old things, yet there is a wealth of such material to be found by a little patient delving and surely in this case Mr. MacBurney, Mr. Lester and Mrs. Marcusson had collaborated to select, prepare and present a program which could not be surpassed for variety as well as charm of effect.

Music News printed this program last week, but so exceptional was it found to be on Monday night that it is again given place here and it is thoroughly recommended as a list which contains the very maximum of delightful old time songs.

Seperazione ..... Arr. by Sgambati
La Colomba ..... Arr. by Schindler
Menuet d'Exaudet
Bergere Legere
Lisette
Aminte
Jeunes Fillettes
} Arr. by Weckerlin
The Meeting of the Waters
The Banks of the Daisies
Would God I Were the Tender Apple Blossom
The Pretty Girl Milking Her Cow
The Little Red Lark
} Traditional
Nymphs and Shepherds ..... Purcell
Come unto These Yellow Sands ..... Purcell
Have You Seen But a White Lily Grow ..... Arr. by Dolmetsch
When Daisies Pied and Violets Blue ..... Arne
It Was a Lover and His Lass ..... Morley
I've Been Roaming ..... Horn

In such a program as this the assistance of an artist like Mr. Lester is of course invaluable and to say that Mrs. Marcusson sang delightfully will no more than express the fact.

As to what was best it is difficult to choose—a personal choice, out of the feast of good things would perhaps embrace "Menuet d'Exaudet" and "Aminte" of the Wekerlin "Bergerettes," "The Meeting of the Waters" in the "Traditional Group" and "When Daisies Pied and Violets Blue" by Arne as possibly just a trifle the most charming numbers on a program which throughout was of positive value and effect.

C. E. W.

Francis—Mr. J. Henry Francis, choir master of St. John's Church in Charleston, was the leader of a big chorus choir which attained much prominence in a series of revival meetings in the West Virginia city.

CHICAGO OPERA COMPANY

The Chicago-Philadelphia Grand Opera Company quickly assembled and artistically regulated by Cleofonte Campanini, the new general director, opened its preliminary season, Monday evening at the Metropolitan Opera House in Philadelphia, presenting Puccini's "La Tosca" with Mary Garden in the part of Floria Tosca, in which she made such a pronounced success here last season. In this artistic venture she had the comradeship of Vanni Marcoux, who made the sensation of last season in Boston, in the role of the brutal Barone Scarpia, as one of the most realistic representations ever witnessed on the grand operatic stage. This performance also pleasantly introduced Giovanni Martinelli, a tenor who was at once received into the artistic brotherhood with much acclaim. General Director Campanini conducted the opera in person.

On Wednesday evening, the performance even surpassed that of its brilliant predecessor in a wonderful audience that assembled in honor of the great baritone, Titta Ruffo. The opera was "The Barber of Seville," and the distinguished baritone appeared in the leading role of the mischief maker. Jenny Dufau made a delightful impression as the radiant Rosina. This opera was directed by Guiseppe Sturani.

On Thursday evening, a revival of "Aida" was made, with Carolina White in the title role, a part in which she achieved such distinction during the past summer, at the Verdi Centenary in Parma. The new Cincinnati contralto, Cyrene Van Gordon, impressed very favorably as Amneris.

On Friday evening, the company adjourned to Baltimore, and gave "Rigoletto" for the first time this season, Titta Ruffo appearing in the title role, and Alice Zeppilli as Gilda. On Saturday afternoon, in Philadelphia, "The Girl of the Golden West" was revived with Carolina White in her great creation and Giovanni Martinelli as Dick Johnson. "Lucia" was given Saturday night, with Jenny Dufau in the title role.

HELENA BINGHAM IN STREATOR

Following is some comment of the Streator press on the appearance of Helena Bingham before the La Salle County Music Teachers' Association meeting:

The event of the afternoon was the singing of three hundred grade school children under the direction of Miss Ruby Smith, supervisor of music in Streator public schools. The songs were by Miss Helena Bingham and were a revelation of the possibilities of what the right kind of songs accomplish for children. They sang with enjoyment and a good sense of rhythm and tone. Miss Smith is an admirable director, seeming to woo the music and meaning from their childish hearts and voices. The children had very few rehearsals, and did remarkably well, scoring the ovation of the afternoon.

Miss Ferol Leggette made her final appearance in Streator in a little group of Miss Bingham's compositions ,as dainty and airy as herself. "The Javanese Doll's Serenade," "Her Liteeary Tante," "Ladder of Clover Blossoms" and "It Is Not Raining Rain to Me," were each as quaint and fantastic as their titles imply, and all tenderly reminiscent of childish sentiment.—(Advertisement)

Frosolono—On Sunday afternoon, at Seward Park, Sig. Antonio Frosolono conducted his Illinois Theater Orchestra (augmented) in a splendid program of pleasing character, before a very large and equally enthusiastic audience.

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DORA HEYMAN IN RECITAL

A distinctly cheering figure on the concert stage horizon is Miss Dora Heyman, who appeared in piano recital at the Howard Theater on last Sunday afternoon and who proved at once that she has presence, musical ability and intelligence in fine degree.

She is a pupil of Miss Della Thal and has studied exclusively in Chicago. Her technic has reached a thoroughly satisfactory stage and in addition to this her readings are both sane and intelligent, while they are marked also by musical meaning of the finest sort.

The beautiful Bach "Prelude and Fugue" (A Minor), much abused in its "transcription" by Liszt, was yet played with clarity, and the A Major "Theme and Variations" by Paderewski, difficult and effective, was managed with great skill.

The Chopin group, consisting of two "Etudes," a "Prelude" and the A Flat "Ballade," was most delightful, both in makeup and in presentation, and proved Miss Heyman to have a genuinely poetic bent.

At this point the audience insisted upon an encore and after the addition of a second "Prelude" by Chopin a great quantity of flowers was presented to the young pianist, and she was given most enthusiastic applause.

The closing group, not heard by this writer, included short pieces by Debussy, Moszkowski and MacDowell, and ended with the "Twelfth Rhapsodie" by Liszt.

C. E. W.

PUPILS OF J. E. WILFORD

Piano pupils of Mr. J. E. Wilford gave the following program at the residence of Mr. and Mrs. Lee on Linden avenue, last Friday evening:

Fairy Whispers ..... Krogman
Carolyn Johnson
By the Brookside ..... Doring
Bessie Yager
The Feather Dance ..... Ducelle
Mary Hoggins
Playing Dragonfly ..... Ganschals
Vivian Loven
Song ..... Selected
Mrs. Fricke
Tarantella ..... Dennee
Florence Tourtelot
Polish Chivalry ..... Piesczonka
Helen Johnson
Bagatelle ..... Wilson
Evelyn Lee
Song ..... Selected
Mrs. Fricke
Polish Dance ..... Quigley
Helen Skinner
Scherzo—Valse ..... Dennee
Florence Loven

A. G. O.—The American Guild or Organists will hold a public service in St. James' Episcopal Church Sunday afternoon, November 16, at 3:45 o'clock. Four members of the guild, Dr. Francis Hemington, Miss Florence Hodge, William Belknap and John W. Norton, will participate. The guild will have the assistance of the choir of St. James'.

A SHELP PUPIL HONORED

Miss Rohdes, a contralto in the class of Dr. William H. Shelp, was offered a position for a long trip on the road by Thaviu, who heard her in the chorus of the "World in Chicago," and was so impressed with her talent and attainments that he predicts a fine career for her. It was offered also to provide elaborate musical education for Miss Rohdes.

The young woman decided, however, to continue the development of her fine voice in the Shelp studios, rightly concluding that a method which had evolved her voice from nothing could be depended upon to carry it to its fullest possibilities.

Dr. Shelp discards all traditional teaching and pays no attention whatever to breath control or any other mechanical adjuncts of the art—depending wholly upon the imitation of pure tone to form the voices of his pupils. That he has been wonderfully successful is attested in the case of Miss Rohdes, and also in that of many others—notably in the case of Mrs. Nichols, a choir singer in Ravenswood, whose voice was so improved by his methods that the advancement was pronounced phenomenal by her former choir director. Dr. Shelp's home studio is at 2156 Eastwood avenue.

COSMOPOLITAN SCHOOL

The following faculty program will be given by the Cosmopolitan School of Music and Dramatic Art, at the Auditorium Recital Hall, on Friday evening, November 21.

Sonata for Piano and Violin, A major ..... Mozart
Allegro Molto
Andante
Presto
Miss Marie Schada and Mr. Henry Esser
Knowest Thou the Land ..... Liszt
Mrs. W. S. Bracken
Fantasie, Op. 49 ..... Chopin
Miss Schada
Im Herbst ..... Franz
La Seperazione ..... Sgambati
Le Savoir ..... Georges
Mrs. Bracken
Sonata for Piano and Violin ..... Brahms
Vivace ma non troppo
Adagio
Allegro Molto Moderato
Miss Schada and Mr. Franz. Esser

ENGLEWOOD BAPTIST CHURCH

H. W. Fairbank, organist and director of a chorus choir of forty-five voices at the Englewood Baptist Church, Stewart avenue near Sixty-third street, rendered a program of much beauty and worth at the musical service on Sunday evening, November 2. Mrs. Marian Chase Schaeffer, the soprano soloist of the choir, was heard in the beautiful number, "Galilee" by Combs. On Sunday morning, November 9, Mrs. Schaeffer proved that her voice and style of singing is especially adapted for oratorio by singing "He Shall Feed His Flock" and "Come unto Him," from "The Messiah."

H. M. B.

FALL MUSIC FESTIVAL

The annual fall festival was held at the Chicago Normal College on Monday, November 10, at 12:15 p. m. The "Burlesque Piano Concerto" by Strauss opened the program, with Mr. Waldemar Zutz at the first piano and Miss Rose Ward at the second piano. The Junior Glee Club under the fine direction of Alice Garthe sang "The Fisher Maidens," and with the splendid assistance of Mabel Sharp Herdien's glorious soprano voice this cantata was heard with much satisfaction. The Senior Glee Club assisted by Valerie Walker, soprano, under the efficient direction of H. W. Fairbank, sung the cantata "The Sea and the Moon," by Brewer, with excellent effect, gaining such by good sustained tone, attack and enunciation, thereby showing most careful training. Marian Chase Schaeffer was heard and very much admired in a group of Child's Songs and Readings. Mrs. Herdien closed the program with a light but charmingly sung group of songs. She was in fine voice and the manner in which she was applauded until she had returned to the platform with two encores shows how she is admired by the students and faculty of the college. This was Mrs. Herdien's fourth year at the festival and it was plain that she enjoys her work before this appreciative audience.

Mr. H. W. Fairbank and Miss Garthe are to be congratulated on the splendid work they are doing in the school and thus making these fall festivals possible. H. M. B.

FLORENCE HODGE

Miss Florence Hodge, organist of the Edgewater Presbyterian Church, is to play at the service of the American Guild of Organists at St. James' Episcopal Church, November 16.

Later in the month she plays a recital at the First Presbyterian Church of Nashville, Tenn., on the newly installed Austin organ on November 25; another recital at Murfeesboro, Tenn., on the 26th, and a wedding service at Murfeesboro on the 27th.

Miss Hodge is booked November 10 to play the Schuett D Minor suite for violin and piano with Amy Keith Jones before the North End Club, and the accompaniments for Miss Jones and Miss Barbara Wait on the program they are giving with Mrs. Helena Stone Torgerson, harpist. Hodge also played an engagement with the same group of musicians October 31, at Grand Rapids, Mich., before the St. Cecilia Club.

RECITAL OF MR. ALLEN SPENCER

Mr. Spencer will give a piano recital at the Fine Arts Theater, Sunday afternoon, November 23, at 3:30.

PROGRAM

Allegro from Toccata in G major ..... Bach
Gigue from 9th Suite in G minor ..... Haendel
Thirty-two Variations in C minor ..... Beethoven
Prelude, Fugue and Variation ..... Cesar Franck
(Transcribed from the organ score by Harold Bauer)
Brouillards (Fog) }
Ondine } ..... Debussy
Feux d'artifice (Fireworks) }
(From Second Book of Preludes)
Impromptu, Op. 142, No. 3, B flat major ..... Schubert
Bauerntanz (Peasant Dance) Op. 24, No. 3 ..... Ganz
Autumn Idyll ..... Cyril Scott
Autumn, Op. 36, No. 4 ..... Moszkowski
Waldesrauschen (Forest Rustlings) ..... Liszt
Gnomenreign (Dance of Gnomes) ..... Liszt
Ernani Paraphrase ..... Verdi-Liszt

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APOLLO CLUB IN ELIJAH

Next Monday night at 8:15 the Apollo Musical Club of 300 singers gives a single performance of Mendelssohn's wonderful choral work, "Elijah," at the Auditorium Theater. The title role of Elijah the prophet will be sung by Herbert Witherspoon of the Metropolitan Opera Company, and the other solo artists to appear are: Florence Hinkle, soprano; Rosalie Wirthlin, contralto, and William Wheeler, tenor. The beautiful ladies' trio "Lift Thine Eyes" will be sung by Mable Sharp Herdien, soprano; Leonora Allen, soprano, and Rose Lutiger Gannon, contralto; and Edwin Wolf, soloist of St. James Episcopal church, will be the boy soprano.

A professional choir of sixteen singers will also assist, namely: Sopranos, Mary Ann Kaufman, Edithe Roberts, Louise Burton, Helen Axe Brown; contraltos, Hazel Huntley, Permelia Gale, Louise H. Slade, Ora Padget Langer; tenors, William E. Johnson, Grant Kimbell, Elias A. Bredin, William Griswold Smith; basses, Hyde W. Perce, Frank M. Dunford, F. C. Atwill and Ernest D. Dewey.

The Chicago Symphony Orchestra will furnish the orchestral accompaniments, with Edgar Nelson at the organ. The forces will number over 400 persons, all under the baton of Harrison M. Wild.

———♯♯♯———

WARRINGTON THEATER

"A Butterfly on the Wheel," is given an elaborate production this week at the Warrington in Oak Park, and is one of the season's feature offerings.

The play is the work of two members of parliament, one of whom was formerly an American actor. First produced in London by Lewis Waller, it ran for two years to astonishing business. Charles Frohman secured the American rights and presented it for long runs in New York and at Powers' Theater, Chicago. It is one of the big plays of recent seasons.

All of the company will be seen, and in excellent parts, while fifteen or twenty extra people will be used in the performance.

Week of November 17, David Graham Phillips' great book play, "The Grain of Dust," will be presented.

———♯♯♯———

CHICAGO MADRIGAL CLUB

In the eleventh annual competition for the W. W. Kimball Company prize of one hundred dollars, offered by the Chicago Madrigal Club, the prize was awarded November 1 to Mr. Louis Victor Saar of Cincinnati, O. The judges were Allen Spencer, Herbert Miller and D. A. Clippinger.

———♯♯♯———

Sinai Temple.—Letitia Gallaher will be the soloist at the Dunham Orchestral Concert at Sinai Temple on Sunday evening.

THE ORCHESTRA CONCERTS

The concert of last week, heard only in part, was opened brilliantly with the "Overture" to the Cherubini "Water Carrier" and was further made interesting, in an orchestral sense, by the playing of the Humperdinck "Moorish Rhapsody" and "Life's Dance" by Delius.

Fritz Kreisler was heard in a "Concerto" by Vivaldi to much effect—this effect being very largely due to the exquisite precision and beauty of the accompaniment furnished by the orchestra.

The program of American compositions in which Foote, Chadwick and Kelley will appear as joint conductors with Mr. Stock, will be given on Friday and Saturday of this week. Detailed arrangement of the program is as follows:

Prelude to Act III., "Natoma".....Victor Herbert
A Northern Ballad, opus 46.....Horatio W. Parker
Dramatic overture, "Melpomene".....George W. Chadwick
Concerto for pianoforte No. 2, D minor, opus 23.....Edward MacDowell
"The Defeat of Macbeth".....Edgar Stillman Kelley
Four Character pieces, opus 48.....Arthur Foote
Festival March and Hymn to Liberty.....Frederick Stock

There will be a special Thanksgiving program on the afternoon of November 27, with a most interesting program of semi-popular character.

———♯♯♯———

ARCHE CLUB

The Arche Club met in its regular session Friday afternoon, October 31, at Abraham Lincoln Center. The interest shown at this meeting proves that the club is accomplishing excellent results and more brilliant prospects for the future. Ora Padget Langer, soprano, was the singer chosen for the afternoon and was heard in a well selected group of songs by MacDermid, Foote and MacFadyen. Mrs. Langer was in fine voice and sang with a charm and grace which completely won her audience, which demanded an encore. Mrs. Charles Orchard, the well known teacher and accompanist, shared the honors of the afternoon by furnishing excellent accompaniments to Mrs. Langer's songs in a way that showed she has few if any equals in this line of work.

H. M. B.

———♯♯♯———

JOSEF HOFMANN

Josef Hofmann will be heard in a recital next Sunday afternoon, November 16, at The Studebaker, under the management of F. Wight Neumann, and will play the following program:

Sonate, Op. 106.....Beethoven
Allegro, Scherzo, Adagio Sostenuto, Allegro Risoluto (Fuge)
Polonaise, E flat minor
Nocturne, B major
Mazurka, B major .....Chopin
Sonate, B minor.....Liszt
Prelude, A minor
Prelude, D minor
Polichinelle .....Rachmaninoff
Barcarolle, F sharp minor.....Dvorsky
Etude, D sharp minor.....Scriabine

MUSIC TO COME

Friday, November 14

Orchestra Hall, 2:15. Chicago Symphony Orchestra.

Saturday, November 15

Kimball Hall, Chicago, Piano College, 2:00. Piano recital, Violet Vokoun.

Kimball Hall, 3:00. American Conservatory recital.

Orchestra Hall, 8:15 Chicago Symphony Orchestra.

Sunday, November 16

Lincoln Turner Hall, 3:00. Martin Ballman Orchestra; Arthur Frazer, pianist, soloist.

North Side Turner Hall, 3:00 William Boeppler Orchestra; Rose Lutiger Gannon, soloist.

Illinois Theater, 3:30. Song recital, Helene Koelling.

Studebaker Theater, 3:30. Piano recital, Josef Hofmann.

The Auditorium, 3:30. Melba-Kubelik concert.

Fine Arts Theater, 3:00. Joint recital, Louise St. John Westervelt, soprano; Helen Lawrence, pianist.

Monday, November 17

Studebaker, 2:30. Amateur Club annual scholarship program; M. Gulli and Lucile Stevenson.

Auditorium, 8:15. "Elijah;" Apollo Club.

Tuesday, November 18

Orchestra Hall, 8:15. American composers' concert, direction Glenn Dillard Gunn.

Music Hall, Evanston, 8:00. Song recital; Cecil Fanning.

Wednesday, November 19

Association Auditorium, 8:15. Bach Choral Society; orchestra; soloists, Herdien, Johnson, Kimbell.

Lyceum Arts Conservatory, 523 Fine Arts Building, 8:15. Song recital; Lemuel Kilby.

Thursday, November 20

New First Congregational Church, 8:15. Choir festival; Harrison Wild, Mable Corlew-Smidt, Lucy J. Hartman, Treble Clef Chorus.

Orchestra Hall, 8:15. Men's fall festival concert.

Friday, November 21

New First Congregational Church, 8:15. Gaul's "Holy City;" united choirs and soloists. Auditorium Recital Hall, 8:15. Faculty concert, Cosmopolitan School of Music.

Monday, November 24

Auditorium. Opening of the opera season.

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Dalcroze—Owing to the remarkable success of the Dalcroze system of eurhythmics recently introduced in the curriculum of the American Conservatory, it has been found necessary to form new classes, the others having been over-crowded.

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MME. KOELLING'S RECITAL

This Sunday afternoon at 3:30 Mme. Helene Koelling, late soprano of the Manhattan and Montreal opera, gives a recital

MME. KOELLING

at the Illinois Theater under the management of Carl D. Kinsey. The revised program is as follows

Quel Ruscelletto	Paradies
Deh vieni non tardar	Mozart
Sortita D'Ofelia	Faccio
Variations	Proch
Auf die Nacht	Hans Huber
Der Tag wird kalt	Hans Huber
Das Mitleidge Madel	Erich Wolff
Pan	Richard Trunk
Mainacht	Brahms
An die Nachtigall	Schubert
Am Bache	Dvorak
Heimkehr	Strauss
Inmitten des Bales	Tschaikowsky
Auftrage	Schumann
To a Hidden Violet	Mary Helen Brown
Pierrot	Dagmar Rubner
Come, Sweet Morning	A. L.

SHERWOOD MUSIC SCHOOL

The second in the series of recitals which are to be given by the Sherwood Music School took place on Saturday, November 8, at 4 o'clock, in the studios in Fine Arts Building.

The program was given by Mrs. Jessie Devore, violinist, and Mr. Arthur Fram, pianist, members of the faculty.

COLUMBIA SCHOOL OF MUSIC

A joint recital will be given by Louise St. John Westervelt, soprano, and Helen Lawrence, pianist, at the Fine Arts Theater on Sunday afternoon, November 16, with the following program:

Wir wandelten
Der Gang zum Liebchen
Der Tod, das ist die Kuhle Nacht
Botschaft
} ..... Brahms

Miss Westervelt
Mr. Arthur Ganquist at the Piano

Impromptu, G flat major ..... Chopin
Waltz, E Eminor ..... Chopin
Poem ..... Scriabine
Etude ..... Juon

Miss Lawrence

De Greve
Le Jet d'Eau
Colloque Sentimental
Fantoches
Recueillement
Ballade des Femmes de Paris
} ..... Debussy

Miss Westervelt

Isolde's Liebestod ..... Wagner-Liszt
Waldesrauchen ..... Liszt
Gnomenreigen ..... Liszt

Miss Lawrence

The Enclosed Garden ..... Kurt Schindler
Happy Bird ..... Louis Victor Saar
A Song of Pain ..... Mabel Lee
Golden Eyes ..... Eleanor Everest Freer
Spring ..... Henschel

Miss Westervelt

CHICAGO PIANO COLLEGE

Miss Violet Vokoun will play the following piano recital program at the Chicago piano College Lecture Rooms in Kimball Hall on tomorrow afternoon at 2 o'clock:

Suite, Op. 16 ..... Grieg
(Norwegian Folk Scenes)—
Bridal Procession Passing By
Carnival Scenes
Nocturne Op: 15, No. 2 ..... Chopin
Rhapsody Op. 11, No. 3 ..... Dohnanyi
To a Wild Rose ..... MacDowell
From an Indian Lodge ..... MacDowell
Concert Etude F sharp major ..... MacDowell

MEN'S FALL FESTIVAL

The Men's Fall Festival Chorus, under direction of Edward T. Clissold, will give their annual concert at Orchestra Hall on Thursday evening, November 20.

They will be assisted by Helena Stone Torgerson, harpist; Edgar Nelson, organist, and the Maple Women's Quartet.

The chorus numbers will be:

"What from Vengeance" (Sextet from Lucia) ..... Donizetti
"Swing Along" ..... Will Marion Cook
"Smile" ..... J. S. Fearis
"Hallelujah Chorus" (The Messiah) ..... Handel-Protheroe
Arranged for Men's Fall Festival Chorus
"John Peel" ..... Old English arranged by Mark Andrews
"The Parting" ..... Dregert
"Love's Old Sweet Song" ..... Molloy-Protheroe
Arranged for Men's Fall Festival Chorus
"Soldier's Chorus" (Faust) ..... Gounod

Downing—On Sunday afternoon, November 30, at the Fine Arts Theater, Mrs. Lulu Jones Downing will present Mr. Charles W. Clark in song recital. Gordon Campbell, accompanist. The program will include one group of Mrs. Downing's songs.

Fram.—Mr. Arthur Fram will be the accompanist in a recital to be given by Alfred Hiles Bergen at the Sherwood Music School tomorrow afternoon at 4. Recitals are given every Saturday at this hour.

Music in New York

By ABBIE STEPHENS FRIDENBERG, 110 Carnegie Hall

SEA BORN

I know not, I care not, that leagues of budding green,
Of roadside, and hillside stretch barriers between.
The gray gulls skirt the intervale;
The sea mists mount the upland trail;
And lo, beside my darkened pane,
The minstrel sea wind, strolling bold,
Plucks at his harp of sunset gold,
Till sweeter, clearer, echo-plain,
The lilt on my star-lit waves' refrain
Beats on my naked heart again.
I know not, I care not, that leagues of inland green,
Of roadside, and hillside stretch barriers between.

MARTHA HASKELL CLARK.

Apropos of Marie Narelle

I have just come from a day spent with Marie Narelle in her lovely country home; near enough to town to make shopping not an expedition but an outing, and sufficiently removed from the intimacies and familiarities of city life, to supply a retreat—a Patmos—though not exactly in the wilderness.

The country in its autumnal attire has a thousand lures and snares for the unwary feet of the being with the aesthetic inclination of mind and soul. The Australian soprano is keenly aware of this, and she enjoys the ecstasy of her guests who penetrate to her sylvan retreat—there is often a string of automobiles before her hospitable door—and almost envy their hostess all the sweets of country life with city joys near at hand when one is desirous of them.

But Marie Narelle supplements aesthetic delights with entertainments calculated to round out and crown a visit.

In her spacious and comfy living room one feels absolutely at home and welcome. The speeding of the parting guest comes all too soon with a hostess at once so gracious, amiable and vivacious as this charming singer.

Nature was in her most delightful mood when she created Mme. Narelle. The soprano is unmistakably of a type combining the physical traits of the ardent Celt, and the characteristics of the Spanish ancestors, who, coming to Ireland generations ago, handed down to their posterity Andalusian physical traits as a heritage.

Tall, fair, with large, well opened violet blue eyes, and hair black as polished ebony, Mme. Narelle is a striking personage; wonderfully attractive and fascinating. A real Valkyr; "divinely fair and most divinely tall," with vocal and temperamental attributes calculated to have vanquished Wagner himself; (for he, poor man, was not exactly the Knight of the Grail, his was the quest of the Valkyrie.)

When Mme. Narelle smiles her radiant smile, you realize how far she is removed from the prima donna of the stereotyped grimace. Her eyes laugh; her lips quiver and you know that she is indulging in no calculated poses. Indeed naturalness is the key note of her character. She is incapable of enveloping herself in those quasi mysteries, part and parcel of the outfit of the common or garden variety of prima donna. The commercialized singer who plans campaigns as a general plans his battles.

There is too much of beautiful spontaneity and impulsiveness about this charming woman ever to make it possible for her to become the business woman with an arriere pensee. Clever and practical though she be, the petit soins of the prima donna with her eye everlastingly upon the box office receipts are foreign to her. Like that other most womanly and altogether delightful singer, Lillian Nordica, Mme. Narelle has all the domestic virtues—the desire to help others—to put her friends at their ease, and to get all that is beautiful and good out of life. Very few are taboo to her, and her spacious home is filled each week-end with guests from far off climes as well as near at hand.

If, gentle reader, you have ever tasted the Mulligatawny soup prepared by the fair hands of Australia's leading soprano, you will know how versatile are her talents; and if ever you are invited to make an inspection of the larder with its shelves of jellies and jams and pickles and all sorts of "goodies" confected by those hands, you will wonder how she manages to do it.

But you see she is no prima donna of the tantrum school. Her time is more usefully spent than in fighting impresarios, and thinking out ways and means of making herself a nuisance.

She regards her profession as a heaven-sent vocation, and if she ever has "kicks" to register, heaven be praised, her "ructions" go unrecorded by any newspaper.

She has the amiable fad of collecting beautiful antiques: Sheraton and Chippendale furniture; Sevres, Dresden and Capo di Monte porcelains, with perhaps some precious trifle of the Ming dynasty to make a collector's heart beat a shade faster.

Standing among her fair household gods, she is a queen with all that elusive attraction one attributes to royalty, and when she consents to sing, and you hear her luscious voice with its unusual range; its honey-

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♮ ♮ ♮

Evan Williams in Recital

The well-known Welsh tenor, Evan Williams, scored quite a triumph for himself on the evening of November 7 in Aeolian Hall, in that he successfully surmounted a most evident hoarseness, and pleased his audience by an artistic interpretation of a formidable program.

Mr. Williams' program was sufficiently diversified to please the most exacting tastes. From Handel with his purely classic style, to Beethoven and the foremost German composers, there was much to choose and tidbits for various appetites.

The singer did ample justice to the recitative and aria, "Waft Her Angels," from "Jeptha," and "Sound an Alarm," from "Judas Maccabeus," and was accorded prolonged applause as a reward.

"An die ferne Gelibete" Beethoven's rather wearisome song cycle (this time done into English and not improved by the interference with the smooth-flowing German versification) showed the artist's versatility and command of vocal resources; his breadth of phrasing, and variety of style.

The audience of excellent size, was prodigal of applause and Mr. Williams accorded them a group of encores.

The interesting program follows:

Recit., "Deeper and Deeper, Still" (Jeptha)....Handel
Aria, "Waft Her Angels," Jeptha .....Handel
(With Organ Accompaniment)
Recit., "My Arms! Against This Gorgias," Judas Maccabaeus .....Mendelssohn
Aria, "Sound An Alarm," Judas Maccabaeus..... Mendelssohn
Song Cycle: To My Distant Beloved .....Beethoven
O'er the purple crested mountain
On the cliffs or in the caves
Lark that sings't
Oh that my true love were here
The spring is returning
Wake thy lute
Wandering
Faith in Spring
Impatience } ..... Schubert
An Irish Noel ..... Holmes
Cradle Song ..... Brahms
The Youth's Departure to the War ..... Homer
"Sorrows of Death" (Hymn of Praise), Mendelssohn
(With Accompaniment)

♮ ♮ ♮

Mme. Carreno in Recital

Mme. Teresa Carreno, the South American pianiste, was heard in an interesting program in Carnegie Hall, on the afternoon of November 5, by an audience of good size.

Her offering included the Sonata Pathetique of Beethoven, various works of Chopin, etc.

Her best work was done in the elucidation of a Brahms Opus: An interminable series of dry and boresome variations upon an Handelian theme of slight significance. It was Brahms the Builder, at his most architectural. However, the pianiste seemed in perfect sympathy with the notable composer's intentions.

She received much applause.

♮ ♮ ♮

Mr. Herbert Witherspoon's Recital

Mr. Herbert Witherspoon held forth vocally on Thursday afternoon, November 6, in Aeolian Hall, where the numerous recitallers receive their friends and admirers, and perhaps a segment of the music-loving (much abused phrase) public.

Mr. Witherspoon contributed a varied program.

♮ ♮ ♮

Song Recital

Mr. Roman Stern, lieder singer, gave a concert in Carnegie Lyceum on Thursday evening, November 6. His program embraced compositions by Weber, Schumann, Schubert, Brahms, and others.

♮ ♮ ♮

Notes

Mr. Horatio Connell, baritone, will be heard in a recital in Aeolian Hall, on November 25.

On Friday evening, November 14, in Aeolian Hall, Mrs. Lillian Birmingham will be heard in an interesting recital including the "Waltraute" scene from "Die Goetterdaemmerung."

Hattie Scholder-Edlin, pianiste, will give a recital in Aeolian Hall on the afternoon of November 13.

Browne—Ellen Van Volkenburg, who in private life is Mrs. Maurice Browne, and in public co-director with her husband of the Chicago Little Theater, tells this story against herself: "When I was crossing to England this summer and looking very—well, steamery, a woman on the boat said to me: 'Oh, Mrs. Browne, I saw you this spring in Boston in your husband's production of that dreadful play of Strindberg's, "Creditors." You played Thekla, didn't you? Yes. You looked so diabolically handsome. How did you manage it?'"

♯ ♯ ♯

Stein.—Miss Glendora Barnes, contralto soloist, and Miss Bess Marion Anderson, pupils of Mr. and Mrs. Karl Buren Stein, are making a great success of their musical-dramatic recitals as the number of return dates show. They have appeared recently in Kenosha. Pleasant Prairie, Racine, Milwaukee, Wis., and in Salem, Zion City, Paddock's Lake, Gurnee, Waukegan and Lake Bluff, Ill.

♯ ♯ ♯

Parker—Mr. Frank Parker, last year in Chicago, and lately placed at the head of the vocal department at Christian college, Columbia, Mo., gave a fine recital at that institution recently. In connection with Cady Kenney, pianist, and Alvin L. Barton, violinist, he has formed a College Concert Trio, which expects to fulfill many western engagements.

♯ ♯ ♯

Choral Society—The Marshall Field & Company Choral Society, founded in 1907 with a membership of 140, has grown to nearly 200 active members. Heretofore but one concert a season has been given, but two will be rendered this season—one, composed of part songs, on December 4, in Orchestra Hall; and another, comprising two cantatas, on April 16, 1914, in the same place.

♯ ♯ ♯

Levy—Mr. Heniot Levy, pianist, played a recital before the Lutheran Ladies' society, at Red Wing, Minn., on November 4, and appeared at Fargo, N. D., on the 4th. His program on both occasions comprised the "Chaconne" (Bach-Busoni), "Renaissance" (Godowsky), "Sonata" Op. 58 (Chopin), "Carneval" Op. 9 (Schumann), and the "Tannhauser Overture" (Wagner-Liszt).

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Books and Music

VOCAL ART

A very attractive little book by Mme. M. A. B. Girard entitled "Vocal Art," has for its sub-title, "How to Tune a Voice." and this is indicative in a degree of the trend of the interesting volume.

The preface of this little look is so wholly indicative of its content that it is here reproduced:

"Dr. Girard has spent nearly a lifetime in simplifying the study of voice culture. She has sought the natural method of singing, based on scientific principles. Convinced that difficulties in singing arise from ignorance of the right use of the vocal organs, and of the body as a whole, she has made wide and careful investigation of the methods of the best masters, at the same time pursuing a scientific study of physical health and disease, especially as shown in the action and conditions of the nose, throat, lungs and nervous system. Dr. Girard dwells with great emphasis upon the subject of nutrition of the nerves. She says the nerves are the life current conductors, and that any confusion or abnormal action in any part of the nervous system, manifests itself in the voice, that there is not an organ, faculty, function or talent, that is not influenced by the condition of the nervous system. That voice production is governed by natural and acoustic law, and that anyone who, through knowledge of right conditions, can bring about a correct adjustment of the whole organism and by an understanding of just what is required before making an attempt to sing, thereby avoiding unnecessary repetition, may, in a much shorter space of time than is generally supposed, develop a rich, full, pure tone, and a brilliant trill. The great demand for the fruits of Mrs. Girard's labor induced her to make a specialty of voice culture from a physiological and hygienic standpoint."

Turning to the very back of the book we find letters of recommendation for the method expounded from such masters as Lamperti, Sangiovanni, Carlotta Patti, Carl Formes and Whittlesey—surely sufficient authority to make the book representative.

A perusal of the pages between the preface and the letters, however, proves not only a fascinating pleasure to any one at all interested in vocal art, but it is also the way in which one many become most thoroughly convinced that Dr. Girard knows whereof she writes so entertainingly.

A great deal of personal history is included and the results of much observation and research very plainly set forth, so that when the book is finished the reader has not only been pleased as he went along, but has arrived also at the sure conclusion that he has found a very practical and helpful treatise on the art of singing.

♮ ♮ ♮

Browne and Howell Company

This enterprising new firm of Chicago has put out a number of thoroughly attractive and useful books on musical subjects, two of which are just at hand.

"How the Piano Came to Be" is the title of a small book of about sixty pages, and it tells most beautifully (Ellye Howell Glover) the origin and history of the instrument which is known and beloved in almost every home in Christendom.

The illustrations are beautiful and the general style is charming throughout. A dainty Christmas gift for a young student and one which may be kept always for reference.

"In Music Land," by George P. Upton is one of the most charming gift books imaginable, for it treats of the great subjects of music in a perfectly simple and direct way, and yet with the authority of so widely experienced a writer as Mr. Upton.

Dorothy, Katherine, Alice, Martha and Tom (to whom the book is dedicated) have been asked to state just what they would like to know about great musicians, and with the cue thus obtained the story teller sits down on a succession of evenings to present the tales in the most entertaining way imaginable, and with just enough of solid history interwoven in each story to make it absolutely authentic.

A book which any child, or in fact any student of music at any age, would be delighted to receive for a Christmas present.

Is It Enough?

A Musical Novel, by Harriette Russell Campbell, entertainingly written and with good climax. Put out in very attractive shape by Harpers.

♮ ♮ ♮

Symphonies and Their Meaning

This is a goodly book by Philip H. Goepp and has been sent to the public in a neat dress by the J. B. Lippincott Company of Philadelphia.

Like the aforementioned books it is admirable for gift purposes, but it is rather in the form of solid meat than as salad or dessert and its contents will be best appreciated by the advanced student. It would be an admirable companion for any student who is listening to his first season of symphony concerts.

The book consists of 350 well written pages and its content may best be described by quoting, in order, the titles of its various chapters. There are: "The Symphony During the Nineteenth Century," "Berlioz and Liszt," "Dramatic Symphony," "A Symphony to Dante's Divina Commedia," "The Symphonic Poems of Liszt," "The Symphonic Poems of Saint-Saens," "Cesar Franck," "D'Indy and Followers of Franck," "Debussy and the Innovators," "Tschaikowsky," "The Neo Russians," "Sibelius," "Bohemian Symphonies," "The Earlier Bruckner," "The Later Bruckner," "Hugo Wolff," "Mahler," "Richard Strauss," "Italian Symphonies" and "Symphonies in America."

♮ ♮ ♮

Music from Witmark

"Stepping Stones to Music Land." Easy progressive material for the piano in four parts. A well arranged beginner's manuel. "Dear Little Hands," a song, with lyric and music by Caro Roma. "My Days Are in His Hands," a sacred song, in three keys, by Ernest R. Ball. "It Was for Me," a sacred song, in three solo keys and also arranged as a duet for high and low voices, by Charles B. Blount.

♮ ♮ ♮

New Music from C. W. Thompson and Co.

C. W. Thompson and Company of Boston, send out some striking new music, the list beginning with four easy and melodious piano pieces under the general caption, "The Locusts," and with the sub-titles "Sporting Locust," "Song of the Locust," "Flight of the Locust" and "Night Song of

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the Locust." These are by John Proctor Mills.

"Distant Years," a pleasing "Nocturne" in medium grade, by F. H. Cleaves.

"Two Nocturnes," printed together in attractive cover, by H. F. MacColl.

"Creole Dance" and "Shadow Dance," good salon pieces by S. W. Jamieson.

"Fragrant Meadows," an easy Valse Caprice, by B. Frank Michelsen.

"Ariel Mazurka," by Isaac Goldberg.

"Pink Junes," "Love of God" and "Threnody," three attractive songs by E. May Greenwood.

"My Home," words by K. D. Byrne and music by Harry H. Bennett.

"Love's Lament," words and music by Mabelle Claire Perkins.

"The Heavenly Land of Peace," a sacred song of good value by Walter Rolfe.

"Give Ear, O Ye Heavens," by Warren W. Adams.

♮ ♮ ♮

Clayton F. Summy Company

The new music from Clayton F. Summy Company, Chicago, includes a small "Suite" for pianoforte, by R. Nathaniel Dett, called, "In the Bottoms," and presents a very attractive picture. The music is of medium difficulty and covers a considerable range of sentiment, the sub-titles to the separate pieces being "Prelude," "His Song," "Barcarolle," "Honey" and "Dance."

Frederick Williams is represented by "Spring's Greeting," a gay little piano piece, excellent for teaching.

"Songs or Cantillations" by Natilie Whitted Price include "The Little Old-fashioned Girl" and "The Clock" and a fine list of encore songs includes "'Tis the Air of You," a charming little conceit by Marguerite Easter.

Alfred Wooler contributes a strong sacred song, "Out of the Depths," for high or low voice, to the "Third Series of Songs for the Church" and "Saw Ye My Savior" (high-low), by Mary Baker Eddy and Frederick Root provides a new song for the Scientist congregations.

♮ ♮ ♮

William A. Pond and Company

Volume one of "Organ Treasury" is entitled "Festive Music," Volume two is "Postludes" and Volume three "Voluntaries." All are excellent.

In "Edition Pond" a very attractive and very useful "Pipe Organ Collection" is issued, containing many useful selections for church use, while in sheet form the "Second Series" includes many fine works, by Faulkes, Gregh, Archer and others.

Compositions for violin and piano include "Sweet Genevieve," well arranged by Henry Tucker.

Sacred songs by Mrs. Joseph F. Knapp include "The Hand of Christ and "Open the Gates of the Temple" (duet).

Songs of Samuel S. Aronson bear the titles "Cradle Song," "A Foreboding," "Cupid's Art," "My Dreams of You" and "If Only Thou Art True."

♮ ♮ ♮

Chappell and Company

Chappell and Company of New York send some very handsomely gotten-up songs by Silesu, these including "A Little Love, a Little Kiss," written very charmingly and in three keys to suit all voices. Other songs are:

"When Joy Bells Ring," A. Herbert Brewer.

"My Love for You," H. Lyall Phillips.

"Red Devon of the Sea," Clarke; "Wolfgof, the Bowman," Nelson; "I Heard a Sweet Song" and "Were I Some Star," Dorothy Foster, and "A Protest," by Noel Johnson.

♮ ♮ ♮

Vocal Music from Oliver Ditson

The list of new songs sent out by the Oliver Ditson Company during the month is a very large one and there is much of great value in this list.

A new volume of the "Musician's Library" which is, as everyone knows, an exceptionally fine and accurate edition, is made up of "Forty Songs" by Adolph Jensen, for high voice, and ought to furnish a feast for any soprano or tenor.

Louis Victor Saar, whose songs have come very rapidly and emphatically to the front, is represented in the Ditson list by "The Little Day Star" (high), "The Moon and the Star" (high-medium), "A Petition" (medium-low), "To One I Love" (high-low) and "Rose Immortal" (high-medium).

The "English Songs" series consists of many old favorites in a new edition, one of the latest being "The Arrow and the Song" by Pinsuti. William Spencer Johnson is represented by "A Road Tune" (high-medium), "Even Song" (medium-low) and "From Oversea" (high-low).

Two songs by Howard C. Gilmore are "Hame to the Highlands" (medium) and "Of the Kingdom of Dreams" (high-medium).

Songs of Tschaikowsky series is increased by the addition of "Pimpinella," a Florentine song for medium voice.

Arthur Bergh is listed in "Sleepless Dreamings" (high), "Thou Art My Rest" (high), "Would You" (medium) and "The Night Rider" (low).

John A. Carpenter is represented by "May, the Maiden," "The Hearts Country" and "When the Misty Shadows Glide."

Charles Fonteyn Manney—"Be Near to Me" (high-medium), "Night and Day" (high-low) and "Parted Presence" (high).

Sacred Songs, Third Series, contains splendid works by many fine composers, notably "O What Is Man" (Beethoven), "O Love Divine" (Haydn), "The Homeland" (Wooler) and "In Heavenly Love Abiding" (Walter C. Young).

♮ ♮ ♮

An Appreciation of MacDowell

From The Linden Press at Montreat, North Carolina, comes a dainty little booklet from the pen of Mrs. Crosby Adams.

The title is "What the Piano Writings of Edward MacDowell Mean to the Piano Student" and the work itself is one which should certainly be read and pondered upon by every serious student in the country. Mrs. Adams, in this charming book, gives some intimate glimpses of MacDowell and at the same time she reveals her own high ideals in most pleasing light.

♮ ♮ ♮

The Piano Pedals

Very seldom indeed does a new work

come to hand which at once impresses its significance and value as does "The Piano Pedals," a new treatise on "How, when and where to use the pedals of the piano," by Mrs. A. M. Virgil.

Mrs. Virgil is an experienced teacher, a thorough student and an absolutely artistic musician. She has therefore viewed her subject from many and varied standpoints and has evolved an educational work of the utmost value to every student of the piano and one which will be invaluable in the class room.

Beginning with "Pedal Signs," Mrs. Virgil clears up that moot question most satisfactorily and then proceeds through thirty-two pages of most concisely written text to explain and elucidate every possible complication which may arise in actual study at the pianoforte.

It is impossible in a short article to tell how thoroughly and how well she has done this but it requires only a cursory review of the pages of the book by any practical pedagogue to bring the absolute conviction that the work has never been so well done before from the practical standpoint.

This book is issued and distributed by The Virgil Piano School Company of 42 West 76th street, New York, and is worth attention.

♮ ♮ ♮

Gilbert Music Company

The Gilbert Music Company of Chicago sends out an attractive list of Sacred Songs, including the wholly fine and already successful new song by Lily Wadhams Moline, "A Psalm of Praise." This is printed in two keys for the convenience of high and low voices and the actual hearing of the number in church service has been positively convincing of its unusual value.

♮ ♮ ♮

Church, Paxon and Company

This company sends out "My Rose in a Garden of Tears," a sentimental song by Jerome Heller.

♮ ♮ ♮

Piano Music from Ditson

The Oliver Ditson Company may be depended upon each month to issue a list of good teaching material for piano as well as many salon pieces of merit. The list this month includes:

H. Weyts—"Perfumed Breeze," easy waltz movement.

G. A. Grant-Schaeffer—"March of the Boy Scouts." Good for teaching march rhythm.

Reginald Barrett—"Mazurka," "Minuet" and "Little Gavotte." Excellent medium teaching material.

Leo Oehmler—A long list of easy and medium grade teaching pieces.

Russian Piano Music—A beautifully printed and illustrated series of Russian compositions by Arensky, Borodin, Cui, Iljinsky, Scriabine, Tschaikowsky and others. A request for list would be worth while.

Frederick A. Williams — "Wayside Spring" and "Autumn." Good teaching material.

Paul Opper—"At the Dance," "Colonial Days," "Come Join the Dance," "In the Apple Boughs," "May Breezes" and "Measured Steps." Medium teaching material.

James H. Rogers—A long list of good teaching material ranging from easy to medium.

J. P. Ludebuehl—"Album Leaf," "Evening Song," "The Gipsy Band," "Shepherd's Song" and "Tarentelle." Fine, easy teaching material.

Jean Paul Kursteiner—"Naivete," a good salon piece.

Eber C. Hamilton—"Two Venetian Lovers." Attractive salon piece.

Easy Piano Duets—A fine list by Baumfelder, Gounod, Iucho and Moffat.

Richard Ferber—"Album Leaf," "Moment Musical" and "Zigzag." Medium grade teaching material.

Gustave Lazarus — "Little Serenade," "Gavotte," "A Dream of Summer" and "At the Spring." Medium grade teaching material.

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J. Fischer and Brother

J. Fischer and Brother of New York have a most attractive catalog of many kinds of music but in no respect do they excel over their list of Organ Compositions.

The shape and style of page adopted by them is an improvement over the ordinary and they have been most careful in their choice of composers for exploitation.

A new list just sent out includes some characteristic and wholly admirable works by J. Frank Frysinger, including "Nocturne," "Meditation," "At Twilight," "Supplication," "Scherzo Symphonique," "Chant sans Paroles," "Reverie" and "Traumlied."

Ralph Kinder is represented by his "Prelude and Fugue," "Toccata." "Cantilene du Soir," "In Moonlight" and "In Springtime" and "Legend" by Gottfried H. Federlein is also found to be a fine addition to the organist's reportoire.

♮ ♮ ♮

Gamble Hinged Music Company

The Gamble Company have sent out thematic catalogues and circulars of various and attractive sorts.

"The Story of Bethlehem," a new "Christmas Cantata" by Daniel Protheroe, is worthy the attention of every choir and will doubtless be a feature in the coming holiday programs in the churches.

♮ ♮ ♮

Part Songs by Freer

Among the quartets written by Eleanor Everest Freer and scheduled in the issue of Music News for last week are two Christmas numbers of very great value and which should find a liberal place on the coming holiday programs.

A "Christmas Carol" to exquisite words by Agnes Greene Foster is a very charming little number for mixed voices, with piano accompaniment, and will be found readily available for the use of choirs of all degrees.

"Unto Us a Son Is Given" is an anthem of large form and considerable development and will well repay investigation with a view to prominent place on Christmas programs.

♮ ♮ ♮

B. F. Wood Music Company

The B. F. Wood Company are sending out two thematic catalogs, one devoted to "Secular Songs" and one to "Sacred Songs." The lists included are so fine and so characteristic as to be well worth the trouble of asking for.

Two new songs which have been received from this Company have proved to be interesting and effective. One of these is "Suppose," by Reginald Barrett (words by Eugene Field), and the other is "When You Are Near" by D'Auvergne Barnard. Both are songs which will well repay inspection.

OAKLAND METHODIST EPISCOPAL

Much good music is being heard weekly and more of the same is in course of preparation for special musical services at the Oakland Methodist Church, Oakwood boulevard and Langley avenue. O. E. Robinson, the musical director, has under his guidance a splendid chorus choir and a most excellent organist in Mrs. W. H. Klose. On last Sunday evening the choir was heard in the anthem for seven voices, "Souls of the Righteous" by Noble, and the beautiful duet, "The Lord Is My Light," by Buck, was sung in a most satisfactory manner by Mrs. McGlashan and Mrs. Wagner.

H. M. B.

———♯♯♯———

Kneisel—The Kneisel Quartet will come to Chicago for the first of their series of three chamber music concerts, Sunday afternoon, November 23, at the Studebaker, under the management of F. Wight Neumann. The personnel of the quartet remains the same as last year—Franz Kneisel, first violin; Hans Letz, second violin; Louis Svecenski, viola, and Willem Willeke, 'cello. The program will contain the Mozart Quartet F major, No. 9 (Breitkopf & Haertel edition); Chadwick Quartet D Minor, No. 5, and the Beethoven Quartet F minor, Op. 95.

———♯♯♯———

Johnson—Jennie F. W. Johnson will be the contralto soloist with the Bach Choral Society, John W. Norton, conductor, in the Bach-Schubert concert, to be given in the Association Auditorium, 19 South La Salle street, November 19 next. Miss Johnson has specialized in the study of the Bach choral music, hence does the work exceedingly well.

———♯♯♯———

Hall—William Clare Hall appeared in joint recital with Miss Barbara Wait, at Janesville, Wis., last week, under auspices of the Apollo Club, and both artists scored a complete success.

Boston, Mass.

Editor
LESTER S. BUTLER

GIVING CREDIT FOR OUTSIDE STUDY

In the November 7 issue of Music News Mr. Hitchcock in his story of the meeting of the Piano Teachers' Association in Washington, D. C., tells of efforts being made to secure for pupils of the high schools credit for music study done under competent private teachers approved by the school board.

In Chelsea and other Massachusetts cities and towns, piano, voice, organ and other branches of music may be studied with private teachers and credit toward a graduation diploma secured. In Minneapolis, if memory serves, the plan has been in successful operation for some time.

This is a step in the right direction. In too few towns and cities of America is any interest shown by the majority of the citizens in the work done in music by the public schools. Yet there are quite good salaries attached to the position of director of music, and these add materially to the annual school appropriation and the annual tax rate which the taxpayers have to pay.

But there is another thing to think about, and that is that music teachers whose pupils are from the public schools and receive credit for outside work done with them, become, in a sense, under the control of the school authorities and quasi-public school teachers.

And this is as it should be, because the school boards have the right to require the private teacher, teaching other branches of education, and private schools to have a standard of attainment for their pupils as well as a preparation for teaching that will conserve the public interest. Naturally the board would see that teachers of music, allowed to teach in conjunction with the public school teachers, have adequate preparation for their duties, and characters necessary to secure a position in the schools.

And this would, slowly, perhaps, but surely, give the private music teacher a standing in the community that is justly due, eliminate the ill-prepared and those of questionable character from the profession and place all instructors of the public under the control of constituted authority.

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Notes

The young pianist, Wilhelm Bachaus, gives a recital in Jordan Hall, Thursday afternoon, November 20, at 3 o'clock. He was heard here two seasons ago.

The annual recital of Heinrich Gebhard, the local pianist, will be given in Jordan Hall, Monday, December 8.

George Copeland of Boston gave a piano recital in Jordan Hall, Thursday, the 13th. His program was made up of Debussy's second set of preludes, twelve in all, heard for the first time in this city.

Thursday afternoon, November 18, John Chipman, American tenor and native of Boston, will be heard in a program of English, French and German songs in Steinert Hall, at 3 o'clock.

Miss Maud Scheerer of the Powers School has taken the text of "Samson and Delilah" and worked it into a dramatic reading. She has retained some of the beautiful arias, and the whole will be given soon in Steinert Hall, Mrs. Helen A. Hunt, mezzo-contralto, being the assisting soloist.

A varied program was given by the pupils of the Faelten Pianoforte School, in Huntington Chambers Hall, Thursday evening, November 6.

There was an illustration of senior class work in unison playing, in ensemble, as well as in solo performance.

MacDowell and others represented American composers.

A lecture recital will be given in Steinert Hall, Saturday afternoon, December 6, by Mme. Antoinette Szumowska.

The fifth symphony concert program will include Schubert's B minor, called the "Unfinished," and Beethoven's "Pastorale," F major No. 6. Heinrich Warnke, principal 'cellist of the orchestra, will play Haydn's D major concerto. Anton Hekking played it in 1890; Hugo Becker, the German 'cellist, played it in 1901.

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Sunday afternoon, November 23, at 3:30, Paderewski gives his second Boston recital in Symphony Hall under the local management of Mr. Mudgett. This will be his first Sunday recital in this city.

Advanced students of the New England Conservatory of Music gave a concert in Jordan Hall Friday evening, November 7. The program will contain numbers from Rheinberger, Beethoven, Brahms, Grieg, Chopin, Vieuxtemps, Debussy and Liszt. The soloists are Alice V. Gay, Cavendish, Vt.; Beatrice Ragsdale, Madill, Okla.; Alice P. Davis, Rochester, N. Y.; Dorothy Hills, Delaware, O.; Annie Haigh, Dubois, Pa.; Dorothy Cook, Waban; Margaret A. Kent, South Boston.

The 28th annual report of the Beneficent Society of the New England Conservatory of Music, which has just been issued, shows that during the past season the beneficiary committee loaned the amount of $1,321.50 to eleven beneficiaries, nine women and two men. The finances of the society, which has an honorable history dating back to the presidency of Mary A. Livermore, are reported to be in good condition. The newly elected president is Mrs. Charles H. Bond.

A sizable group of former and present pupils of the dramatic department of the New England Conservatory has been engaged for the performances of the Jewett players.

Many pupils of Clayton D. Gilbert, director of the dramatic department of the New England Conservatory of Music, are filling professional engagements this fall.

L. S. B.

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Song Recital by Roland Hayes

Mr. Roland Hayes, tenor, at his recital in Steinert Hall on Wednesday evening, November 5, displayed a voice that has received good cultivation and whose qualities give promise of still higher artistic worth. His best numbers were: "Domani" by Palloni, "A Spirit Flower" by Campbell-Tipton, and "A Song of June" by W. S. Johnson. Fortunately, as a younger singer and still under training, he showed good judgment in not undertaking more ambitious and pretentious music; but there will come a time when he will achieve a laudable mastery over higher artistic forms. His accompanist was Miss Bertha Baumann.

Mr. Roland Tibbs, head of the piano department at Howard University, gave a fair reading of Schumann's Symphonic Etudes, and a satisfactory rendition of the Rachmaninoff "G minor Prelude." He was at his best in the "Lento" by Cyril Scott, and in the "Fantasia in F minor" by Chopin.

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The Kneisel Quartet Concert

A comparatively small audience was attracted by the excellent program offered by the Kneisel Quartet on Tuesday evening, November 4. It cannot be said that the performance was flawless and above reproach, but the program, nevertheless, appealed to appreciative listeners. Occasional parts of the music rose to loftier heights and received a more virile reading, while again other parts were dry and inclined to be tedious, falling to lower levels and lacking invigorating inspiration.

The program shows very well what was offered at this time, the Brahms number making a deep impression because of the added color and timbre of the clarinet (Mr. Henri Leon Leroy).

PROGRAM

Quartet in F minor, Op. 95 ..... Beethoven
- Allegro con brio
- Allegretto na non troppo—Allegro assai vivace ma serioso
- Larghetto espressivo—Allegretto agitato

Quartet in D minor, No. 5 ..... Chadwick
- Allegro moderato
- Andantino
- Leggiero e presto
- Allegro vivace

Quintet in B minor, for two violins, viola, violoncello and clarinet, Op. 115 ..... Brahms
- Allegro
- Adagio
- Andantino—Presto non assai, ma con sentimento
- Con Moto.

S. H. L.

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The New York Philharmonic Concert

The concert given by the New York Philharmonic Orchestra (Josef Stransky, Conductor) on Sunday afternoon, November 2, was a veritable feast of good things and a rendition that will long be memorable. The soloist was Mr. Fritz Kreisler and he gave a manly interpretation of the Bruch Violin "Concerto in G minor" winning distinctive approbation in the slow movement, although throughout there was beauty of tone and an authoritative mastery of every detail.

The work of the orchestra was superb. Its gradations of tone were most effective, and when joined to zestful, hypnotic playing, there were times when the climaxes

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that were attained were of an overpowering intensity.

The orchestra program presented the Rienzi Overture (Wagner); Symphonic Poem; "Death and Transfiguration" (Strauss); and Symphony, No. 5, in E minor (Tschaikowsky). S. H. L.

THE NEWMAN LECTURES

Those cities which are never omitted from the itineraries of European travelers will form the subject of the new series of travel talks which Mr. E. M. Newman will present at Orchestra Hall on five successive Wednesday and Friday evenings and Saturday matinees, beginning November 19. In "London Today," the first subject, every phase of life in the world's metropolis is to be reviewed, and all the familiar places of literary and historic interest will be visited. The activities of the militant suffragettes, the riots they have incited and the depredations they have committed will also be shown on the screen. In "Paris," the second lecture, Mr. Newman will pay special attention to the life in the "real Latin quarter" among the artists, students and models; to the fashions as they are worn at the races and on the streets, and to the shops of the designers responsible for them. Pictures of the latest conceptions will be sent Mr. Newman weekly, as they appear by his assistant, who remained abroad. The objects of art in the Louvre and other galleries will also be included. In "Rome, Ancient and Modern," the architectural gems of the present and the majestic ruins of the past will pass in review. A visit to the Vatican with its art treasures will include a glimpse of the Pope walking in his gardens. "Florence," with its memories of illustrious artists, sculptors and men of letters, and "Venice, the Smiling City of Romance," will comprise the fourth lecture, and in contrast to the ancient cities of Italy Mr. Newman will conclude his course with "Vienna, the City Beautiful," whose wide, well lighted streets, uniform architecture and splendid public buildings and playgrounds are models for the future. New color views and motion pictures of unusual charm were taken by Mr. Newman last summer and will illustrate all the lectures. There will be three courses, exactly alike.

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Nelson.—Mr. Edgar Nelson will appear as accompanist for the William Hinshaw recital, which is soon to be given in Chicago.

The Chicago Opera Company in Philadelphia

Since it is facts, not fancies this paper indulges in, it is useless to print the unfounded rumors of the possible uphcaval in the opera situation, as regards the relations of the Chicago Opera Company to the city of Philadelphia. Suffice it to say, that following a recent board meeting,

JENNY DUFAU

Mr. T. D. Cuyler, chairman of the executive committee of the Metropolitan Opera Company of Philadelphia, issued a letter to the effect that such statements were the product of the imagination, entirely. So, also is the thought that the Boston company will succeed the present company in Philadelphia.

As to actualities, the Chicago company opened on Monday evening, November 3, perhaps stronger and if possible better than ever in its illustrious history. With Garden in the lead, Campanini the director, and "Tosca" the bill, a combination was presented quite difficult of improvement. Garden, unfortunately, was not in her most excellent form, however, as always, she was the superb artiste. The most critical must admit that fact.

The real beauties of vocalism were reserved for the second performance of Wednesday evening, when Mlle. Jennie Dufau and Titta Ruffo appeared in the "Barber of Seville," and Guiseppe Sturani acted as musical director.

CLEOFONTE CAMPANINI

The impression created by the distinguished baritone, in the role of Figaro,

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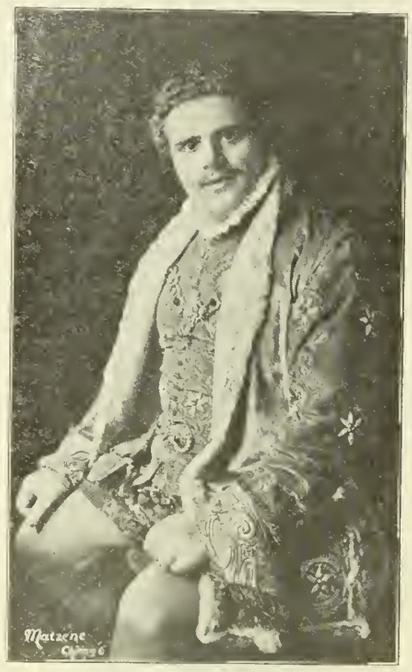
was marked. There were two vital reasons for this, that he has a robust, sonorous voice, used with every bit of art conceivable, and that his histrionic ability is very unusual in an opera singer. Also, Ruffo has an able opposite in Mlle. Dufau, cast for Rosina.

Mlle. Dufau, it will be recalled, has been a favorite as a coloratura, with the present company for several seasons, and is also admired for her concert successes both here and in New York, where she has appeared several times this fall. On this occasion her "Rosina" was most dainty and effective, quite as it is meant to be, and was delivered with a sufficient degree of power. As a Philadelphia critic wrote of her: "Miss Dufau is a 'sure' singer, and one never felt uncertain of her attack and maintenance and she is a thorough mistress of coloratura, an attribute most necessary in a role so full of florid passages. She delivered the famous 'Una Voce Poca Fa' with much charm, but she was even better in the 'Io Sono Docile,' which is one of the loveliest bits of the opera."

Giorgini has a lyric tenor wholly beautiful, which he used with fine effect. His appearance as the handsome lover proved to be an added pleasure to the audience. His acting was indeed distinguished. Others in the cast were notably Louise Berat, who has a short but exacting role and who was applauded generously for her achievements; Henri Scott, the Philadelphia basso, was cast for Basilio; while Fosetta, Trevistan and Venturini were added.

High hopes were dashed to the ground Thursday evening, when Mme. Carolina White, the really distinguished American dramatic soprano, proved to be seriously handicapped by a severe cold, and which for a time was considered to be tonsilitis. However, Miss White was not substituted for, but attempted the role of "Aida," which began well enough, but which she was unable to finish, really, abandoning the singing of the last act. Consequently, the honors went to Martinelli who sang "Radames." His voice, particularly the high tones, were thrilling, his work even advancing until his climax in the third act. Even his "Celeste Aida," perhaps the most difficult test of a tenor's capabilities, was entirely satisfying.



ARISTODEMO GIORGINI

Of the younger singers of the company, one deserving especial commendation, and one who is being honored with particularly difficult roles, is the Boston girl, Miss Beatrice Wheeler.

Miss Wheeler is a contralto who appears to possess without doubt the real contralto quality, despite the fact that one Philadelphia critic declared her voice to be a mezzo "not contralto;" the writer recalls that this same critic, if we are not deplorably mistaken, announced that Mlle. Dufau sang the "Polonaise" from Thomas "Manon" when the young prima donna in fact offered the "Il Bacio" (Arditti).

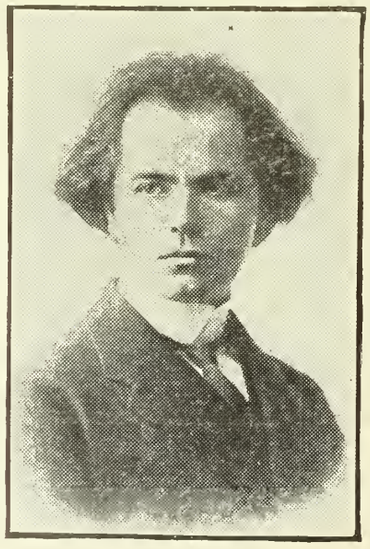
As Amneris, Miss Wheeler looked the part to absolute perfection. Though an American, Miss Wheeler is of the stunning Spanish type of beauty, and with the aid of the necessary make-up, is quite as handsome as one will ever see on any stage at any time. Also, for a young singer, she has achieved remarkable things in her several years abroad with smaller opera companies. That Chicago will have many commendable opinions to pass upon her work this year, is anticipated by those who heard her work.

So much for the principals.

"Aida" was stunningly, even prodigally set, the scenic effects and costumes being startlingly wonderful, beyond the usual for that particularly exacting opera. The chorus and ballet did exquisite work, and Mlle. Galli, the dainty danseuse, took all spectators by storm.

Opera in all its glory will burst upon Chicago the twenty-third of this month, after its annual brushing in the East.

F. D. B.



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BOEPPLER AT TURNER HALL

They turned them away by the score from North Side Turner Hall on Sunday afternoon. The gentleman who sat next me, and let me share his program, said he had not seen such a crowd, nor such enthusiasm in a long time. A distinct air of festivity and gratulation was in the air. The stage was banked with great clusters of chrysanthemums. The seats at tables were at a premium and the waiters kept busily stirring. The balcony overflowed and people squeezed into benches where there was really no room for them and all parties laughed and made the best of it. Such a nest of fireworks needed only a touch to set an explosion going and that came with a whirl after President George A. Schmidt had given a little speech of felicitation, and then introduced Mr. Boeppler, the new leader of the orchestra. The reception left no doubt as to the cordial regard in which Mr. Boeppler was placed by his auditors. After bowing repeatedly he turned to his men and swung them into his "Jubilee March," which went with a joyous lilt and produced even more enthusiasm.

Mr. Boeppler is a new Richmond in the

field of orchestral music in Chicago. His initial appearance marks him as a man to be reckoned with. He has already made his firmly recognized place in the branch of choral music. The concerts of the Germania Society have been on an unusual plain of artistic excellence. Mr. Boeppler has enthusiasm and restraint in equal quantities and infuses this temperament into those subject to his baton. The singers of the Germania were a compact body, singing with an illuminating taste and delicacy that made the music live with a quality which appealed to the sensitive ear, as tinctured with intense musical feeling. Mr. Boeppler brings these same fine qualities to bear upon his orchestral forces. He had about thirty-five players of varying grades of excellence. Out of them he drew a surprisingly graceful ensemble for a first appearance. The strings were solid and of even, smooth tone. The wood wind choir was well balanced and governed in the matter of voicing. The brass and the tympani were inclined to intrude. But any shortcomings from any of the forces were doubtless well known and felt by the director and need no comment here. The Weber "Jubel" overture was done best of all, with a number of touches of individuality and a real feeling for dynamics. The "Carmen" airs were well done, the bits of solo for cornet smooth and enjoyable. In the encore, which was our friend the "Lucia" sextette, Mr. Boeppler indicated that he could work up climaxes of intensity, comparing well with his more excitable Italian confreres, who draw the harmonies with more effort than he expended. His beat is firm and unequivocal, but elastic where he chooses to exert his privilege. The Beethoven "Andante" was approached with a species of reverence and a rich tone from the 'cello section. Altogether a most fortuitous entrance for Mr. Boeppler into a sphere where his talents will find a new and enlarged opportunity and welcome.

Mrs. Mabel Sharp Herdien was the vocalist. She did the big Aida aria "Ritorna Vincitor" superbly. There was an opulent tone in the declamatory portion and a color of velvety softness in the closing phrases. She sang a brilliant encore to a fine accompaniment furnished by Miss Grace Grove. ALBERT COTSWORTH.

———♯♯♯———

A COLLEGE RECITALIST—CHRISTINE MILLER

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People & Events

FREDERICK PRESTON SEARCH IN OREGON

What could be finer, in critic's tribute, than the review by Professor R. M. Beere, of Frederick Preston Search's artistic recital, given at Pendleton, Ore., October 24. Professor Beere's article appeared in the Pendleton Live Wire. We wish we could reproduce the article entire, but the following excerpts will show its splendid character:

A large audience, which turned out despite the rain and the fact that only one day's notice had been given that he was coming, sat spell-bound in utter silence at the Auditorium last night, listening to wonderful music from the 'cello of Frederick Preston Search, 24 years old, who looks like a mere boy.

It was the greatest musical event in the history of the city. Musical critics pronounced him a marvel in expression, sympathy, power and technic. Those who love music, even without technical understanding, were demonstrative in their appreciation. It was a heart-warming sight when, after the concert, many of the audience waited for the gifted youth to get into personal touch with him.

To the ears of those who have not heard Search's playing, a sincere description by one who understood would sound extravagant. But frankly it is utterly impossible to adequately tell of his performance in ordinary words. Suffice it is to say that Pueblo, Colorado, the place of his birth, produced an amazing musical genius in this lad. It is safe to say that some day he will be world-famous, and America will boast of Search as Hungary did of Popper.

Search has been until recently a member of the great Gewandhaus Orchestra of Leipzig, Germany, under Arthur Nikisch. He was trained under world-masters, including five years under Julius Klengel at the Royal Conservatory at Leipzig. His tour of the United States is developing into the musical sensation of the age. Pendleton was very fortunate in having him here for one evening, and music lovers are hoping that this city may soon hear him again.

Last night's program was rich and varied. The distinguished soloist was accompanied by Walter Chapman of New York, a young pianist of extraordinary ability and exquisite touch. Chapman shared in the applause and honors and responded to several encores.

Search played Hugo Becker's "Andante Religioso," Saint-Saens' "Le Cygne," and David Popper's "Butterfly." His first encore was Cadman's "From the Land of the Sky-Blue Water." Each round of applause was long and insistent. In the second group Chapman played the Bach-Saint-Saens "Gavotte," and gave Sinding's "Serenade" as an encore.

Then came the astounding revelation when Frederick Preston Search played Antonin Dvorak's entire "Concerto" in B minor. No such music had ever been heard here before. Ecstasy was too keen for long applause between the movements. It was the experience of a life-time to hear this marvelous work, the greatest 'cello concerto ever written, interpreted by such an artist as Search. It is rarely attempted, except by a few of the greatest artists, on account of its enormous difficulties. Last night's interpretation was sublime.

The first, or "Allegro" movement, is fast, very exciting and invigorating, and full of technical difficulties. The second movement, "Adagio ma non troppo," is slow, large so to speak, and remarkable for its extreme length, but it nevertheless kept the audience at the heights of joy throughout. Especially effective were the sobbings of the 'cello in the slow movement. They struck right to the heart. This effect has never been excelled by any composer or artist. The third movement, "Allegro Moderato," brought one back to the lightness and happiness of the first movement. It was a glorious climax for the whole concerto. After several technical passages of very great difficulty, came the "Coda," in which the 'cello brought out a beautiful melody of charm and cantilene, or song-like quality. The concerto closed with some long drawn-out harmonies, giving the illusion that the music was vanishing in the distance. At the close the piano brought us back to the world with some full chords.

After having heard Frederick Preston Search play that concerto, one concludes that Dvorak has stated everything that can be said in highest form of music.

Following an intermission, Search played "A Perfect Day" by Carrie Jacobs-Bond, Schubert's "Serenade," a "Minuet" by Beethoven, ending with his own composition, the delicate and fanciful "Butterfly Waltz," which was heartily received. As an encore to this he gave a "Nocturne" by Chopin.

Chapman then played two piano solos, Debussy's "Arabesque" and a Chopin "Etude." A storm of applause brought Liszt's "Dreams of Love" as an encore. Chapman's finest effort was his first solo, which was a dance in old style, arranged by a modern French composer.

Frederick Preston Search finished the program with two 'cello solos, giving a melody from Puccini's "Madam Butterfly" and Veral's "Polonaise Fantastique."—(Advertisement.)

CLARENCE EDDY

Mr. Eddy gave a very successful organ recital at Harrisburg, Ill., last week. The Saline County Daily News commented at great length, a few paragraphs being here reproduced:

The famous organist, Clarence Eddy, gave to our people of Harrisburg the most wonderful program ever rendered in this city. He is indeed master of this instrument and has no superior. He has no mannerisms, but plays with perfect poise and naturalness. His finger technic, pedaling and registration were all alike magnificent. He shows versatility and absolute certainty even in the most difficult passages.—(Advertisement.)

Hinshaw.—In addition to his engagement with the Chicago Symphony Orchestra in Milwaukee, William Hinshaw will have an appearance with the Minneapolis Symphony Orchestra in Minneapolis on November 23, a day preceding his engagement in Milwaukee.

SOFIA STEPHALI

Following is some comment of the Pennsylvania and New York press on the appearances of Mme. Sofia Stephali, soprano:

Sofia Stephali gave an interesting program last night before a large audience. Her lecture was most instructive. She possesses a sweet mezzo-soprano of excellent quality.—Allentown (Pa.) Chronicle and News.

Mme. Sofia Stephali was heard last night by a large and appreciative audience She talked most interestingly on the subject of music's influence. The illustrative songs were delightfully expressed, one of the favorites being Metcalf's "Land o' the Leal."

In conversation with a reporter yesterday, Mme. Stephali spoke of her enthusiasm for her art and how much the audience has to do in bringing out what the singer has to give. Mme. Stephali has been under her present management three years and during that time she has been heard in 192 cities of both the United States and Canada. To the query so frequently asked as to her nationality, she replied: "I am a D. A. R. and a member of the Order of the Eastern Star. This means that I am proud that I am an American.—The Asheville (N. C.) Citizen.

"Music and Life" was the subject of Mme. Sofia Stephali's concert-lecture Tuesday evening. Her concert on "Music and Childhood" was also greatly enjoyed. Possessed of a mezzo-soprano voice of unusually beautiful quality, Mme. Stephali sings with the greatest ease and equally well a light, bright waltz song or a heavy dramatic selection. Her capabilities in this line were especially demonstrated Tuesday evening. She is a musician of broad outlook and wide experience, who has had much contact with practical phases of life. She speaks with authority and her lectures are freighted with truths.—Amsterdam (N. Y.) Evening Recorder.

MRS. CLARENCE EDDY

Mr. Edward Moore of "The Journal" wrote as follows on the Chicago debut of Mrs. Clarence Eddy:

Mrs. Eddy is a singer of fine natural endowments and excellent attainments in her art. She has a voice which is at the same time soft and voluminous. Even when raised to its greatest power it never loses its dulcet mellowness, and during less exacting periods it is fairly velvety in quality. This in itself would mark her singing as being the means of more than ordinary pleasure even if there were nothing more to be said in favor of her performance, but she adds to this excellent organ emotional feeling and a fine intelligence in her singing.

She introduced herself through the medium of one of the new compositions of the program, George W. Chadwick's ballad "Aghadoe." The work was originally written for contralto and orchestra, the orchestral parts in this instance being played on the piano by Clarence Eddy. It is entirely melodic in character, like all of Chadwick's compositions, somewhat Irish in character, and with the accompaniment indulging freely in tritones, empty fifths, and the other hall marks of the modern French school. It was well received. She confirmed the good opinion found of her by later singing a group of songs in a very artistic manner—(Advertisement.)

NOTABLE CONCERT OF SCANDINAVIAN MUSIC

Under the above caption musical America prints a splendid review of the recent concert in New York—a concert of great significance and much beauty. We append part of this review:

Carnegie Hall was the scene last Sunday afternoon of one of the most interesting concerts which the present season is likely to bring forth, when a program of Scandinavian music was given by the Scandinavian Male Chorus of New York and the Scandinavian Symphony Orchestra, Ole Windingstad, conductor, with Julia Claussen, mezzo-soprano; Charlotte Lund, soprano; Gustaf Holmquist, basso, and Cornelius Rubner, pianist, as soloists.

The concert gained in individuality because of the high standard maintained in the selection of the groups of songs which the three singers offered, most of them novelties to a New York audience, and the two orchestral pieces, which were also new. It was a program, perhaps too lengthy, yet inter-

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The above Chorus, which appears often in functions of the public schools, has been pronounced by many competent authorities to be the very best in any School of Chicago or Suburbs. Mr. Miessner is an enthusiastic and tireless worker along the line of Children's Chorus, which he has so successfully made a specialty of his work.

estingly put together and consequently capable of holding the goodly sized audience.

Mr. Holmquist, well known in the Middle West, gave of his best in Sodermann's "King Heimer and Aslog," Sjogren's "Evening Star," Stenhammar's "Sverge" and Peterson-Berger's "Autumn Song," displaying a voice of excellent quality, especially in the medium register. Professor Rubner, who is widely known as head of the department of music at Columbia University, outdid himself in the performance he gave of the familiar Grieg A Minor Concerto. The spirit of the work was made the center of interest, and if the manner in which the solo part was played was not that of a virtuoso it was that of a serious musician who knew what he was playing, which, in the summing up, means so much more.

To Mr. Windingstad, who conducted both orchestra and chorus, must be given the highest praise. An energetic, young and gifted musician, he showed himself to be from the opening measures of the Overture "Helios," by August Carl Nielsen, now conductor at the Royal Opera in Copenhagen. This work and the fascinating "Midsommarvaka" (Midsummer Eve), by Hugo Alfven, two novelties, proved to be so much finer than many of the new lesser Russian and German pieces which we have heard in recent years that it might be worth while for the conductors of our American orchestras to look at the works of contemporary Scandinavian orchestral composers occasionally.

MUSIC IN OAK PARK PUBLIC SCHOOLS

At the meeting of the Illinois Teachers' association in the Assembly room of Oak Park High School on Friday morning, November 7, a children's chorus of 250 voices from the fourth and fifth grades under the direction of W. Otto Miessner, were heard in a number of songs taken from Mr. Miessner's own "Art Song Cycles." There were at least a dozen of these recreative songs sung by the children and throughout that list it was proven that there are few if any directors accomplishing the results that are being obtained by Mr. Miessner in the public schools of Oak Park. One of the points noticed from the time the children arise to sing till they are seated is that every pair of eyes is on the director. Other features of their singing that is above the average are the splendid attacks and releases. The enunciation and the shading of tone are also well nigh perfect. It would indeed be hard to find another chorus of equal number and age to compare with the Oak Park children. On Friday evening in the same room was heard a musical program given by the High School Orchestra of sixty pieces, and a chorus of three hundred voices, under the direction of Mr. Meisner. The numbers included:

Wedding March ..... Handel
Orchestra
Hallelujah Chorus, from "Messiah" ..... Handel
Chorus and Orchestra
Largo ..... Handel
Amaryllis
Intermezzo (Cavalleria Rusticana) ..... Mascagni
Chorus
Bridal Chorus (Rose Maiden) ..... Cowen
Chorus and Orchestra
March, Kaiser Frederick
Orchestra

H. M. B.

———♯♯♯———

Alberti.—Mr. Sol Alberti, has been engaged as accompanist for the Chicago Chamber of Commerce Glee Club, under the direction of Arthur Dunham. He will also be accompanist at an important concert at the Hyde Park Masonic Temple next Monday evening. Mr. Alberti has recently played recitals at Detroit, Mich., and Peoria, Ill.

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IN BRIEFER FORM

Votaw.—Miss Lyravine Votaw, contralto, appeared at the West Side Woman's Club, in a solo group on Tuesday evening.

♮ ♮ ♮

Miller.—The very striking picture of Miss Christine Miller, which was printed in Music News last week was made from a life sketch drawn by Carl Bohnen, the St. Paul artist.

♮ ♮ ♮

Chicago Musical College.—On Saturday morning at 11 o'clock in the Ziegfeld Theater an ensemble program will be given by Sol Alberti, Herman Felber Sr., and Herman Felber Jr.

♮ ♮ ♮

Gannon—Mrs. Rose Lutiger Gannon is to be the soloist of the second concert of the series being given at the North Side Turner Hall, on Sunday afternoons, by William Boeppler and the Boeppler Symphony Orchestra.

♮ ♮ ♮

Kimbell—Grant Kimbell has been engaged to sing the tenor solos in "The Holy City" at the new First Congregational Church Friday night, November 21, and the "Elijah" tenor solos at Waukesha, Wis., the latter part of the month.

♮ ♮ ♮

Highsmith.—It will be interesting news to the many friends of the popular soprano, Miss Mary Highsmith, to know that she is to be married to Dr. Joseph B. Lyding on New Year's Day. Miss Highsmith will continue her professional work in Chicago, after her marriage.

♮ ♮ ♮

Reception — The Cosmopolitan School has issued invitations to an informal reception on Saturday afternoon, November 15, from two to four o'clock. This reception is to be given in honor of the non-resident pupils of the school.

♮ ♮ ♮

Cosmopolitan School — On Saturday afternoon, November 22, the Cosmopolitan School will give a pupils' recital in Recital Hall, Auditorium Building. Members of the class of Mr. Eames, Miss Hopkins, Mrs. Bracken, Mrs. Saltonstall and Mr. Gandell will furnish the program.

♮ ♮ ♮

McGranahan. — Mr. Thomas McGranahan will sing at De Kalb, Ill., on November 14; White Water, Wis., 21; Minneapolis, Minn., 27; St. Paul, Minn., 28; Milwaukee, Wis., 29; Chicago (Paulist Choristers Concert) 30; Ashland, Wis., December 1; Beloit, Wis., "Stabat Mater," Jan. 1.

♮ ♮ ♮

American Conservatory—Advanced voice pupils of Mme. Linne; violin pupils of Adolf Weidig, and piano pupils of Victor Garwood and Silvio Scionti, will appear in recital at Kimball Hall, Saturday afternoon, November 15, under the auspices of the American Conservatory.

♮ ♮ ♮

Pangbourne—Miss Annette Pangbourne, a very artistic young singer, who is a member of the faculty of the Willett School of Singing, has been appearing frequently as soloist at the Western Avenue M. E. Church, where she is a great favorite. Miss Pangbourne recently gave a recital at Kimball Hall and demonstrated fine gifts both intellectually and musically.

A. G. O.—The first dinner of the A. G. O. for the season will be held on Monday evening, November 10. The subject for discussion will be "How I Spent My Summer."

♮ ♮ ♮

Chamber Music — Harold E. Knapp, Charles Elander, Alfred G. Wathall and Day Williams (Mrs. Hila Verbeck Knapp at the piano), comprising the University String Quartet, gave an excellent program Thursday afternoon, November 6, at the Music Hall in Evanston.

♮ ♮ ♮

Clark.—The engagements of Charles W. Clark for November are as follows: 4, Iowa City, Ia.; 6, Topeka, Kan.; 7, Wellington, Kan.; 10, Hutchinson, Kan.; 11, Wichita, Kan.; 12, Columbia, Mo.; 17, Burlington, Ia.; 20, Houston, Tex.; 26, Bluffton, Ind.; 28, Gary, Ind., and 30, Chicago.

♮ ♮ ♮

Swainson—The Misses Esther and Dorothy Swainson, whose lecture recitals were so much admired in Chicago last winter, are engaged for a series at the Maison da Lied in Moscow in February. At present Miss Dorothy Swainson is engaged in giving a series of twelve piano recitals at Sunderland and Newcastle, England.

♮ ♮ ♮

University—At Leon Mandel Assembly Hall of the University of Chicago, the Chicago Symphony Orchestra was presented in a concert last Tuesday afternoon, the program including the "Symphony" No. 10 (Schubert), "Overture to Coriolanus" (Beethoven), "Petite Suite" (Debussy), and "Till Eulenspiegel's Merry Pranks" by Strauss. Other orchestra concerts will be given December 16, January 27, February 24 and April 7, and Maud Powell will give a violin recital on December 2.

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Musical Advance.—The Musical Advance has been purchased of Cecil Mackay by Clarence Le Massena and Spencer B. Driggs (son of the late S. T. Driggs) and will hereafter be published monthly by the Musical Advance Company at 501 Fifth avenue, New York.

♮ ♮ ♮

Parsifal.—The third program in the opera evenings at the Art Institute will be given on Sunday, November 16, at 8, when "Parsifal" will be the subject, and the music of this opera will be illustrated by Henriette Weber, piano; Fritz Itte, violin; Carl Klammsteiner, 'cello; Robert Macdonald, organ; Frank Wagner, bells, and Miss Ethel Grow in the part of Kundry.

♮ ♮ ♮

Chamber Music.—The series of seven concerts to be given under the auspices of the Chicago Chamber Music Society, Wessels and Vogeli, managers, will enlist the services of the Chicago String Quartet, the Chicago Woodwind Choir, the Flonzaley Quartet and the Kneisel Quartet. The first program will be presented on December 4 by the Chicago String Quartet.

♮ ♮ ♮

Bach Choral.—Next Wednesday evening, November 19th, the Bach Choral Society, John W. Norton, conductor, will give a concert in the Association auditorium, 19 South La Salle street. Two choral numbers by Bach, and one choral number by Schubert will be sung. Jennie F. W. Johnston, contralto, Grant Kimbell, tenor, and Luther J. Williams, bass, will be the soloists in the Bach numbers. Mabel Sharp Herdien, will sing the soprano rôle in Schubert's "Song of Miriam." Twenty-six members of the Chicago Symphony Orchestra will play the accompaniments and also the "Unfinished Symphony in B Minor" by Schubert. A boys' choir of thirty voices, taken from St. James' Episcopal choir, will sing the chorales.

AMERICAN COMPOSITIONS TO BE PRESENTED BY INDIANAPOLIS CONSERVATORY OF MUSIC.

Three members of the artist faculty of the Indianapolis Conservatory of Music will give a program of American composers early in December. In fact, this will be the first of a series of American music recitals. Those taking part will be: Charles H. Gabriel, Jr., pianist; Johann Berthelsen, baritone, and Gaylord Yost, violinist. At the first recital Mr. Yost will give the John A. Carpenter "Sonate" for violin and piano, besides two other manuscript pieces by Mr. Carpenter. These will be given for the first time.

It is the intention of the faculty of the Indianapolis Conservatory of Music to present new and worthy American compositions at various times throughout each season and American composers having manuscripts and desiring their performance can communicate with Gaylord Yost, 430 North Meridian street, Indianapolis, Ind. Songs, piano, and violin and piano compositions are especially wanted.

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Music in America

LINCOLN, NEBRASKA

The first monthly public students' recital of the University School of Music of Lincoln, Nebraska, took place on the evening of October 30, in the University Temple Theater before a large audience. The following program was rendered:

Valse Brilliante, Op. 18 ..... Chopin
Genevieve Rose

Se Come roi piccina io fossi, from "Le Villi"..... Puccini
Helen Snyder

Two Humoresques ..... Kronke
Ruth Witte

Prologue from "Pagliacci" ..... Leoncavallo
Will West

Etudes, Op. 25, Nos. 6, 1, 12 ..... Chopin
Herbert Schmidt

Au Vord d' un Ruiffeau Hungarian Dance, No. 2, ... Boisdefre-Drdla
Grace Morley

Vissi D'arte, Vissi D'Amore, from "Tosca," Puccini
L'amour est Une Vertu Rare, from "Thais"..... Massenet
Mildred Hanks

Concertstueck ..... Pierne
Helen Wallace
(Second Piano, Mrs. Will Owen Jones)

♯♯♯

RECENT TRIBUTES TO SIDNEY SILBER'S MUSICIANSHIP AND ARTISTRY

Sidney Silber, head of the pianoforte department of the University School of Music of Lincoln, Nebraska, returned to his official duties last week after a short tour which took him to twelve cities of Iowa, Illinois, Indiana and Wisconsin. Following are some tributes from his appearances in Chicago:

CHICAGO DAILY JOURNAL.

Sidney Silber is a pianist with marked signs of genuine greatness. There are many artists who have come with a flourish of trumpets and played less well than he. It is enough to say that he played MacDowell's "Sonata Tragica" and made of it an impressive work. He has complete command of his resources, he plays with absolute clarity, splendid poise and a zestful dash. He has come here practically unknown; he will go far in his art before his race is ended.

CHICAGO TRIBUNE

An impression of the pianistic art of Sidney Silber obtained from the performance of one work must necessarily be incomplete, the more so since that composition happened to be MacDowell's "Sonata Tragica." When, however, the impression records a masterful grasp of the composition plus a faculty to exalt its advantages and to minimize its shortcomings by a comprehensive command of the resources of the instrument, it suffices to proclaim Mr. Silber a recreative artist of rare gifts and a virtuoso besides. It is evident that he has studied his instrument faithfully and his art to as good purpose. But it is evident, also, that he is a pianist by native talent; that he discovers in the instrument that medium of expression best fitted to his natural inclinations, and that he plays it because he has a great deal to say that can be said in no other way. One is persuaded that anything which Mr. Silber may have to offer to the public will be well worth hearing; that in years to come he will be heard widely and that his art will reflect much honor upon the land that gave him birth.

INTER OCEAN

The newcomer is a pianist of real attainments. His technic is a clean, crisp, competent organism and his sense of interpretation a finely poetic perception of moods and their expression. His program which was a comprehensive affair was a temptation at any point of its procedure. The MacDowell Sonata impressed his hearers as a reading of unusual dramatic power. The Chopin Barcarolle Mr. Silber gave eloquent reading. The D flat Nocturne was likewise distinguished by poetry of mood. In a technical aspect Mr. Silber revealed traits of a reliable, well directed mechanism. There was no great show of virtuosity, but there was real power in his playing.

RECORD-HERALD

A pianist of virile touch and of showy execution he aims—or he aimed during his concert—at the exhibition of a bold style. He is at least a pianist of individuality; a pianist whose claims to respectful consideration are not lightly to be thrust aside. Mr. Silber's program comprised MacDowell's "Sonata Tragica," a group by Chopin, and some unhackneyed works by Kaun, MacFadyen, Wolff and Pugno. Not every program by piano recitalists is as interesting.

POST

We could hear just enough of Mr. Silber to know that he is an artist of rank, with a brilliant technic and an excellent understanding of what he wishes to do. He played a taxing program and won the cordial approval of his audience. He would have merited more attention than it was possible to give him yesterday afternoon.

♯♯♯

LOIS ADLER IN ST. PAUL

The latest success that Lois Adler, the pianist, has enjoyed, was in a recital before the Schubert Club of St. Paul on October 22. A large and enthusiastic audience gave the Chicago artist a splendid ovation. The St. Paul daily paper says the following:

Miss Adler was heard in a brief range of numbers, including a Gigue by the seventeenth century Loeilly, arranged by Godowsky, two Etudes by Chopin, one of which was played as an encore; Liszt's Valse Impromptu; Brahms' Capriccio in B Minor; Debussy's Reverie, and Dohnanyi's Rhapsodie in C major. We say a brief range of numbers meaning as to length, for the scope of pianistic possibilities contained in these selections proved sufficiently comprehensive to present Miss Adler as a pianist with powers of large and varied expression.

It was not primarily a technical performance which is the curse of the modern pianoforte recital. It was not a maudlin attempt at sentimental pose and eccentric conception; it was a well balanced achievement telling of ripe experience, finely sensitive thought and deep feeling, while breathing through it all was the evidence of true musical instinct and a reverence for things musical. No finer illustration of this very reverence could be imagined than her altogether admirable playing of the Chopin Etude. No more poetic rendition from a musican's fingers could be imagined than her playing of the beautiful Debussy Reverie with its lovely singing legato and dreamlike character of thought. Of equal worth also was the Brahms Capriccio in B minor from the Klaverstucke, Opus 76. Its allegretto movement was admirably caught by the player and with charming grace did she glide into the piu tranquillo with its wealth of expression, leading up to the ritardo diminuendo at the close with excellently subdued effect. With the Debussy number it constituted the most finished performance of the afternoon. . . . .—St. Paul Pioneer Press, October 23.

Those who did not hear Lois Adler's recital before the Schubert Club last Wednesday missed a musical treat Miss Adler proved to be one of the most accomplished pianists that has played here in some time. —St. Paul Pioneer Press, October 26.

(Advertisement)

COLUMBIA, MO.

The first of the faculty recitals of Christian College occurred on October 14, when the following program was given by Frank Parker, head of the vocal department, assisted by Miss Alma Wallace, pianist:

My Native Land (Haigler)..... .....Kaun
Moonlight Night (Verlaine) ..... Hermann
Three Comrades (Busse).....Hermann
Mr. Parker

Aria "The Vision" (from "The Departure of Hiawatha") .....Coleridge-Taylor
Mr. Parker

Piano—
Barcarolle in D.....Cyril Scott
Danse Andalouse .....MacDowell
Miss Wallace

Four Songs .....John Alden Carpenter
The Heart's Country (Florence Wilkinson)
When the Night Comes (Carpenter)
The Cock Shall Crow (Robert Louis Stevenson)
May, the Maiden (Sidney Lanier)
Mr. Parker

The Proposal (Bayard Taylor) .....J. H. Hahn
The Parting Hour (Teschemacher).....Ellen Wright
After the Night the Dawn (Simpson).....
.....Vincent Thomas
Mr. Parker

Piano—
Scherzo in F Sharp.....d'Albert
Polichinelle .....Rachmaninoff
Miss Wallace

Four Songs (Mss.).....Henry V. Stearns
Love Song (Ben Jonson)
Rose Rhyme (Erskine)
Pastoral (Jones)
A Night Etching (Scollard)
Mr. Parker

Mr. Walter B. Roberts played the accompaniments for Mr. Parker, with the exception of those of the four manuscript songs of Mr. Stearns, which were played by the composer.

♮ ♮ ♮

The second in the faculty recitals series at Stephens College was given October 20. Mrs. Lucas of the voice department gave an aria from Meyerbeer's "Robert le Diable," and two groups of songs. Basil Gauntlett, director of the School of Music, played a "Ballade" by Liszt, and with Miss Hibbard, Beethoven's "Sonata" for violin and piano.

♮ ♮ ♮

The Phi Mu Alpha of Missouri University, which has for the past six years given Columbia a fine concert course, announces a regular series of six concerts, with Madame Schumann-Heink as a special attraction. She is to give a recital on March 12. In the regular course, Charles W. Clark is to be heard in recital November 12; Wilhelm Bachaus, pianist, December 12; the Flonzaley String Quartet January 21; Beatrice Harrison, 'cellist, February 2; Kathleen Parlow, violinist, March 9, and Florence Hinkle, soprano, April 6.

For the gallery seats season tickets are sold for $1.00, so that university students may hear these concerts at an average admission price of 17 cents a concert. Last season the average attendance at each of the concerts was 1,050, so that the students seem to realize the opportunity given them.

♮ ♮ ♮

Three members of the faculty of the Music School of Christian College—Cady Kenney, pianist; Alvin L. Barton, violinist, and Frank Parker, baritone—have formed a Concert Trio. Messrs Barton and Kenney are prepared to give the best of the violin and piano "Sonatas" from both modern and classic schools, and Mr. Parker will feature the best of the songs by modern American composers.

F. P.

WORCESTER, MASSACHUSETTS

The first concert of the Steinert series took place in Mechanics Hall Sunday night, October 26, at 8:15.

The artists were Mme. Maud Powell, violinist; Mme. Yolanda Mero, pianist; Miss Harriot Borrows, soprano; Francis L. Moore, accompanist.

The opening number, Grieg's "Sonata in G Minor," opus 13, was given the artistic reading expected of Mme. Powell, with Mme. Mero at the piano. There were moments when the accompanist seemed to force the solo, and disturbed the perfect balance of the musical picture. But the varied moods, from lento doloroso to allegro animato, were felt to be true expression and a sense of contentment accompanied the closing harmonies.

Miss Borrows appeared at a disadvantage because of the attainments of her colleagues. Her voice pleases by its natural qualities which later may be developed to a high degree of accuracy.

The solos for piano: "Capriccio," B minor (Brahms), "Arabesque" (Debussy), "Scherzo" (Chopin), "Hungarian Rhapsody," No. 2 (Liszt), were played with a technical skill and interpretative logic that carried their messages with convincing force and pleasurable sensation.

Mme. Powell, in addition to the Grieg sonata, delighted her hearers with the first movement from the Wieniawski "D Minor Concerto," Brahms' A major "Hungarian Dance," a "Minute Waltz" (Chopin-Powell) and "Zapateado" by Sarasate.

This artist is too well known as an authoritative interpreter of violin works to require extended notice. The mere fact that she will appear at a concert as a soloist is conclusive evidence that a part of the program at least will be an artistic success. Mr. Moore, her accompanist, supplemented her work with marked effectiveness and decided merit.

Frank H. Luker was at the piano when Miss Barrows sang, and his work was satisfactory.

The second concert of the course will be Sunday night, November 9, and the program givers will be Miss Inez Barbour, soprano; Mme. Nevada Van Der Veer (Mrs. Reed Miller), contralto; Mr. Evan Williams, tenor, and Mr. Reinald Werrenrath, baritone.

♮ ♮ ♮

Recitals

The second recital of the Hultman-McQuaid School of Music this season was given in Pythian Hall, Day Building, Wednesday night, October 29. The audience was large and continuously interested. The pupils taking part were Miss Frances Berkovitch, Russell Karb, Mrs. Teresa Larkin Carroll, Miss Lillian Israel, Miss Ruth Dana, Daniel Hult, Miss Elsie Bacon, Miss Ethel Hedlund, Master Raymond Helsing, Clifford Harrington, Miss Frances Berkovitch and Mrs. Alma Ingram. These represented the piano, violin and vocal departments of the school.

Miss Alice C. Heaphy, pianist and teacher, will present the pupils of her class in two recitals during the month of November, the first being given in the second and last the fourth week of the month. Miss Heaphy will play Chopin works at both

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recitals—the "Mazurka," Opus 33, No. 3; "Waltz," opus 64, No. 2; "Etude," opus 29, No. 9, at the first; and the "Grand Polonaise," opus 22, at the last. These will be informal studio meets and are to be supplemented by formal ones later.

The first informal studio recital of the Virgil Piano School, Fred W. Bailey, director, took place Thursday afternoon, October 30. These are conducted on unique lines, because the pupils are assembled and Mr. Bailey asks anyone he chooses, and that pupil responds with a piece which he has been studying. A limited number of friends, including parents, are invited. Mr. Bailey is the organist and choirmaster at Piedmont Church and has organized a girls' choir of nearly forty voices, which will give the "Harvest Cantata" by Gerrett the Sunday before Thanksgiving.

Miss Mary Tucker, director of the Tucker Piano School, who studied with Harold Bauer a year ago, attended his recent recital in Aeolian Hall, New York City.

Stewart's "Nativity" will be given December 21 by the Plymouth Church Choir, assisted by a women's orchestra from Boston and a woman harpist. A special musical service will be given November 23, a feature of which will be the singing of requested old hymns. W. Gray Harris is the organist and Dr. A. J. Harpin bass soloist and director.

Arthur Hackett, tenor, formerly of the Piedmont Quartet, will sing as soloist at the annual production of "The Messiah" by the Worcester Oratorio Society in Mechanics Hall, December 26. He will also be the soloist for Sullivan's "Golden Legend," which Jules Jordan will soon produce in Providence.

♮ ♮ ♮

Boston Opera Company in Concerts

The second season of concerts, in Worcester, under the direction of Frederick Lamb, will begin in Mechanics Hall Tuesday, November 11.

Mme. Lina Cavalieri is scheduled for December 1, and Mme. Luisa Tetrazzini for January 6.

Mrs. J. Heard Cutter and Mrs. William James Hogg have the local arrangements in charge.

LESTER S. BUTLER.

———♯♯♯———

PHOENIX, ARIZONA

The opening of the Phoenix musical season by two new members of the faculty of Arizona School of Music, Claude Gotthelf, head of the piano department, and William C. Mills, director of vocal department, was most auspicious.

Mr. Gotthelf is one of the best pianists that has been heard in Phoenix. In all his playing there is warmth and richness of tone coloring, and that depth of conception which is so satisfying to the real lover of music.

Mr. Mills has at his command a lyric tenor voice of a full quality, which he uses with great skill, and his enunciation was at all times clear and distinct. He has much temperament and really interprets what he sings.

———♯♯♯———

Kober—Miss Georgia Kober is meeting with great success on her concert tour. She appears in Wahpeton, Fargo and Grand Forks, North Dakota, this week.

ANN ARBOR

The musical year at Ann Arbor, Mich., has opened most auspiciously and everything indicates that the year will be one of the most successful in its history. The University School of Music began early in October and the enrollment was extremely gratifying, not only in point of numbers, which is far in excess of past years, but in the point of view of standards. A larger percentage than usual, of students who are preparing for serious musical careers, being in attendance. These come from practically every state in the Union. Mr. Edward James MacNamara, the young Patterson, New Jersey policeman, in whom Madam Schumann-Heink has taken so great an interest, being among the number.

The first concert of the school year took place Thursday evening, October 16, when a most interesting program was given by senior members of the faculty. The concert by Paderewski, which was to have opened the pre-festival concert series, has been postponed to March 2, on account of illness, consequently, this series will be opened November 12 by Margaret Matzenauer of the Metropolitan Opera Company, in a song recital. This concert will be followed by the Philadelphia Orchestra and a choral concert in January by the Choral Union, under Professor Albert A. Stanley, with Marion Green and Lucile Stevenson as soloists and later by Carl Flesch. Details of the festival to be held in May have not yet been announced, but negotiations are on foot with some of the world's greatest artists. Hill Auditorium, Michigan's new $300,000 music hall, which was used for the first time at the May festival last year, promises to be well filled at all of the concerts this year, since already 3,500 course tickets have been sold.

The Michigan State Teacher's Association which convenes in Ann Arbor, October 29, November 1, and for which nearly 10,000 delegates are expected, will be furnished a wealth of music during the convention. Two complimentary concerts are to be given in Hill Auditorium, one on Thursday evening, October 30, and the same to be repeated Friday afternoon, October 31. A most interesting program given largely by artists from the University School of Music faculty will be offered as follows:

Albert A. Stanley, Conductor.
(Director, University School of Music)
Organ—Concert Overture ..... Rogers
L. L. Renwick
Unfold Ye Everlasting Portals (Redemption) ..... Gounod
University Choral Union (300 Voices)
Aria—"Depuis le jour" (Louise) ..... Carpentier
Florence Hinkle
Organ—
Canzona ..... Faulkes
Polonaise ..... Faulkes
Dragon Flies ..... Shelley
L. L. Renwick
Songs—
Heller Blick ..... Haydn
Zur Ruh, Zur Ruh ..... Wolf
Il neige des fleurs ..... Fourdrain
Le Nil ..... Leroux
Ferry Me Across the Water ..... Homer
Florence Hinkle
Intermezzo, Op. 4 ..... Brahms
Scherzo, Op. 8 ..... Arensky
Gnomentanz, Op. 215, No. 2 ..... Raff
Concert Etude, Op. 36 ..... McDowell
Mrs. George B. Rhead
(University School of Music)
Recitative and Cavatina—
Dio possente (Faust) ..... Gounod
William Howland

(Head of Vocal Dept., University School of Music)
Gallia ..... Gounod
University Choral Union and Florence Hinkle
Organ accompaniments by Earl V. Moore (Head of organ department, University School of Music).
Piano accompaniments by Frances Louise Hamilton (University School of Music).

In addition to the two concerts mentioned, considerable music will be interspersed in the general sessions. Mr. Earl V. Moore, head of the organ department of the University School of Music, will contribute several numbers on the big organ in Hill Auditorium, while the Glee Club of fifty singers will take part in two sessions. A chorus of several hundred school children will repeat Fletcher's "Walrus and the Carpenter," which was so well received at the festival in May. On Friday evening on the occasion of Governor Farris's address, music numbers will be contributed. Earl V. Moore, organist, and Mr. Bruce Bromley, a pupil of the University School of Music, will sing:

"The Horn" ..... Flegier
"A Song of Steel" ..... Spross

Mr. Henry James Dotterweich of the piano faculty, School of Music, will contribute:

Caprice Espagnol, Op. 37 ..... Moszkowski

The following series of concerts have been scheduled by the University School of Music for the coming year. Other concerts, the dates of which have not yet been announced, will be announced from time to time:

November 6, 8:00 p. m.—Faculty concert in High School Hall.
November 12, 800 p. m.—Margarete Matzenauer on Choral Union Series in Hill Auditorium.
November 17, 8:00 p. m.—University Symphony Orchestra Concert, High School Auditorium.
November 19, 4:15 p. m.—Historical vocal recital, William Howland, School of Music Hall.
December 3, 4:15 p. m.—Historical piano recital, Mrs. George B. Rhead, School of Music Hall.
December 4, 8:00 p. m.—Faculty concert in High School Hall.
December 9, 8:00 p. m.—Philadelphia Symphony Orchestra on Choral Union Series in Hill Auditorium.
December 18, 8:00 p. m.—Piano recital by Nell B. Stockwell, School of Music Hall.
December 1, 8:00 p. m.—Piano recital by Harrison Albert Stevens, School of Music Hall.
December 11, 8:00 p. m.—Piano recital by Henry James Dotterweich, School of Music Hall.
January 8, 8:00 p. m.—Piano recital by Nellie Mae Goucher, School of Music Hall.
January 14, 8:00 p. m.—Faculty concert in High School Auditorium.
January 19, 8 p. m.—University Symphony Orchestra, High School Auditorium.
January 21, 4:15 p. m.—Historical vocal recital by William Howland, School of Music Hall.
January 23, 8:00 p. m.—Lucille Stevenson, soprano, and Marion Green, baritone, and the University Choral Union on the Choral Union Series, Hill Auditorium.
January 28, 4:15 p. m.—Historical recital, Mrs. George Rhead, pianist; Samuel P. Lockwood, violinist, School of Music Hall.
February 18, 8:00 p. m.—Carl Flesch on Choral Union Series, in Hill Auditorium.
March 2, 8:00 p. m.—Ignace Jan Paderewski on Choral Union Series, in Hill Auditorium.
March 9, 8:00 p. m.—Volin recital by Anthony J. Whitmire, in School of Music Hall.
April 16, 8:00 p. m.—Piano recital by Frances Louise Hamilton, in School of Music Hall.
May 13-16—Twenty-first annual May Festival in Hill Auditorium. Chicago Symphony Orchestra, The University Choral Union, Children's Chorus. Albert A. Stanley and Frederick Stock, conductors. Soloists and works to be announced.

CHARLES A. LINK.

\# \# \#

Fraser—Mr. Arthur Fraser played a very successful piano recital before the La Salle County Teachers' Association, in session at Decatur last week.

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Music Abroad

BERLIN

The season is now in full swing and the number of concerts to be given is greater than ever this year. The standard of the concerts on the whole is not very high, due to the great number of concerts given by half finished pupils for the purpose of securing notices and starting a "career." A first appearacne, unless vilely bad, usually secures good notices. It often happens that a truly great artist will be condemned in Berlin, whereas a beginner, one whose repertoire is limited to the one program he has worked on for many years, will receive good notices. For this reason many artists of international renown do not visit Berlin. But, strange to say, as their fame becomes greater in other countries it becomes greater in Berlin. It so happens there are a number of artists who do not play in Berlin and who were received ungraciously when they did appear many years ago, who have become great in Germany without having played in Berlin, because of their deeds in other countries. Josef Hofmann and Paderewski are two who may be mentioned. Of course there are artists who have been acknowledged from the start in Berlin. Pablo Casals, the great Spanish 'cellist; Mischa Elman, Emil Sauer, Ysaye, etc. Busoni has had to fight his way; Fritz Kreisler also, and many others could be mentioned. Great success in Germany does not mean the same in other countries. Ansorge, a pianist of distinctly German characteristics, is successful only in Germany; also Schnabel, Friedberg, among others. Willy Burmester, the violinist, has the greatest artistic and financial success in Germany, but it is limited to that country. Very little good singing is heard in Berlin, and the great singers rarely visit the city. In fact, there are few cities where so much really bad singing is heard as in Berlin. But the quantity is here. Many evenings there are eight concerts to close from. With the increased number of concerts it is more difficult than ever for true worth to break through in Berlin, and without financial backing it is impossible. To give concerts here is not as expensive a luxury as in other large cities such as New York, London, Paris, St. Petersburg, etc. The price is going up, however. A recital now costs from $100 to $150, an orchestral concert about $450. In this deluge of concerts most of them can be put down to advertising account with the hope of its being returned many fold in a small city in the United States or Russia. French students are rarely heard in Berlin. Italian still more rare There is a small percentage of Scandinavians. The majority of the pupils, excepting the Germans, are Russians and Americans.

The season was formally opened by a concert in honor of Saint-Saens, in which the composer-conductor-pianist played his "Africa" Fantasy and "Wedding Cake Waltz" for piano, accompanied by the Philharmonic under Oskar Fried, conducted his symphony and accompanied two of his arias, most beautifully sung by Claire Dux, of the Royal Opera. Henri Marteau played the B minor violin concerto. Oskar Fried conducted the overture. "The Barbarian," which opened the concert (some thought the work was chosen with a point in view.) The famous musician was given a most enthusiastic reception.

Other concerts of importance have been given by Jascha Heifitz, the twelve year old violinist, who musically and technically takes his place among the big ones; Kreisler; Ysaye and Pugno in a sonata evening. Tonight Ernst Lengyel, the Hungarian pianist, who is bound to create a sensation when he is heard in America, and Mischa Elman are giving recitals.

Tena Lerner, the Russian pianist, will have an unusually heavy season in Europe. She has been engaged to appear as soloist at the following concerts: Lamoreux Orchestra, Paris (Chevillard); Gurzenich concerts, Cologne (Steinbach); Mouveaux concerts, Antwerp; Musikverein, Christiana (Nissen); Royal Symphony concerts, Stockholm (Jarnefelt); Riga Symphony (Schneevoigt); Warsaw Philharmonic (Birnbaum); Manchester Halle Orchestra (Balling); Scottish Orchestra, Glasgow (Mlynarski); Liverpool Orchestra; Brodsky Quartet, Manchester; Gentlemen's concerts and Orpheus Society, Manchester; Subscription concerts in Hull and Huddersfield; Bournemouth Orchestra; Harrogate Orchestra; North Staffordshire Orchestra, Hanley; Bohemian Quartet, Leipsic; recitals in Paris (2), London (2), Christiana, Stockholm, Leipsic (2), Berlin and other German cities; tour of Spain, etc., etc.

During the season 1914-15 Tina Lerner will make her fourth tour of the United States and Canada under the management of Loudon Charlton.

L. B.

DRESDEN

Max Reinhardt's gorgeous stage setting of Vollmoeller's legend, "The Miracle," to music of Humperdinck, took us by storm. This moody pantomime was chronicled by all our critics, none of them, however, succeeding so well in catching the point and in depicting the mood of the old legend as the able critic of the "Guide" T. D. (an English weekly of Dresden). I therefore take the liberty of quoting part of his report. It runs: "The big hall transformed into a church. Time put back many hundred years. The philosopher of the twentieth century allowing intellect to be silenced by feeling. Mysticism made to appear more rational than reason. Aestheticism, humanity, symbolism and religion welded together into a glowing whole, which assuredly left no one cold. Vollmoeller's adaptation of the old legend was the least factor in the combination of causes which took the spectator out of himself, at first almost against his wish, afterwards gladly. As we read the legend we smile indulgently, but the sound of church bells, of chanting distant Ave's, the sweet scent of incense, the perfect harmonics of color and

light steal over our senses; the critical mood passes and we fall under the influence of the mystic; the more readily for the beautiful presence of the image representing Virgin Mary, which dominates the whole like an incarnate blessing," etc., etc.

Humperdinck's music adapts itself beautifully to the various moods of the play. It is melodious, sweet, full of color and mood, not important, nor original, but adequately illustrating the situations. The miracle was presented in the circus seating 5,000 persons. More than 1,000 actors were on the arena. The houses were sold out each time. "The Miracle" was quite an event here.

The first "new" opera produced here was Wolf-Ferrari's "The Jewels of the Madonna," well known almost everywhere in the music centers of the world. It had a big success, due chiefly to the exquisite reproduction under Schuch's lead, and the assistance of first rate soloists and the gorgeous stage setting. The book also is replete with stage effects, which the music successfully illustrates. Otherwise it is not deep nor original. Eva von der Osten as Maliella, rivals the best of representatives of the part. Vogelstrom (Gennaro) and Plaschke (Rafaele) did beautifully. It will certainly prove a great drawing card.

The temperamental violin virtuoso, Sascha Culbertson, on October 1 introduced himself here as a chamber music player, his program comprising Brahms' Op. 108, Mozart's Sonata, and Beethoven's Kreutzersonata, Op. 47. His pure violinistic gifts so far are displayed to greater advantage in violin soli and virtuoso performances. As such (a virtuoso) he takes rank with the first in his profession. For the chamber music style he is as yet too young and inexperienced with life's sad lessons—for Beethoven and Brahms have to be lived through.

A. INGMAN,

Franklinstrasse 20, Oct. 3, 1913.

Nichols—Mr. and Mrs. John W. Nichols, well known throughout the country for their attractive vocal and piano recitals, are very busy these days adding to their already extensive repertoire many new songs and piano numbers for forthcoming concerts, which include bookings late into next summer. At present a tour for February is being arranged which will take them as far south as Texas. They are already booked for recitals in Warren, Ohio, February 3; Alliance, Ohio, February 4; Washington Court House, Ohio, February 6; also, Marietta, Ohio; New York City, Chicago, Ill.; St. Louis, Mo., etc., etc. Their return trip through the south will include appearances in Mississippi, Tennessee, Alabama, Georgia and Virginia, followed by a series of engagements in the vicinity of New York. They have been secured for a joint recital on March 20, by the Rye Seminary, Rye, N. Y.

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Robinson.—Miss Carol Robinson will appear with Jenny Dufau in recitals at Mt. Vernon and Springfield, Ill., on November 11 and 13. She will be accompanist for Harry Weisbach in his recital at Orchestra Hall on Sunday, November 30, and will play a recital at Winona College, Winona, Lake, Ind., on November 22.

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ESTHER PLUMB

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Music News

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Music News

Vol. 5 Chicago, November 21, 1913. No. 47.

Editorial

WOMEN MUSICIANS

According to the report in a daily paper of Chicago, the American Academy and National Institute of Arts and Letters (otherwise "the Immortals"), considered Mrs. Fannie Bloomfield Zeisler for membership, but decided that she was not available, "for," said one of the members, "the selection of members to the academy is based upon universal recognition of superior accomplishment in a certain line of artistic or literary endeavor. Thus far, it appears, there are no American women who can successfully boast of such prestige."

Now, it would be perfectly easy to mention a good many women composers whose work will rank with that of many of the men now safely in the "Immortal" fold, and as for pianists—will any sane person claim that Mrs. Zeisler is less important than Ernest Schelling, who on Friday was elected to membership?

In variety of achievement and in universality of prestige, Mrs. Zeisler is infinitely superior to Mr. Schelling, in the opinion of this writer at least, and this opinion is shared by many people.

———♯♯♯———

MUSIC FOR THE MASSES

Last week some one wrote a letter to the Tribune calling upon philanthropists to provide free music of the highest class for the public of Chicago, citing as parallel examples of what should be done the fact that the Art Institute is free on certain days and that a great public library is maintained by the municipality.

Free band concerts, especially such as those given on the lake front last summer, are a step in this direction—though the music provided is not of really high grade throughout, and such concerts as those now being presented at certain civic centers, at Fullerton Hall and at Sinai Temple, also go a long way toward solving the question of music for the masses, in spite of the fact that they are not absolutely free.

These things should grow and multiply, however, until it becomes an actual fact that good music—even such music as that provided by our Symphony Orchestra—will become available to all the people, freely.

In times past when such movements have been carried forward to any extent, the burden has fallen on the musicians themselves—many an artist and many an organization have, at personal cost, given of their store of music. Such giving as this must of necessity be spasmodic and sporadic. Real benefits will accrue when such concerts are arranged either by men of wealth who take this way of distributing their goods, or, better still, by the municipality itself; but, in either case the musician himself should be paid his full value for his work. He should no more be asked to give his services for nothing than the halls or printing or any other incidentals of concert giving should be expected without payment.

———♯♯♯———

CLARENCE S. FUNK

To those who know Clarence S. Funk personally, his complete vindication was a foregone conclusion.

Mr. Funk is a very modest man and has but a limited publicity in spite of the tremendously important positions he holds, but in the very few circles in which he is known intimately (and the editor of Music News is proud to know him in one of these circles), no one could ever for one moment have entertained any idea but that the charges against him were purest fabrication.

No court decision was necessary to make this opinion perfectly solid.

DECOMPOSITION

The London Musical Times has an interesting editorial on "The Practice of Decomposition," called forth by the reviewing of some ultra-modern piano pieces by a nameless (here) composer.

After describing the paucity of invention and the idiocy of construction which characterizes the make-up of these pieces, the News refers to this sort of writing as "Decomposition," as opposed to the word composition, and further adds that such practice gives absolute color and authority to the expression "what a rotten piece"!

———♯♯♯———

A SUGGESTION

Since there is such a rage among the prime donne of the various opera companies to appear publicly in freak costumes (and incidentally to call up the newspaper offices to "please notice), why does not one of them adopt a Monna Vanna costume for the street?

We charge nothing whatever for this valuable suggestion.

Buchhalter. — Music News incorrectly stated last week that Mr. Simon Buchhalter had played piano solos at a recital given in Kimball Hall recently. Mr. Isadore Buchhalter, an artist pupil of Mr. Simon Buchhalter, was announced to make an appearance, but on account of illness he did not do so, the place being substituted by Mrs. White of Gary, who was the accompanist of the occasion and who played, on request, a group of her own piano solo compositions.

———♯♯♯———

Gannon—Owing to the number of engagements already booked for Rose Lutiger Gannon through her manager, Gertrude V. O'Hanlon, the popular contralto has been unable to accept the spring tour with the St. Paul Symphony Orchestra. Albert Borroff, basso, who was also approached for the tour, had to decline owing to his numerous concert engagements.

———♯♯♯———

Melba-Kubelik—The Melba-Kubelik concert at the Auditorium on Sunday afternoon was attended by a very large audience, and to meet the popular demand for tickets, another concert has been arranged for the same place on Sunday afternoon, January 25.

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CHICAGO GRAND OPERA

The revelation of the repertoire for the first week of the Chicago Opera Company indicates that General Director Cleofonte Campanini is inclined to liberality in taste and has an eye for imposing effects in processional. Wagnerites have some satisfaction the first week, the old and new Italian school inherents are respected; the modern French has a voice and opera in the vernacular, dealing with an American subject by an American composer climaxes the first week.

"La Tosca," with Mary Garden and Vanni Marcoux as its stars, starts sensation significantly and should awaken the season with real sparkle. It has been some time since Chicago has heard Ponchielli's "La Gioconda," so its representation as the second opera, could not be unwelcomed, particularly as it has a very strong cast. It will be attractively staged, with entirely new settings, and have its lovely ballet, "The Dance of the Hours," gracefully represented. Carolina White will impersonate the title role and have as a companion in art, Julia Claussen, in the role of the blind mother, Cieca. A most potential personage in the cast will undoubtedly be Titta Ruffo, in a very important dramatic delineation, the sort of part particularly adapted to his great histrionic power.

The notable novelty of the week will be Massenet's lyrical comedy, "Don Quichotte," the name part of this opera created by Vanni Marcoux, and will be invested by him and he will have a sympathetic companion in art, in Mary Garden, as the lovely Dulcienna. Hector Dufranne should be particularly happy as Sancho Panza.

Thursday afternoon, "Mme. Butterfly" will be given at a special price Thanksgiving matinee. In the evening, Wagner's "Die Walkure" will be given, with Charles Dalmores, Jane Osborn-Hannah, Julia Claussen, Clarence Whitehill and Henri Scott in heroic roles. Friday night the company will visit Milwaukee. On Saturday afternoon they will make an impressive revival of "Aida," with the new Polish soprano, Rosa Raisa, as "Aida," and Cyrene Van Gordon, the new American contralto, will make her debut as Amneris. Saturday night will end the labors of the week, with a representation of the picturesque American opera, "Natoma."

♮ ♮ ♮

Amadeo Bassi

The appearance of Amadeo Bassi, as the leading tenor, the opening night of the Chicago grand opera season at the Auditorium, in "La Tosca," will undoubtedly be welcomed by many opera-goers in the city. The first two seasons of the Chicago company he was a very popular and active figure, giving the roles of standard opera a new warmth and vitality, through his impassioned utterance. Happily, he was cast for the role of Dick Johnson, in "The Girl of the Golden West," one of his first creations in this association, and he made it so strong and so poetic, giving it an air of Americanism quite unusual, so that it really surpassed in the life-giving elements of the portraiture that of Enrico Caruso, who was a guest artist here in the same part. The second season of his stay, he created the role of Gennaro in "The Jewels of the Madonna," making it a profoundly pathetic portraiture, and giving its song unusual passion and brilliancy.

♯ ♯ ♯

EDWARD CLARKE'S PUPILS

Among the professional singers studying with Edward Clarke this season is Ruth Gottlieb Von Nicholay. Mrs. Von Nicholay possesses a soprano voice of exceptionally sweet quality and good range. She is soloist at the University Congregational church and within the past few weeks has sung at a reception at the John Marshall Law School; for the forestry department of the Chicago Women's Club, and for the Hyde Park Travel Club.

Mr. John D. Barker, soloist of the First Baptist church, is also studying with Mr. Clarke. Mr. Barker appeared before the Playgoers' Club Tuesday evening, November 11.

♯ ♯ ♯

Williams.—Day Williams gave a 'cello recital as the fifth of the faculty series concerts at Northwestern University School of Music at Evanston, last evening.

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BALLMANN CONCERTS

Lincoln Turner Hall was packed to the doors on Sunday, November 16, by an enthusiastic audience eager to hear more of the splendid music furnished by Martin Ballmann with his orchestra of excellent musicians. This was the fourth concert of the series that is to be given, every Sunday afternoon at 3 o'clock, for twenty weeks. The program, a miscellaneous one ranging from the good classics down to the popular tunes of the day, was very well played throughout and thoroughly enjoyed by the audience.

E. F. Hunnemann, concertmeister of the orchestra, was the soloist of the afternoon and was heard in the violin numbers, "Meditation" from "Thais" by Massenet, and "Zapateado" by Sarasate. Mr. Hunnemann possesses an instrument from which he draws a beautiful tone, and with his admirable and fluent technic he proves to be a fine solo player. This was his second appearance as soloist in these concerts, and that he is well liked by the crowds at this north side hall was proved by the loud applause that called him back with an encore.

An interesting part of the afternoon's program was the singing of the Damenchor Lyra of Chicago, and Damenchor Almira of Forest Park, combined, making a total of eighty ladies' voices under the direction of H. A. Rehberg. They were heard in three numbers. The first two, in German and unaccompanied, were most excellently rendered. However, in their singing of the "On the Beautiful Blue Danube" by Strauss, accompanied by the orchestra, they displayed their best powers as a chorus in that their attacks and enunciation, as well as good, solid tone volume, was handled with utmost ease and the number was so well given that it had to be repeated. Mr. Rehberg proved himself to be a most capable as well as gracious conductor.

Taken as a whole, Mr. Ballmann must be given great credit for arranging such splendid programs and presenting them to the masses on the north side. H. M. D.

———♯♯♯———

ANNA GROFF-BRYANT

Anna Groff-Bryant left Friday, November 14, on her regular fall trip north, where she goes twice a year to supervise the vocal department of St. Agatha's Conservatory at St. Paul and to St. Joseph Academy of Green Bay, Wisconsin. On Tuesday, November 18, she will give the first of a series of lectures and talks at Lombard College, Galesburg, Ill. She will be assisted by Mrs. Lillian Flieschman-McKinny, lyric soprano and artist pupil of Mrs. Groff-Bryant, who will give a song program of lyric, sympathetic and dramatic songs.

MISS BROWNELL'S CLASS CONCERT

Miss Edna Brownell, a west side teacher with a very extensive clientele, gave her Annual Pupils' Recital at Stiles Hall, West Twenty-second street, on Wednesday evening last, and, as usual, had a capacity audience and received unstinted approval from all who were present.

It is impossible to list the entire program, but the character of the work is shown in the fact that good salon pieces and "Etudes" were used from many writers, among others, Mendelssohn, Lerman, Waldteufel, Parlow, Grieg, Wachs, Lange, Krogman, Lichner, Moszkowski and Beethoven. Much good ensemble work was shown as well as fine solo attainment.

Miss Brownell is a teacher whose motto is "Perfection is the aim of every true artist," and she certainly has instilled into the minds of her pupils the idea that carefulness, clarity and definite readings are vastly more important than speed or brilliant display.

The work throughout the evening was of excellent quality and each member of the very large class may feel that he or she was a factor in making the affair a great success.

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———♯♯♯———

MILON HARRIS

The music for Sunday, the 16th, at California Avenue Congregational Church was: "Comes at Times a Stillness" (Galbraith), "O Love That Will Not Let Me Go" (Harker), solo by Miss Ruby Saaf; "Thou Art O God" (Brown), ladies' choir, thirty voices; "Nearer My God to Thee" (Hanscom), male choir, twenty-five voices, soprano obligato, Miss Saaf; "My Heavenly Home" (Hawley), duet, Mr. Charles Alden, baritone, and Miss Ruby Saaf, soprano, students of Mr. Harris are the soloists. Mr. Alden sings a program Friday night, November 21, for the Town and Country Club. Mr. Alden has a beautiful voice and sings with excellent taste and finish.

MISS WESTERVELT'S RECITAL

In spite of the fact that Josef Hofmann was playing next door at The Studebaker, and that Melba-Kubelik were entertaining thousands at The Auditorium, the recital of Louise St. John Westervelt, in which she was assisted by Helen Lawrence, pianiste, and Arthur Granquist, accompanist at The Fine Arts Theater, on Sunday afternoon, was attended by a splendid audience.

This audience—friendly from the beginning—warmed up to great enthusiasm during the progress of the concert, and besides giving every number a full meed of approval, insisted on two repetitions of songs in the case of Miss Westervelt, and asked for final encores from both artists.

Miss Lawrence was heard only in her second group, which was composed entirely of Liszt, and which she played with great virtuosity and also a commendable amount of style and finish.

Miss Westervelt opened the program with a fine group by Brahms which was not heard by this writer and for her second number gave a group by Debussy which was far more excellent in the finish accorded by the singer and accompanist than the value of the works themselves would seem to warrant.

Debussy, in his serious songs, can only whine in one mood, and in his gay songs he has but one type of accompaniment. Also, his serious texts are always vague to the limit and his gay ones are usually too risque as to text for miscellaneous translating.

For this one listener then, the chief charm of the program lay in the last group and here there was indeed much of beauty as well as abounding variety.

Schindler's "Enchanted Castle," a legato song of some power, was sung with beautifully sustained tone. Saar's "Happy Bird," a piquant creation, joyous, light-hearted and effective, was tossed off by Miss Westervelt with remarkable abandon, as was also Henschel's "Spring," a number in which the trills especially were delightfully done.

Lee's "A Song of Pain" is a lugubrious study—very obvious in its bid for emotionalism—but nevertheless quite different from other songs and, on Sunday, wholly successful in its appeal—though it must be said that this appeal rested in Miss Westervelt's treatment rather than in the song itself.

"Golden Eyes," a song by Eleanor Everest Freer, was a distinct revelation and a potent joy. Not long, but admirable in its adaptation of melody line to poetic text, it suits the voice to perfection and has a grace and charm altogether delightful.

The accompaniments of Arthur Granquist were models of good taste and refined musical judgment. C. E. W.

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THE SYMPHONY ORCHESTRA

Interesting in the extreme was the concert of last week, which was given a complete "American" cast in honor of the presence in the city of members of the American Academy and National Institute of Arts and Letters, several of the numbers of the program being conducted by their authors, members of the academy.

This gave Chicagoans one of those rare opportunities enjoyed for seeing and hearing in an intimate sense some of the composers of the eastern cities—for of such is the roster of the academy largely—and certainly the warmth of the greeting and the sincerity of the indorsement given their work was such as to assure them that we of the west like them and their work and that we are keenly alive to anything tending to strengthen the idea of "American Art for Americans."

The first two numbers of the program were conducted by Mr. Stock, these being "Prelude" (Natoma) Herbert, and "A Northern Ballad," by Parker. Both were

EDITH THOMPSON

full of significance and both were played admirably.

♮ ♮ ♮

George W. Chadwick of Boston came forward next as the director for his "Dramatic Overture to Melpomene," and this proved to be a remarkably fine work—full of color and with one climax which will not soon be forgotten by any one who heard it on Saturday night.

Mr. Chadwick is reserved and precise in his conducting, but he certainly knows his field and easily induces the orchestra to give of its best.

Edgar Stillman Kelley (of Oxford, Ohio, by common report, but programed as from New York) was represented on the program by his "Defeat of Macbeth," a piece of "program music" of wonderful potency and extremely vivid coloring. He directed with dramatic intensity and succeeded in pointing his themes and accenting his thoughts, through the medium of the orchestra, in an altogether remarkable way.

The quatrains of "Omar Khayyam" have been treated variously in music—the famous songs of Lisa Lehmann being the best known—but, neither these nor the very elaborate setting provided by Bantock have caught the real spirit of these verses as has Arthur Foote in his "Four Character Pieces," which he conducted at this concert.

Mr. Foote is a polished musician and he is refined to the point of elegance in his conducting. The "Four Pieces" have no tremendous amount of dramatic fire in them, but they are perfectly exquisite in construction, and they fit the chosen texts most beautifully.

Mr. Foote was given a genuine ovation by the Saturday evening audience, the majority of whom, while knowing his work and his reputation intimately, had perhaps never seen him before.

The last orchestral selection was the "Festival March and Hymn to Liberty" by Stock, conducted, of course, by him. This work has been heard in Chicago a goodly number of times and it always impresses as one in which the workmanship is good, if sometimes overdone; it is, however, a great splash of color and as such is always enjoyed by the audience, while the final portion, as directed by Mr. Stock, is nothing short of inspirational.

All this novelty and fine art combined to make a splendid program and to provide the necessary relief for so much orchestral brilliance a pianist was provided in the person of Miss Edith Thompson of Boston, who chose as the meduim of her introduction to these concerts the wonderful D minor pianoforte "Concerto" by MacDowell, a work which has everything in it which a great concert piece should have

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for purposes of display, and which is yet so admirable also from the real musical standpoint as to cause it to stand almost alone of its class.

Miss Thompson is a remarkable pianist—broad and virile in the widest acceptance of those terms, she yet has grace and feminine charm in abundance.

This writer first heard this "Concerto" something over twenty years ago, at the hands of Carreno, at the Old Exposition summer night concerts. The impression gained at that time has never been equaled since until Miss Thompson was heard in the same work and, as a matter of fact, the readings of the two players were remarkably alike.

The extreme breadth of the first movement—a breadth which easily leads into too much forcing, was managed unusually well, and the grace and piquancy of the second movement were accented in altogether admirable style.

Both these factors recur in the last movement, and throughout this section Miss Thompson maintained a dignity and a breadth wholly in place, and at the close she rose to a climax which is rarely equaled by any pianist.

For encore she played the "Scotch Poem" with beautiful cantabile and a virtuosity of arpeggio quite unparalleled.

Altogether Miss Thompson is a pianist who has so many admirable points and whose readings are so infused with authority that the wish to hear her in recital is a strong one—and that recital should naturally be one containing very much of MacDowell, who was her teacher for many years, and whom she interprets so sympathetically.

The orchestra concerts for this week have the following program:

Overture, "Carnival" ..... Braunfels
Symphony, "Bocklin" ..... Huber
Intermission
Impromptu—Caprice for Harp ..... Pierne
From Suite No. 3, Opus 55 ..... Tschaikowsky
Elegie—Scherzo
Theme and Variations
Finale—Polonaise

C. E. W.

♯♯♯

AMATEUR CLUB CONCERT

This unfortunate listener had supposed that he had already suffered all possible things at the hands of Debussy, Cyril Scott and others of that ilk—but this was before he had heard the works of these exotics as translated by Mr. Luigi Gulli, a pianist who appeared last Monday afternoon before the Amateur Club.

An abundance of facility and the maximum of tastefulness will go a long way toward mitigating the horrors of the Debussy piano pieces, but Mr. Gulli has neither of these.

The whole interminable list he played was all just alike and all deadly dull—one of the pieces, it is remembered, was "Water Wagtail" by Scott, which might just as reasonably have been "Two Shakes of a Lamb's Tail" for any definite meaning it contained.

Schumann in his "Etudes Symphoniques" fared but little better at the hands of Mr. Gulli, for it too was played on a plane of monotony difficult to imagine, its redeeming quality being the fact that never at any time was the tone forced. Chopin closed the list of offerings by the pianist, but this writer did not remain to hear the group.

Under these circumstances the burden of charming the audience, a wonderfully fine one, by the way, fell upon the shoulders of Miss Lucille Stevenson, the alternate artist, who, truth to tell, has quite enough finish and style for two and who was enthusiastically received at this time.

A group of Rachmaninoff and Gretchaninoff songs was unusual, and, of course, more or less abstruse. It did not go over the heads of the intelligent amateurs, however, and was found to be most interesting.

For a second group Miss Stevenson sang La Forge's "To a Violet" and MacDowell's "Slumber Song" with exquisite finish, was very impressive in the Homer "Stormy Evening" and quite made the sensation of the afternoon by her breezy singing of Rummel's "Ecstasy." The piano accompaniments played by Eleanor Scheib were models of excellence.

On next Monday afternoon, November 24, the Amateur Club will present at the Studebaker Theater the Flonzaley Quartet. They will play Quartet in C Minor ((Beethoven), "Sonata a tre" for violins and 'cello (Leclair) and the Quartet in C Major by Dvorak.

C. E. W.

♯♯♯

Little Theater—Children form a large percentage of the audiences that are appreciating an "Evening With Columbine" so warmly at the Little Theater. One small lady of eleven was heard to remark as she left the theater after the Saturday matinee: "No, I didn't like it—I loved it. I don't want it explained!"

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PARSIFAL

Miss Henriette Weber is certainly unique in the work she is now doing at Fullerton Hall on Sunday evenings, and her presentation of "Parsifal" on last Sunday was thoroughly attractive and of immense educational value as well. She speaks admirably, and her explanations of the opera were convincing. Her piano playing is good from every standpoint, and in excerpts from the opera she was joined in authentic readings by Fritz Itte, violinist, and Carl Klammsteiner, 'cellist, two artists whose services in such a venture are beyond telling.

In the "Good Friday Spell" a cabinet organ was added, with only medium success, and the bells, while absolutely necessary to the scene, were yet distinctly out of tune with the instruments.

The great Kundry curse scene was given, with Miss Ethel Grow in the part of Kundry, and this was indeed a climax to the evening's efforts.

Miss Grow has splendid presence and an absolute sincerity of style which fit her admirably for dramatic work of big import, and her voice is so remarkable an organ that the very trying Kundry music, with its difficult intonations and its abnormal range, is still entirely within her powers.

Her lower tones were richly sonorous, her middle voice velvety in its smoothness, and her high tones were clarionlike in brilliancy of effect.

The mood of the scene was splendidly depicted, and as the enunciation and inflection were at all times extremely well done, she succeeded in holding the audience absolutely in her grasp during the entire scene, which, it will be recalled, is one of almost interminable length.

The authority and the skill with which this work was done were such as easily to mark Miss Grow as fitted for operatic venture of the most exalted description.

C. E. W.

SIMON BUCHHALTER

Simon Buchhalter, one of Chicago's most distinguished pianists and teachers, is located at 424 Fine Arts Building, where he may be reached by appointment and where he holds his classes.

Mr. Buchhalter recently came to Chicago, and it speaks well for his art that in the brief period he has become a recognized factor in the musical life of this city.

One of his many concert engagements is his recital at the Studebaker Theater, December 21, under the direction of F. Wight Neumann, and on that occasion he will play one of his characteristic programs that have made him so well known throughout this country. He will offer a few novelties of resident musicians.

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Fifty thousand miles, through four grand divisions of the earth, through all the five zones, and through every variety of climate, with sharp and quick changes from dry to moist, and from hot to cold—these alone, without giving any thought to the playing qualities, were a severe test to the constructive stability of a violin.

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MAC BURNEY STUDIOS

The next recital given under the auspices of the MacBurney Studios will be presented by Constance Frisbie, soprano, assisted by William Lester, accompanist, and will consist of songs by Liza Lehmann. The program will be as follows:

If Thou Wilt Be the Falling Dew
Roses After Rain
Irish Lovesong
The Cuckoo (from "More Daisies")
You and I
Bird Songs—
  The Woodpigeon
  The Starling
  The Yellowhammer
  The Wren
  The Owl
From "The Vicar of Wakefield"—
  Beautiful Land of Nod
  The Passion Flower
  Speedwell
  It Was a Lover and His Lass
  There Are Birds in the Valley

THE KREISLER RECITAL

Program for the recital to be given by Fritz Kreisler, at Orchestra Hall, on next Sunday afternoon, reads as follows:

Suite, E major ..... Bach
  Prelude—Gavotte—Menuetto I and II—Gigue, Accompanied
Grave ..... Friedeman-Bach
Sarabande and Allegretto ..... Corelli
Allegretto ..... Porpora
La Precieuse ..... L. Couperin
La Chasse ..... J. B. Cortier
Fugue ..... Tartini
Melodie ..... Gluck
Romance, A major ..... Schumann
Moment Musical ..... Schubert-Kreisler
Rondo, G major ..... Mozart
Canzonetta Indienne ..... Dvorak-Kriesler
Three Caprices ..... Paganini
  B major—B minor—A minor

Kilby—Lemuel Kilby, basso, was the assisting artist at the Epiphany Church Organ Concert given by Dr. Hemington on Monday evening of this week, this being the one hundred and ninetieth of the series there by this splendid organist.

HEATHE GREGORY

Heathe Gregory, bass-baritone, will make his first reappearance in Chicago, after a seven years' absence, at the Sunday evening concert at Sinai Temple on November 23.

He will recite, with organ accompaniment, a novelty, still in manuscript, entitled "Angelus Domini." The words are by Adele Sargent of the English department of Syracuse University, and the music by Harry Leonard Vibbard, a well known organist, and also a member of the Syracuse University faculty. The composition has been dedicated to Mr. Gregory and this will mark its initial performance.

Heathe Gregory, while but thirty-three, has sung professionally for over twenty years, having been recognized as one of the three leading boy sopranos of the country when at fourteen he was engaged as soloist at Old Trinity, New York, under the direction of Dr. Messiter. Previous to that he had held the soprano solo position at the Church of the Advent, Boston, under S. B. Whitney.

When sixteen, his voice changed, and in less than a year it dropped from soprano with a three-octave range extending to the F above high C, to a bass with a low C to high F, or two and one-half octaves, allowing him to do both bass and baritone roles in opera and oratorio.

In addition to holding solo positions in the leading churches in New York, Brooklyn, Pittsburg and Syracuse, Mr. Gregory was fortunate to be the youngest singer ever engaged by the Metropolitan Opera Company of New York for a leading role, having made his debut as Vulcan in Gounod's "Philemon et Baucis" when but twenty-two years of age, the other parts being sung by Marcel Journet, bass, as Jupiter; Camille Seygard, soprano, as Baucis, and Salignac, tenor, as Philemon.

Among the artists with whom Mr. Gregory has appeared, either in concert or in joint recital, are Mmes. Schumann-Heink, Sembrich, Nordica, Suzanne Adams, Fritzi Scheff, Emma Nevada; Messrs. Edouard de Reszke, Van Rooy, Journet, Pablo Casals, Riccardo Martin.

In addition to receiving invaluable coaching at the hands of many of the leading artists of the Metropolitan Opera Company, Mr. Gregory has had for vocal masters J. Jerome Hayes of New York, Henry Russell of London, Giorgio Sulli of Florence and Duvernoy of Paris.

Mr. Gregory has had the honor to sing privately in London for his majesty King Edward VII.; the Duke and Duchess of Connaught, Duchess of Marlborough, Duchess of Manchester, Mrs. John Mackay, Mrs. Frank Mackay, Lady Lister-Kaye; and in New York and Newport for Mrs. Astor, Countess Annie Leary, Mrs. Stuyvesant Fish, Mrs. O. H. P. Belmont, Mrs. Hermann Oelrichs, Senator Hausbrough, Lord and Lady Pauncefote, Henry Flagler, and many others.

On December 6 he will give a recital at the Fortnightly Club for Mrs. Theodore Sheldon of Bellevue place, when she presents her daughter to society. In addition to this, Mr. Gregory has been so fortunate as to secure five other private engagements.

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APOLLO CLUB IN ELIJAH

After the magnificent performance of "Elijah," given last year by the Apollo Club and with the proof lately afforded by "The Creation" performance that the singers are this year also in remarkably fine shape, there was no surprise at the fact that "Elijah" as given on Monday evening should have been a tremendous success.

But, with all the prestige of the past and all the confidence of the present, it could not have been foreseen entirely how wholly admirable this performance was to be from the purely choral standpoint.

Such absolute quality in mass tone and such perfection of detail as were presented were wonderful to hear, and, while the quantity and power of the tone were at times almost overwhelming, it yet was true that this great ensemble was as pliable and flexible as a single voice almost and it obeyed the indications of the Wild baton in a way to insure joy to the listener in every number.

No less delightful than the glowing mass tone were the pianissimo effects and the daintiness of light and shade effects always ready to come to the front on demand.

Everybody knows the big chorus numbers and everybody knows that massive choral effect is well alternated with dramatic outbursts and moments of supreme tenderness in the magnificent Mendelssohn score.

To say, therefore, that the Apollo Club sang every chorus number ideally is to say it all and it is equivalent also to naming this club as without a superior—if indeed with a peer—in this country.

The organ—long an abomination and for the past year a positive disgrace to the Auditorium in the fact that it has been allowed so to deteriorate—at this concert assumed the role of a balky mule and insisted upon a continuous braying, which was only stopped (after ruining one of the tenor solos) by the complete disconnecting of the whole arrangement. Mr. Nelson is of invaluable aid to the chorus numbers when properly supplied with instrument, but the Apollo Club should utterly taboo the organ at the Auditorium in future concerts unless it is properly and thoroughly repaired.

The orchestra, as in "The Creation," was again admirable.

The choir of sixteen professional singers was a great delight and Master Edwin Wolf in the trying solos of the Youth was a perfect joy—absolutely impeccable as to pitch—and the trio, Mrs. Herdien, Mrs. Gannon and Miss Allen, sang the "Lift Thine Eyes" superbly.

"Elijah" belongs to the bass soloist so emphatically that the exponent of this part must be a great artist in order to make the performance a success. Such indeed was Herbert Witherspoon, who gave a dramatically temperamental reading to the part which has been excelled but seldom.

True, Mr. Witherspoon does not sing as once he did, and much fault may be found as to his tonal production, but this does not change the fact that he is still a great artist.

Music News, however, does dissent from the general chorus, which claims for him beauty of pronunciation of text. It is very true that he always has the spirit of the sentence in mind and invariably brings it to the front, but in his pronunciation of individual words he is decidedly slovenly.

Miss Hinkle, suffering from a cold, was yet delightful throughout her score and in "Hear Ye, Israel" she was convincing to the last degree

The contralto score in "Elijah" is a

ROSALIE WIRTHLIN

comparatively small one and not absolutely grateful throughout. However, Miss Rosalie Wirthlin, to whom this task was assigned, made of it everything that was possible. The "Woe Unto Them" aria was sung with distinction and in "O Rest in the Lord" Miss Wirthlin rose to a climax of tonal beauty and religious fervor, which, absolutely suited to the text, proved her to be an oratorio singer of the greatest worth and one who may be depended upon to fulfil any like obligation in splendid style.

The dramatic music assigned "The Queen" was sung with fire and vigor and proved the contralto's power to dominate orchestra and chorus absolutely when this is a text requirement.

Mr. William Wheeler, whose limitations in "The Creation" were noted as those pertaining to lack of authority and style, was found in "Elijah" to possess a good voice for such a solo as "Then Shall the Righteous" but was again found deficient in all things demanding authority and vigor.

He lacks very much in sense of rhythm, a fault which makes him inadequate in small ensemble and which, on Monday, marred the beautiful quartet number near the close of the oratorio just as it marred the trios in "The Creation" and also, he has but little power to sustain a climax in his solo numbers.

These are faults of inexperience, evidently, and will be modified by time, probably before he comes again as a singer with the Apollo Club. C. E. W.

NORTH SIDE TURNER HALL

One admirable quality in the management of the North Side Turner Hall concerts is the invariable promptness with which they begin. Keep it up, gentlemen, even if it does catch the unlucky scribe who strolls in confidently to find that he is hearing the tail-end of the "Coronation March" of Meyerbeer, when he expected to hear its first note.

Mr. Boeppler is to be doubly congratulated on Sunday's concert. His forces were in much more responsive mood and easily followed his interpretative desire. By the time they had reached a very comprehensive arrangement of the "Faust" melodies there was an ensemble of delightful repose and elasticity. The airs which have stood a long test of time were given with a beautiful feeling for their impulse, and were listened to with an attention that made the passing moments notable.

The orchestra gave Mrs. Rose Lutiger Gannon a capital support and she gave a fine report of her splendid abilities in the "Blind Woman's Song" from "Gioconda." The voice was opulent and yet well controlled, and the dramatic content of the aria placed well in the foreground. For an encore to Miss Grove's deft accompaniment, she gave a brilliant "Spring" song of Foersters's. ALBERT COTSWORTH.

CONCERT GIVEN UNDER DIFFICULTIES

On last Monday, which will be remembered as the day of "The Big Snow" in Cleveland for many years, the Chicago Symphony Orchestra was scheduled for a concert under the direction of Mrs. Hughes in the Ohio city.

Most of the men of the Orchestra reached the city but their instruments were buried in the snow drifts enroute and so an impromptu concert of some sort became necessary to appease the demands of the ticket holders.

Amato was on hand with a piano accompanist and Miss Edith Thompson of Boston had arrived in Cleveland the day before in order to have a rehearsal with the

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orchestra in Cleveland for her forthcoming appearance with them on last Saturday night.

Mrs. Hughes therefore came to Miss Thompson with a proposition to play a piano recital, alternate with songs by Amato, which at first it seemed impossible to accept because of a lack of concert clothes.

However, Mrs. Hughes set her wits to work and in a surprisingly short time she had evolved a proper costume and Miss Thompson was enabled to go on and play a recital to the intense delight of an audience which appreciated the offered treat all the more because of the fact that it was so entirely unexpected.

CHRISTINE MILLER IN CHICAGO

Miss Miller gave the following program at the Francis W. Parker School last Friday evening, with Miss Susie Ford accompanying:

My Heart Ever Faithful ..... Bach
Green Bushes ..... Somerset Folk Song
Where the Bee Sucks (Shakespeare) ..... De Arne
Bergere Legere (18th Century) ..... Bergerette
Jeunes Fillettes (18th Century) ..... Bergerette
Er der herrlichste von allen ..... Schumann
Nachtigall ..... Brahms
Der Schmied ..... Brahms
Widmung ..... Schumann
Fruhlingsnacht ..... Schumann
He Shall Feed His Flock ..... Handel
Gae to Sleep ..... Fisher
The Sea (Wordsworth) ..... Grant-Schaefer
Dedicated to Miss Miller
A Valentine ..... McMillan
Written for and dedicated to Miss Miller
A Birthday (Rosetti) ..... Whiting
The Children's Prayer
Bei'm Schneewetter
Schlecht' Wetter ..... Max Reger
Waldeinsamkeit

MRS. WILLIAMS' STUDIO

A song recital will be given at the Studio of Mrs. Stacey Williams in Kimball Hall on Wednesday evening, November 26, by Miss Julie Manierre. The program will be as follows:

Aria, "L' Enfant Prodigue" ..... Debussy
Madrigale ..... Vincent D' Indy
Romance ..... Debussy
Italienischeslied ..... Hugo Wolf
Nachtgang ..... Richard Strauss
Recitative and Aria, di Lia ..... Debussy
Across the Hills ..... Rummel
A Birthday ..... Woodman
Spirit Flower ..... Campbell-Tipton
We Two Together ..... Kernochan
Mifanwy ..... Forster
Will o' the Wisp ..... Spross
Aria, "Idomeneus" ..... Mozart

ALBERT LINDQUEST AT CARPENTER CHAPEL

Albert Lindquest had no occasion for disappointment in audience or reception when he gave his recital at Carpenter Chapel on the 11th instant in the course presented by Chicago Theological Seminary. He was in excellent voice and ran the gamut of the songs he had chosen with beautiful tonal quality and admirable sense of interpretation. Mr. Phelps Cowan was an excellent accompanist and seconded the vocalist reliably. ALBERT COTSWORTH.

Stern.—Mrs. Edith Kramer Stern, soprano, will appear in a musicale to be given by the Fortnightly Club on Saturday evening, in the Red Room of the Hotel La Salle.

A. G. O. SERVICE AT ST. JAMES

A press of engagements and the pressure on the pages of this week's "News" prevents the comprehensive report of a fine service arranged by Mr. John W. Norton, organist and choirmaster of St. James' Episcopal Church on Sunday afternoon. I heard Dr. Francis Hemington do two movements of the Karg-Elert Sonata. The andante is an illuminative bit of writing, strikingly original and altogether admirable. So, too, are the closing strophes of the final movements. In between is over-elaboration of a theme to its very shreds and patches, and to everlasting weariness by the way the teeth of the musical dog shake the little rat of a theme. Dr. Hemington did all any man could with it, and he was splendidly poised all through the number His repose and authority are ever admirable.

The canticles were Tours', and the "Nunc Dimittis" is a perfect part writing, much of it unaccompanied. The choir did it with a good sense of its intrinsic merit, and I left the building with the fine harmonies of the "Gloria" ringing in my ears. Regretfully were missed the numbers to be played by Miss Hodge and Mr. Belknap. Fine congregation present.

ALBERT COTSWORTH.

KNOX CONSERVATORY

The musical season opened with a violin recital by Henry H. Busse, a member of the Conservatory faculty. He was assisted by three of his colleagues, James Mac C. Weddell, pianist, and Ernest B. Chamberlain, baritone.

On October 23, Miss Josephine M. Mizer, dramatic soprano, another member of the Knox faculty, gave an interesting program of modern songs, assisted by William F. Bentley, accompanist.

The first number of the artists' course was given by the Zoellner quartet on the 28th of October. The evening was one of pleasure.

LEAVITT STREET CONGREGATIONAL CHURCH

Following is the postludial recital to be given by Miss Alice Deal next Sunday night after the evening service:

Entree du Cortege ..... Dubois
An Autumn Sketch ..... Brewer
Prelude, B minor ..... Bach
Communion in G ..... Batiste
Fanfare d' Orgue ..... Shelley

Chicago Piano College.—A concert will be given on Tuesday evening, November 25, at Kimball Hall, when the following pupils will appear in a diversified and very fine program of piano numbers — Donna Clough, Agnes Davidson, Elizabeth W. Leitch, Ada Marie McCarty, Frieda Friedman, Fanchon Watt, Edna Brownell, Bessie M. McAllister, Irene Greider, Frances E. Hanson, Verall D. Wright, Helen M. Browne, Elsie M. Gaumond and Ariel E. Maxwell.

Hess.—Mr. Hans Hess has inaugurated an Ensemble Class at the American Conservatory in which his great experience and fine artistry are available for violinists and pianists as well as for 'cellists.

"Modern Methods of Voice Training" vs. "That of Old Italian Masters"

By PROF. B. DE BERNYZ

Progress is the god at whose shrine every art lover worships. But imaginery progress, or progress based upon fancy is not the substantial thing which we seek; for the reason that we desire to add something to the history of vocal art and hand something of vital import down to posterity.

The statement occurring in an article entitled "Modern Methods in Voice Training" in the Century Opera Weekly, of October 16, 1913, that it has been the custom for many centuries to "guess" at the correct way of producing tone, is rather a sweeping statement. Do the historical records of the masters and their knowledge of the vocal art, and the results obtained in the past

PROF. BERNARD DE BERNYZ

ages justify the statement that they were content with guessing at the technic of an art which they had mastered according to the standards of their time?

Lives there a man in this twentieth century who has undeniable statistics of indisputable data upon which to base the statement that such masters as Porpora, who became, as early as 1719, a member of the faculty of the Conservatory of San Onofrio, Italy, and who is considered and treated by standard authority as the greatest singing teacher that ever lived, and whose pupils, Farinelli, Caffarelli, Mingotti, Uberti, Tosi, and other famous singers, bear witness to his perfect technical training, had not a reasoning basis upon which to work?

Add to this greatest of all teachers Bordogni, Lablache, Lamperti, Garcia, Stockhausen, Stoltzenberg, Orgeni and similar masters of the vocal art, who have to their credit genuine stars in the field of art. Is it to be assumed that the vocal success obtained by these artists was the result of guesswork?

It is not consistent with any manner of good judgment to be guilty of the assumption that men with a breadth of intellect equal to any of these masters would grope blindly on for the period of a lifetime, guessing at the fundaments and the basic principles underlying the thing of paramount importance in their lives?

The apparent failure of their pupils to grasp a thorough understanding of the reasons for certain things upon which the foundation of their vocal art rested, was not an infallible indication that the master himself had not mastered and fully comprehended these fundamental principles.

Manuel Garcia has been held up as the pioneer of scientific teaching of singing. He was, but he taught singing, not surgery. Sir Charles Santley in his "Art of Singing" says:

"I was a pupil of his (Garcia) in 1858 and a friend of his while he lived, and in all the conversations I had with him I never heard him say a word about larynx or pharynx, glottis or any other organ used in the production and emission of the voice. He was perfectly acquainted with their functions, but he used his knowledge for his own direction, not to parade it before his pupils."

Thus it is seen that those who had really mastered the art of singing, and in connection with it the science as well, neither felt under the necessity of prating of their superior learning, nor of challenging other and lesser lights in the vocal firmament. The supreme love for their cherished art and the desire to maintain the most exalted standards, coupled with the fear of being misunderstood and misinterpreted, and their seemingly inexplicable methods being misconstrued, precluded the possibility, from their viewpoint, of going more into the profundity of tone technic.

To attack the old Italian singing (Masters) knowledge of anatomy and physiology of the voice, Garcia included, requires unsurpassed courage or unbelievable temerity. In support of which statement we beg to submit the following excerpt from standard authority:

About 1825 Garcia undertook work in a military hospital and became interested in the study of medicine, which led him into special investigations of the vocal organs. His medical researches enabled him to apply scientific principles to the training of the voice, and to base his system on a thorough knowledge of the physiological laws governing voice production, both natural and artificial.

In 1840 he sent to the French Academy a valuable treatise entitled "Memoire sur

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la Voix Humaine," for which he received many congratulations, and which, it is said, may be called the foundation of all similar investigations since.

Seven years later he was appointed professor of singing at the Paris Conversatory, and published the same year a second work, "Traite Complet de l' art du Chant," which was subsequently translated into German, Italian and French.

In 1854 he invented the laryngoscope and this won for him the honorary degree of doctor of medicine from the University of Konigsberg. The king of England conferred upon him the honorary commandership of the Royal Victoria Order; the German Emperor conferred upon him the Great Gold Medal of Science, which only four other scientists had received. These facts speak for themselves and prove that the old Italian masters understood fully the anatomy and physiology of the voice.

The three most prominent kinds of interference referred to in the article of October 16, are but three of many kinds, and to tell the pupil of these interferences is but to confuse the ambitious aspirant.

Interference is caused, of course, by lack of proper breath control and lack of relaxation of the muscles of the entire physique. The singer raises his head in the exact fashion of a rooster, when taking a high note, or he shrugs up the shoulders, stands on tiptoe, spreads the fingers and distorts the body generally. This is all the result of the absence of perfect breath control. It is vastly more important to aid the pupil in overcoming these faults than to classify the kinds of interference.

As to the elimination of low and middle tones as a beginning, this, on its face, is at variance with nature and the natural speaking laws. The fact that the middle tones are employed in speaking renders it less difficult to use these tones for the purpose of vocal practice in the beginning.

Dr. Fillerbrown in "Resonance in Singing and Speaking" says, "The singing and speaking tones are identical, produced by the same organs in the same way, and developed by the same training."

To commence with a high "C" or other extremely high notes, is to put the pupil under the neeessity of straining before he makes his first tone. There is no avenue of escape from this result. Fling some one who has never been in a body of water into deep water, he will flounder and come to grief. Throw the same individual upon the ground and he is perfectly at home—in his natural element. The same principle applies to the above proposition.

Start the pupil in a range where his speaking voice has been accustomed to play and he encounters no diffieulty in reaching his tones. From the middle range the voice develops a higher and lower range. The middle range serves as a foundation from which we work both ways. In this way I extend the range of the human voice until there seems to be no limit. For instance, I, a barytone, reach with perfect ease "E" above high "C" with tenor robusto quality, and "B" below low "C" with basso profundo quality. Many of my pupils sing three octaves and more with perfect ease. I don't pronounce these facts extraordinary. Why, vocal history teaches us that about two and three hundred years ago, during the period of Mozart and especially in the time when Porpora, Farinelli, etc., were living, many singing masters could do the same and more, and if the author of "Modern Methods in Voice Training" says that such is not the case and is eontrary in his opinion, it is an evident fact that his knowledge of vocal history is anything but deeply founded.

It, apparently, is quite incomprehensible that the Italian people need the application of a method any different from that of other nationalities, as contended by the author of the article "Modern Methods in Voice Training." Unless, perhaps the Italian anatomy be constructed along other and more vocally-inclined lines than other anatomies. This we have never known to be advocated by standard authority, or otherwise.

The Italian language employs the same number of vowels as other languages, and upon what does the author of the artiele referred to base the rare statement that Italian singers are more exempt from straining their vocal organs than those of other nationalities? Do not our Italian artists suffer from throat affections and contribute largely toward the support of throat specialists? What other inference is to be drawn than that they are subject to the same faults as other singers? It seems that we here arrive at a hair-splitting discrimination.

It is quite beyond the pale of the average comprehension to understand how it is possible for an individual to discern by the flare of a match placed in front of an open mouth more of the vocal mechanism, and to classify the voice—soprano, contralto, etc.,—than by hearing the voice, determining its quality and possibilities, as is contended by the above author.

The quality of the voice does not depend upon the throat alone, but also upon the resonance chambers, the shape of the throat, the shape of the soft and the hard palate and the condition of the lungs. Every physician will tell you that it is farcical to attempt to classify the voice by observing the throat with the naked eye.

It seems a perfectly orderly question to inquire how one is to connect the tone with air which he has previously permitted to escape through the nostrils, as stated in "Modern Methods in Voice Training"? Common judgment would suggest that the instant air makes exit through the nostrils all control is forever lost. The air over which we have not perfect control is unavailable for tone production, and proper pure tone is only air eorrectly directed.

It oceurs to me that in order to work reformation or to revolutionize tone production, it will be compulsory that we pursue a eourse widely different from that suggested in "Modern Methods in Voiee Training," appearing in the "Century Opera Weekly" of October 16, 1913.

———♯♯♯———

Scionti.—Silvio Seionti, pianist, will give a piano recital at Louisville, Ky., on November 25 and play throughout Kansas and Nebraska during the next month—later he makes a trip through South Dakota, Kansas and Texas and in January has extensive bookings in Mississippi and Alabama.

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The Elderly Person

If it were not criticism repeating itself, after the manner of history, there might be some distress at the manner in which Mr. Benson's presentation of Shakespeare is belabored unanimously by the daily press. The comments have angered some patrons, annoyed others, perplexed just as many, and scared away the majority of the persons who waited "to see what the papers had to say." But when did critics ever agree on Shakespeare's many sided characters and as to how they should be portrayed? Have there not been tomes written about "Hamlet," whether he was really insane or only feigned insanity to disguise his plans. "Richard Third," was he a blood-thirsty villain of melodrama or a deep schemer? Was Macbeth a coward at heart or did his conscience make him one? What was Iago's purpose in arousing Othello's jealousy? How should Rosalind wear her doublet and hose? With a swagger or timidly? How rough should Petruchio be in his pretended harshness? These and numberless other points have been battled over royally and it seems are just as much unsettled now as when the Elderly Person used to take sides in the debating clubs which prevailed in his school days. Strange to say, we really thought that we settled them then. Mr. Benson seems to have offended chiefly and most seriously by his "Benedick" in "Much Ado about Nothing," the initial play presented. But the fault is only the old line of argument once more in a new dress. His conception differed from standards formed either by observing some actor who made the right impression, or else from an ideal imbued from much reading of the play and comment thereon. This unfortunate first estimate of the reviewers "put him in bad" as the boys on Halsted street say, and stinging criticism followed. Dampened interest also ensued, despite the modified judgments given later on, which have finally grown to be decidedly approving, now that the mischief is done and the feast spoiled.

It would seem as if the reviewers had hardly been true to their trust. No matter how radically Mr. Benson might differ from preconceived standards, he was entitled not only to a fair hearing but to a full one before such sharp and damaging reports were put forth. He came with credentials that could not be manufactured and with an assured standing that excluded any suggestion that he could be a charlatan. Furthermore, stress was laid upon the excellencies of his presentation of Shakespeare as a whole rather than his exploitation of himself or any member of his troupe. To apply to him the measure of Booth or Irving was hardly equitable.

The Elderly Person has seen the players in but one play. It was "Richard Second," seen for the first time. It was so stirring and stimulating that the years dropped away magically, and he found himself young again and impulsively following the pageantry and splendid pomp and circumstance of kings and princes. And the running music of the text itself, to say nothing of the beautiful English spoken. It quivered with the inexpressible charm of endless melody. It rose and fell with swelling modulations of harmony. It vibrated with passion, it melted with tenderness, it stormed with anger and it floated with gentleness. It bubbled with laughter and it hurt with pain. It swept along tumultuously and it rippled along like a brook. It had the frosts of winter and the sunlight of summer. It appealed to heroism, to patriotism, to loyalty and devotion and it couched rebuke and impatience and fear and cowardice. It was a vibrating shower of beauty and it saturated a receptive soul to repletion with new richness.

Miladi assured the Elderly Person over and over again that he was behaving like a boy, but her endeavor was futile. The remark that he had also been demonstrative a few nights previous, and attracted attention didn't work any reform either. That indiscretion seems perfectly justifiable, for it consisted in stuffing his handkerchief into his mouth to smother the laughter that would well up when the orchestra played at Schoenberg's "Five Little Pieces."

In one of the intermissions of the play an actor acquaintance slipped into a vacant seat nearby to voice his satisfaction at the performance. It was his judgment that he had seldom seen a play in which the atmosphere fairly radiated and made the times and places to really glow with recreation. He voiced the secret of the enjoyment. Mr. Benson has the movement unmolested by the clutter of over elaborate settings. The play's the thing. At times only hangings form the background for scenes. While these may leave something to the imagination, it does not distress as does the waste of time, and the break of all connections of the incidents in the more ornate setting. Neither are they so bald and barren as were the old "back drops," as they used to call them, which represented just as readily and easily "a street in London" as "a field near Canterbury." And there was music with a meaning going on all the time. The scenes unfolded, the personages lived, and struggled, and stormed and fretted and schemed and failed and passed away like an animated picture. And the weaving colors wound in and out and the breathed or spoken words crowded ever more and more musically, until the final curtain fell and shut out the sun shining on a London street and upon the bier of a murdered king with his conqueror placing his own sword upon the silent breast, reverently uncovering his head, and kneeling, as he promised himself and his subjects that he would strive to reign nobly. It was all glorious romance and appealing imagery. It fixed itself in the memory firmly and the Elderly Person felt that it would come back again and again to relieve in pleasant moment. It was as complete as were those wonderful chrysanthemum blooms at the Flower Show. Great heads of snowy white they were, which hung over with the weight of many petals. Each seemed a solid ball of untouched snow, until privileged hands caressed them and felt their living softness and luciousness. And deep down in every heart of them, if the eye looked closely, could be seen a deep glow of lovely color, delicate yellow or pink, which made them pulsate anew because of the hidden beauty. In some such way the Shakespeare of the Benson players glowed and vibrated with warmth throughout the scenes depicted.

The Elderly Person looked about him, as he often does at such times, and wondered where the numberless students of music were. Mr. Watt's recent editorial anent the lack of general culture among students was a much needed comment. Here is opportunity of a rare sort for young people fitting themselves for a profession that can only be successful if vitalized by imagination. It is our unfortunate custom not to take the theater seriously. We ask it for amusement and relaxation rather than for larger views and surveys. Too many students miss this sort of opportunities and find time to follow the lead of others whose inclination is toward the superficial. Perhaps a young woman is fitting herself to be a good church singer, or teacher by hearing the various musical comedies, but it is open to discussion if it is time well spent. Shakespeare usually spells ruin to managers and is carefully avoided unless reenforced by a star of much magnitude. But if all Mr. Benson's doing of the historical plays are on a par with the "Richard

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Second," which so set the Elderly blood in motion, they are something to enthrall any broad mind and healthy body and give him a tingle that he won't forget for a long time. Unless youthful blood is less sensitive than heretofore, it ought to feel that thrill more than once. To test this statement the Elderly Person is going again and perhaps again.

To revert once more to our text, there is a humorous side to the attitude taken by the critics. ' A man and his wife had the courage to send a note to one paper, worded somewhat like this: "We do not like the way your Mr. Blank writes up the Avon Players." The note was printed without comment, but elsewhere a little stab at the idea of the players being written "up" instead of "down," was indulged in. At such times there is no possible chance for a change of base. What man is there among them who having made a mistake in print will confess the error of his ways? The rather will he shut his one eye still closer and following the slender path seen in the narrowed vision be the more sure that because he does not see them, there are no other roads leading towards the same goal. THE ELDERLY PERSON.

NEWMAN TRAVEL TALK

"Paris," especially its art, its life and its fashions, will be the subject of E. M. Newman's second "Traveltalk" at Orchestra Hall next Wednesday and Friday evenings and Saturday afternoon, November 26, 28 and 29. So many things of interest, in the French capital, have hitherto been overlooked by travel-lecturers, that Mr. Newman is enabled to present entirely new phases of life in that deservedly popular city. His new color views and motion pictures will bring vividly before his fellow-travelers the wonderful squares, parks and boulevards, with their gay cafes and cabarets—so unalterably associated with the "City of Pleasure." But in contrast to the Montmartre, the "real Latin Quarter," will be visited—its artists and models struggling for recognition, in an environment unique in all the world. Then the art galleries, including the Louvre and its treasures will be reproduced, and those places of historical interest, every foot of which recalls some vital incident, will be revealed in full detail. In the suburbs, Robinson and its tree restaurants; Versailles and Fontainebleau—their wonderful palaces and gardens—were the objects of Mr. Newman's cameras. Returning to the city, Mr. Newman will take up the commercial side—the department stores and the shops of the world's leading designers of garments for women, showing the mannequins wearing a magnificent array of the latest styles, down to the minute. There will be something to appeal to everyone, and it is to this quality of universal appeal that Paris owes its remarkable popularity and the fact that it is the favorite subject of all travel-lectures. The city is always new—always startling—and never fatiguing.

♮ ♮ ♮

Bargman.—Miss Sylvia Bargman gives a half hour piano recital at the Howard Theater every Sunday morning as a preliminary to the series of lectures being given there.

MUSIC TO COME

(Under this caption Music News will hereafter schedule all announcements received by Tuesday noon of each week.)

Friday, November 21

Orchestra Hall, 2:15, Chicago Symphony Orchestra.

New First Congregational Church, 8:15. Gaul's "Holy City;" united choirs and soloists. Auditorium Recital Hall, 8:15. Faculty concert, Cosmopolitan School of Music.

Garfield Boulevard M. E. Church, 8:15. Choir concert.

Saturday, November 22

Kimball Hall, 3:30. American Conservatory concert.

Auditorium Recital Hall, 3. Cosmopolitan School concert.

Sunday, November 23

Fine Arts Theater, 3:30. Piano Recital, Allen Spencer.

Studebaker Theater, 3:30. Kneisel Quartet.

Howard, 3:00. Violin program. Pupils of Max Fischel.

Orchestra Hall, 3:30, Violin recital. Fritz Kreisler.

North Side Turner Hall, 3:00. William Boeppler Orchestra. Rene Lund, soloist.

Lincoln Turner Hall, 3:00, Martin Ballmann Orchestra.

Little Theater 8:15, Baroness von Rottenthal.

Sinai Temple, 8:15. Orchestra concert. Heathe Gregory, soloist.

Fullerton Hall, 8:00, lecture-recital, "Hansel & Gretel."

Monday, November 24

The Auditorium, 8:15, "La Tosca."

Tuesday, November 25

The Auditorium, 8:15, "Gioconda."

Austin Baptist Church, 8:15. Class concert.

Kimball Hall, 8:15. Chicago Piano College, concert.

First M. E. Church, Oak Park, 8:15, song recital, Charles W. Clark.

Wednesday, November 26

The Auditorium, 8:15, "Don Quichotte."

Thursday, November 27

Orchestra Hall, 2:15. Chicago Symphony Orchestra.

The Auditorium, 2:15, "Mme. Butterfly."

Memorial Church of Christ, 8:15, concert.

The Auditorium, 8:15, "Walkuere."

Friday, November 28

Orchestra Hall, 2:15, Symphony Orchestra.

Saturday, November 29

The Auditorium, 2:15, "Aida."

Orchestra Hall, 8:15, Symphony Orchestra.

The Auditorium, 8:15. "Natoma."

♯ ♯ ♯

Effa Ellis.—Effa Ellis Perfield spent Sunday, Monday and Tuesday in Chicago at the Auditorium Hotel and was busy with examinations and interviews every hour of her stay. Her recent trip to the East was successful throughout and was the means of introducing her method to many teachers and in many studios.

♯ ♯ ♯

Haight.—Miss Irma Haight, soprano, is spending the winter at Los Angeles. Her address is the Miraflors, 1420 Frower street.

Boston, Mass.

Editor
LESTER S. BUTLER

AT THE BOSTON OPERA HOUSE

The fifth season of the Boston Opera company will be ushered in at the Boston Opera House on Monday night, November 24, the initial offering being "The Jewels of the Madonna."

With its spectacular scenes, its series of brilliant pictures of Neapolitan life, its melodious score, and a cast which enlists almost the entire strength of the Italian section of the organization, its choice for the premiere seems a most happy one.

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With the Music Schools

Samuel Rosen, of 17 Lawrence Park, Roxbury, and Ignace Nowicki, of Bronx, New York City, were tied in the competition yesterday afternoon (November 10), at the New England Conservatory of Music for the Sears prize in violin playing. This prize, which has been offered for the first time this season by Richard Sears of Boston, consists of $25 in gold. Eight members of the Conservatory's violin course entered the composition. The judges, Messrs. Joseph Adamowski, George W. Chadwick and Wallace Goodrich, were agreed that the playing of Rosen and Nowicki was so essentially on a par that the prize must be divided between them. Both prize winners are members of the Conservatory orchestra.

George Proctor, of the New England Conservatory faculty, was soloist in a concert by the Conservatory Orchestra given in Jordan Hall Friday evening, November 14. Wallace Goodrich, dean of the faculty, conducted. The pianoforte soli were Chopin's "Berceuse" and, to the great interest of the audience, the Tschaikowsky-Pabst waltz from the ballet music of "Eugen Onegin."

Mr. Goodrich conducted the orchestra through the overture to Mozart's "Magic Flute;" Rimsky-Korsakoff's pianoforte Concerto in C sharp minor; Theme and Variations from Beethoven's Septet, Op. 20, and Schumann's Symphony in D minor, No. 4, Op. 120.

The recital on Saturday afternoon, November 15, gave opportunity for public appearance to several students who have not previously been heard in Recital Hall. It includes two ensemble numbers, a scherzo from Beethoven's Pianoforte trio in E flat major, Op. 1, No. 1, by Isabel Clark, of Portland, Ore.; Samuel Diamond, Malden, and Ora Larthard, Malden; and the Presto non assai, from Brahms' Pianoforte Trio in C minor, Op. 101, executed by Carolyn Tagen, Dorchester; Ignace Nowicki, New York City, and Miss Larthard. The soloists were Elsie Fulton, Malden; Henry Kelly, Allston; Esther Wegarth, Lynn; Eva R. Semple, West Somerville, Mary J. Frederickson, Roxbury, and Mary A. Noyes, Vinalhaven, Me.

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The recital in Huntington Chambers Hall Saturday afternoon, November 15, opened with an exhibition by thirty members from the first year children's classes. These pupils have had nine lessons and their progress in music study will be of interest and value to parents and others who have the education of children in their charge. Solo pieces were played by Dorothea Hile, Elmer A. Rietzel and Spencer Brugh. An ensemble class presented the "Hungarian" by Keler-Bela. The recital closed with the Paderewski Concerto in A minor, played by Miss Anne Hathaway Gulick and Mr. Carl Faelten. Miss Gulick is the accomplished daughter of Professor Charles Burton Gulick of Harvard University.

Miss Ethel Gardner, class of 1910, Faelten pianoforte school, has been appointed to take charge of the normal piano department in the State Normal and Industrial College at Greensboro, N. C. Since graduation, Miss Gardner has taught at the Faelten School, and more recently has had a very successful class of piano pupils at her home town, Bryan, Ohio. She will enter upon her new duties immediately.

♮ ♮ ♮

Miss Salmon's Recital

The Boston debut concert of Miss Bessie Talbot Salmon, took place in Jordan Hall, Monday night, November 10.

She was assisted by Miss Alice MacDowell, pianist, and J. Angus Winter was her accompanist.

The stage was tastefully decorated with palms, and at frequent intervals during the evening beautiful floral testimonies bore their message of encouragement to the program givers.

Miss Talbot has recently returned from European study. Her teacher abroad in stage deportment was May Mansfield (I believe recently married), and she studied singing with Oscar Seagle and other well-known instructors.

That she has ideals of the right sort, a glance at the program below will surely attest. With more experience, and riper years, a certain graciousness of manner will become more positive and enlist the warmer sympathies of her audience.

Versatility of mood, too, and songs displaying less of the upper reaches of the voice may profitably be ventured.

Interpretation, by and by, will be less of the student and more of the artist, and so more spontaneous and unrestrained.

Miss MacDowell played interestingly but sometimes leaped from one phrase to another too rapidly. The Chopin "Nocturne," pleased the most.

Mr. Winter acquitted himself with credit.

♮ ♮ ♮

Notes

Miss Bessie Talbot Salmon has been chosen soprano in the quartet of the Melrose Congregational Church.

Mr. E. Cutler, Jr., is the director and the Sunday vesper programs include such works as "The Redemption," given November 16, and others, sometimes with orchestra assistance.

Her concert engagements for this month and December are: November 6, Providence Art Club; November 13, Walden Musical Club; November 18, Chromatic Club; November 19, Newton Highlands concert, November 20, Auburndale; December 1, West Newton Club; December 10, Lewiston, Me.; December 11, Portland, Me.; December 16, Douglas of Revolution.

Uriah Sumter Richards, basso profundo, assisted by Wesley I. Howard, violinist, and Miss Theresa E. Stubbs, accompanist, give a song recital in Steinert Hall, Tuesday night, November 25, at 8:15.

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The Sunday Concerts

An orchestra, made up of Symphony players, in Mozart's "Magic Flute" overture, furnished a delightful prelude on Sunday afternoon, November 9, to as gracious, refined, limpid, delicate and rippling singing as it ever becomes one's privilege to hear. It was the concert given by Frieda Hempel, of the Metropolitan Opera House, New York, and the conductor and piano accompanist was Otto Urack. The audience was quick to grasp the significance of such artistic work and responded with every demonstration of pleasure.

On the same afternoon in the vast auditorium of the Mechanics Building, 300 instrumentalists, conducted by Emil Mollenhauer, gave a grand orchestra concert that must be considered as unique. It was distinguished even more by the excellence of the performance itself than by the mere largeness of the undertaking. Through an admirable control of his forces Mr. Mollenhauer gave clear expression to his interpretative faculties. Naturally, such works as Wagner's prelude to "Lohengrin" and Tschaikowsky's Overture "Solenelle" (1812) were overpoweringly effective, and the extra brass band and the bells in the latter number contributed tones that were not alone inspiring but even more than that, even stunning.

The assisting artist was Mr. Earl Cartwright, whose large resonant tones in the Bizet "Toreador's Song" and other solos resounded through the building.

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The American Guild of Organists Recital

The New Old South Church in Copley Plaza, as many familiar with Boston will recall, is one of the pieces of beauty in a

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Florence Austin

Montreal Symphony Orchestra

October 19, 1913

PRESS CLIPPINGS FROM MONTREAL, CANADA

"The soloist of the first concert, Miss Florence Austin, violinist-virtuoso, was given an ovation. With what talent and what art she made her instrument sing! Accomplished artist, Miss Austin merits the very greatest praise for the artistic manner in which she interprets the works of the great masters." . . . . La Patrie, Monday, October 20, 1913. (Translation.)

"We come now to congratulate the soloist, Miss Florence Austin, violinist of very great talent. She played ravishingly and her magnificent performance literally captivated us." . . . La Presse, Monday, October 20, 1913. (Translation.)

"Miss Florence Austin, the first American to win the first prize of the Royal Conservatory of Liege, Belgium, chose the Wieniawski Concerto in D Minor for her violin solo. She played the entire concerto and her technic was splendid, and the whole effect very pleasing." . . . . Daily Star, Monday, October 20, 1913.

"The soloist was Miss Florence Austin, and she rendered Wieniawski's Concerto in D Minor entire. She showed that she possesses wonderful breadth of tone and her rendition of the finale was especially admirable. Throughout Miss Austin displayed wonderful technic." . . . . . The Gazette, October 20, 1913.

"Miss Florence Austin, the violin soloist, showed by the performance of Wieniawski's Concerto in D Minor as also in a number of lighter pieces that she is an artist. She bows well, possesses a good technic and especially in the slower movements is mistress of an intensely luscious and melodiously legato tone. She was recalled several times, and had to give the inevitable encores."—The Daily Mail, October 20, 1913.

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city already famed for its architecture. This church was filled with an attentive but somewhat disappointed audience on Thursday evening, November 13, to listen to an organ recital given by Mr. John Hermann Loud, F. A. G. O.

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Piano Recital by Ernst Perabo

On his sixty-eighth birthday, Mr. Ernst Perabo, assisted by Mr. Frederick Mahr, violinist, gave a piano recital that musically was refreshing. An audience of invited guests assembled at the Chickering warerooms to listen to a program built on lines that are going out of fashion. Nothing of the ultra school of composition found place at this time, and it became a delight to listen to music of another century when touch and interpretation were so well in accord with the spirit of Bach and Handel. From infancy Mr. Perabo has been a student of the classic style, and all the delicacy and gentle refinement of the man himself tinted his playing of this old music with an elegance, charm and delicate flavor. The audience was wholly in sympathy with the player and his fine warmth of expression, his clear, ringing tone, and masterful way of blending color values, especially in his fugue playing. What has been said respecting Mr. Perabo may also apply to his excellent assisting artist. The program was as follows:

Chromatic Fantasia and Fugue.....Bach
Sonata, violin and piano, Op. 25.....Verhey
Prelude in C, Fugue in A minor (Bk. 1, W-T Clavichord).....Bach
Transcription, "And He Shall Feed His Flock".....Handel
Violin Concerto, A minor.....Bach

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Service Lists at the Advent and at Trinity

Several noteworthy items were sung at the Church of the Advent on Sunday, November 9, namely, Rheinberger's "Communion, in A Major;" Rheinberger's "Save Me, O Lord;" "Magnificat" and "Nunc Dimittis, in E," Parker, and "O That I Knew Where I Might Find Him" (men's voices) Whelpley.

The music at Trinity on the same day included Te Deum and Benecitus, in E, Garrett; Magnificat and Nunc Dimittis, in B Flat, Stainer, and "How Lovely Is Thy Dwelling-place," Brahms. At the evensong organ recital, Mr. Ernest Mitchell played "Toccata, in F," Bach; "Pastoral," Foote, and "Chorale, in B Minor," Franck.

S. H. L.

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Paulist Choristers—The Paulist Choristers, 75 boys and 50 men, Father William J. Finn, musical director, will give a concert Sunday afternoon, November 30, at The Studebaker, under the management of F .Wight Neumann. Master Edward Donovan, senior solo soprano of the famous Grace Church, New York City, will be the boy soloist participating in the program of the Choristers.

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Minneapolis Orchestra.—On last Friday at the young people's concert of the Minneapolis Symphony Orchestra, Mr. Emil Oberhoffer presented a program of "Music from the North," including Norway, Sweden and Finland. Future "National" programs will be concerned with music of Russia, Bohemia, Poland, Hungary, France, Germany and America.

LOS ANGELES

The People's Orchestra last Sunday afternoon gave a program of much interest. Miss Blanche Ruby was the soprano soloist and gave good satisfaction in the rendition of the "Shadow Dance," from Meyerbeer's "Dinorah." She possesses a voice of sweetness and flexibility. Roland's "Love I Have Wandered" was sung as an encore with orchestra. The interest was centered in our local composer's work, "The Light That Failed," in a fine symphonic representation by Mr. Charles E. Pemberton, who portrayed in telling tonal effects the great story by Kipling. The work had a hearing by the Los Angeles Symphony Orchestra last year. The audience demanded Mr. Pemberton's appearance on the stage to receive their plaudits of intense appreciation.

Cherubini's overture to "Medea," and Rossini's overture to "Semiramide," and La Combe's "Spring Serenade," were the other selections well interpreted under the baton of Conductor Lebegott.

The American Guild of Organists of Southern California gave their eleventh public service recital, at Temple B'nai B'rith, in connection with a heavy Jewish service, which was rendered by a quartet composed of Mrs. Celia Davidson, soprano; Miss Kie Julie Christin, contralto; Mr. G. Haydn Jones, tenor, and Mr. Edwin House, baritone, in which they gave splendid solo work and concerted part singing in Hebrew and English texts.

Mr. Earnest Douglass, organ soloist, and Erskine H. Mead, the organist of the temple, were heard to excellent advantage. Julius Kranz, violinist; W. H. Mead, flutist, and Mrs. Elsa Von Grofe Menasco, 'cellist, were most effective in a concerted number, orchestrated.

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Mme. Frances Alda, from the Metropolitan Opera Company, opened the second series of the Behymer Philharmonic course and sang to a good audience, winning their hearty applause from first to last.

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DES MOINES, IA.

To Sidney Silber fell the lot of launching the Des Moines concert season in a masterly piano recital the middle of October. Mr. Silber played a most pretentious program and played it well. This was his first recital here in several seasons, although he was heard as soloist with both the Chicago Symphony and the Minneapolis Symphony orchestras during previous festival programs. Having then established himself as an excellent pianist and a thorough musician. Mr. Silber was greeted by an enthusiastic audience upon his return engagement and, further, added many new admirers to his list. His recital was the first of Dr M. L. Bartlett's "All Star Course," the next offering being the Melba-Kubelik combination early in January.

Recent concert givers on the Drake University music course, managed by Dean Holmes Cowper, were Maggie Teyte and Pasquale Amato, each of whom appeared locally for the first time, and it may be added, with immediate success.

The Des Moines Musical Association has filed articles of incorporation and will promote Sunday afternoon concerts through-

out the winter for the purpose of furnishing good music at popular prices to all who may desire to attend. The two programs heard thus far have been exceedingly well patronized and the supporters of the movement are most optimistic regarding the future of the project. Mrs. F. D. Harst, president, has many excellent things in store for the coming months, and with her generous support from many influential sources there is little doubt as to the immense popularity which the movement will produce.

George Frederick Ogden addressed the Chauncey Depew Club at its recent annual guest day upon "The Development and Progress of American Music." Mr. Ogden will repeat this illustrated lecture before several study clubs during the season.

MINNEAPOLIS

This has been a most strenuous week for the music lovers of Minneapolis. November 5, with Pasquale Amato, a baritone of the Metropolitan Opera Company, opened a series of artist recitals in the First Baptist Church. The critics were unstinting in their praise of his work.

Next, on November 6, the Thursday Musicale presented Mme. Theodora Sturkow-Ryder in a piano recital. Mrs. Ryder has a rare faculty of winning her audiences, and before the program was half over, all were in love with her, both for herself and her music. Apropos of the splendid editorial on American Composers in the last issue of Music News, it was especially interesting to note that Mrs. Ryder opened her program with the "D Minor Prelude and Fugue" of Arthur Foote, and his "Etude" for the left hand. Following a most informing description of the composer, his works, and the technical interests involved, she played "The Deserted Sands" and "The Spinning Girls of Carantec" of Rhene-Baton. They were heard with far more interest than could otherwise have been shown. Mrs. Ryder closed with her brilliant transcription of the Schubert March, Op. 40.

Two such concerts in one week are more than Minneapolis is wont to dream of, but in addition came the two splendid orchestra concerts, the symphony concert Friday evening, November 7, and the weekly popular concert Sunday afternoon, November 9.

The program Friday evening included the exquisite second symphony of Brahms, Spohr's "Overture to Jessonda," "Finlandia" of Sibelius, and Lalo's "Symphonie Espagnole," a violin concerto. Richard Czerwonky, the concertmeister of the Minneapolis Symphony Orchestra was soloist. Although he is always received well wherever he plays, Mr. Czerwonky can have no more enthusiastic audience than in Minneapolis. Audiences here are not noted for unbridled enthusiasm, but so marked was the response evoked by his superb rendition of the concerto that he was prevailed upon to play extra the Huba "Butterfly" and a Gavotte of Gossec.

The most interesting feature of the Sunday concert was a group of three Swedish Dances by Tor Aulin—their first hearing in America. They are most unusual in rhythm, and are worthy of popularity.

M. J. W.

People & Events

ESTHER PLUMB'S BUSY SEASON

Esther May Plumb is a singer of such remarkable gifts vocally and with such a fine personality also that wherever she is heard she at once captivates her audience completely and re-engagements with her are taken quite as a matter of course.

Her voice is one of glowing quality and her technical equipment is very full and complete, while interpretatively she has few equals anywhere.

The dramatic style of songs is wholly within her grasp and no aria for the contralto voice is beyond her range or powers of interpretation, while in German lieder, French chanson and English text songs she is equally at home, and has an extraordinarily varied and comprehensive repertoire.

Oratorio also is a field to which she is peculiarly adapted, and her successes here have been many and emphatic.

In Chicago Miss Plumb is valued very highly both as a concert singer and in church work, in which latter field she is preeminently successful.

Miss Plumb opened her recital season at Talledega, Florida, very brilliantly, on November 14, and on the seventeenth repeated her success at Laurel, Miss.

Today she is singing at Greenville, Texas, and on the twenty-fifth has an important engagement at Louisville, Ky. Other dates of the immediate future are: December 1, Fairbury, Neb.; December 5, Salina, Kans.; December 18, Cleveland, Ohio, and December 22, Lima, Ohio.

Her season is booked very heavily throughout the winter.

Russell.—A pupils' recital is to be given tomorrow afternoon at the Russell School of Music at 75th Street and Vincennes Avenue.

MARIE EDWARDS

Following is the comment of the Jacksonville (Ill.) Courier on the playing of Marie Edwards, when she appeared in that city last week in joint recital with Cornelius Van Vliet, 'cellist.

Miss Edwards appeared here two years ago with Francis Macmillen and has since that time been engaged largely in concert work. She has but recently returned from a series of recital engagements along the Pacific coast. She possesses a wonderful technic, together with the highest appreciation for such essentials of piano playing as balance and shading. Her numbers of the program gave her ample opportunity to display her ability in all kinds of pianistic efforts. Especially did she reveal a tremendous brilliancy in rapid passage work, such numbers from "Faschingsschwank," "Aus Wien" and the "Concert Etude" from MacDowell being played with all the ease and skill of the matured artist. Her accompanying work was marked by a delightful sympathy for the soloist, which was greatly appreciated by the audience. (Advertisement.)

MME. KOELLING STILL ILL

Mme. Helene Koelling, whose song recital at the Illinois Theater announced for last Sunday was postponed, is still ill in New York City and no date has as yet been assigned for her Chicago appearance.

DEATH OF MME. MARCHESI

Mme. Mathilde Marchesi, the famous vocal teacher of Paris, died in London on Tuesday of this week at the age of eighty-seven.

Hadley.—The regular semi-monthly students recital was given November 18. These recitals are becoming very popular with the students. The next will be given December 2. Preparations are now under way for an oratorio recital in the near future to be given by the artist pupils.

4
GREAT AUSTRALIAN TOURS

DAVID BISPHAM — Opening at Sidney May 31, 1913
MADAME LILLIAN NORDICA — Opening at Sydney July 26, 1913
MISCHA ELMAN — Opening at Sydney June, 1914
MADAME SCHUMANN-HEINK — Opening at Sydney June, 1915

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Mr. Hamilton Hopkins will give a series of Saturday evening programs at his studios, 710 Fine Arts building, for the purpose of displaying the work of some of his pupils and explaining to visitors the methods by which their successes are attained.

On Saturday evening, November 27, at 8:30, Mr. Hopkins will present Mrs. Hopkins in the "Mad Scene" from "Lucia," and other numbers before an audience of sopranos, including both pupils and teachers in Chicago.

Mrs. Hopkins has a remarkable voice, which is the product of the Hopkins method of training, and which has been most favorably commented upon by one of Chicago's most severe critics.

On the following Saturday evening a similar demonstration will be made of the work of Leon Wysoli, a tenor, for the especial benefit of tenors, and the next week sopranos are again invited to hear Miss Eloise Peckenpaugh in "Ah fors e Lui" from "Traviata" and other standard arias, the object again being to show what may be accomplished by the methods of Mr. Hopkins, who is a pupil of Casini, the teacher of Titta Ruffo. Application for cards may be made by letter.

———♯♯♯———

Cosmopolitan School of Music.—A pupils' concert will be given at the Auditorium Recital Hall tomorrow afternoon at 3.

COSMOPOLITAN SCHOOL OF MUSIC

The following program will be given at the Auditorium Recital Hall this (Friday) evening:

Sonata for Piano and Violin, A major..... Mozart
Allegro Molto
Andante
Presto
Miss Schada and Mr. Esser

Knowest Thou the Land ..... Liszt
Mrs. Bracken

Fantasie, Op. 49.....Chopin
Miss Schada

Im Herbst ..... Franz
La Seperazione .....Sgambati
Le Savior ..... Georges
Mrs. Bracken

Sonata for Piano and Violin ..... Brahms
Vivace Ma non troppo
Adagio
Allegro Molto Moderato
Miss Schada and Mr. Esser

———♯♯♯———

Nevin.—George B. Nevin's very successful Christmas cantata, "The Adoration," has been sung in about three thousand American churches. Among the many prominent choirs which have used this beautiful narration of the Christmas story, being the well known Grace Episcopal church of New York City and the Baptist Temple, with its choir of 100 voices, of Philadelphia, Pa. It will, no doubt be found on many programs this season.

———♯♯♯———

American Conservatory.—Miss Jennie F. W. Johnson and Mr. Karleton Hackett will give their "Don Quichotte" and "Monna Vanna" program at Kimball Hall tomorrow afternoon at 3:30.

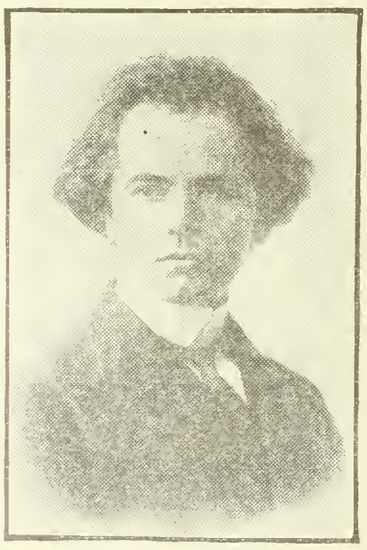
ALBERT SPALDING WINS NEW TRIUMPH IN HOLLAND

Albert Spalding astonished the musical world last year when he made his phenomenal tour through Scandinavia, Holland and Russia. His success was so extraordinary that in nearly every city where the American violinist played, he was reengaged for the tour this autumn. The following press notice, just received, tells of Spalding's new triumphs in Holland:

Less than a year ago the American violinist, Albert Spalding, presented himself to the Hague public, and immediately gained their admiration. His elegant playing based on an elegantly developed technic, left no doubt in one's mind that although one always felt his power of virtuosity, actually today, this power seems greater than ever. Spalding also demonstrated last evening, that he need fear no difficulties whatsoever. Whether it was a modern or classic master he had to present, it all sounded as easy as child's play to him. Spalding's programme was in the first part, devoted to Tartini and Bach. In the "Trille du Diable" one is more impressed by the virtuosity, especially in regard to the trills, as they were supposed to have been played when the devil appeared to Tartini in his dreams, Spalding trilled up and down, so that it became a sheer delight. Not only in the trills, however, but in what came before or after them. It was what one could safely call spotless playing. Neither the perfection of technic nor the tonal beauty were in the least neglected, no matter what the difficulties. The suite of Bach was played in a masterly way and this was an entirely different problem for the artist, especially as regards interpretation. In this regard, Spalding revealed himself in a very favorable light. The full measure of his great violin talent, we were allowed to enjoy after the intermission, when he gave a few lighter pieces in the very best style. Two of his own compositions were far from uninteresting. The first, Musical Period II, a fine mood picture of rather melancholy character, and the second, a Scherzo Giocoso, here and there very original in harmony, with highly dangerous but well placed double stopping. Finally, the Wagner-Wilhelmj Preislied from "Die Meistersingers," and his own arrangement of Paganini's "La Campanella," which Spalding seems evidently not to have found difficult enough in the original. Double harmonies flew out of the violin as if they were a couple of little whistling birds. Encores were of course demanded, to which Spalding gracefully responded. A great deal of the success is merited by the accompanist, Mr. Andre Benoist, who did his share of the work with fine discretion and understanding.

—Nieuwe Rotterdamsche Courant.

(Advertisement)



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———♯♯♯———

American Composers' Concert—The report of the American Composers' Concert, given in Orchestra Hall on Tuesday evening is unavoidably delayed until our issue of next week.

———♯♯♯———

Lund.—Mr. Rene Lund will be soloist on next Sunday afternoon at the Boeppler Orchestra concert at the Northside Turner Hall.

MADAME SCHUMANN-HEINK AND FREDERICK PRESTON SEARCH ENJOY TELLING AMUSING EXPERIENCES

Not long ago, during the latter part of October, Madame Schumann-Heink, her party and Frederick Preston Search with his accompanist were together upon the same Pullman car en route from Boise, Idaho, to points in Oregon. Of course the artists inquired with interest into the recent concerts which each had given, and many were the amusing anecdotes which they told of their travels during the last few weeks.

Mr. Search never fails to create great excitement when he steps off of a train in any small place, with his beloved 'cello, "Eloise" under his arm, and interesting are the remarks which he often may happen to overhear. At one place in Idaho, huge placards had been placed around the town by the local concert manager, announcing the concert and at the bottom of the poster appeared: "Have you ever seen a 'cello? Then you cannot afford to miss hearing one." When Mr. Search saw this he seriously contemplated placing his 'cello on exhibition in a window of one of the stores down the street.

It always happens that in the hotels the travelers, bell-boys and clerks are very desirous to know: "What show are you with?" or "What circuit are you on?" Madame Schumann-Heink told of how the evening before, while in the dressing room at the hotel in Boise, one of the waitresses came up to her and inquired: "Say, what troupe do you belong to?" "What kind of a show are you on, anyhow?" "How do you make it pay?" "Ain't you goin' to give no matinee?"

Sometimes in their wild rush across the continent to fill engagements the artists have difficulty in making good train connections. At one big jump in North Dakota last season, Mr. Search was horrified to find that the train, which would bring him into Valley City in time for the concert that evening, was about nine hours late. There was no time to be lost in finding another way to reach that destination. He hired a powerful touring car, and with his accompanist, Mr. Walter Chapman, and a chauffeur, they made a wild rush of thirty-five miles across the country in order to catch a fast express on the other railroad, the Northern Pacific. But a small breakdown delayed them for a short time and they came into the station only a few minutes after the express had left. However a mixed train, which proved to be a freight with one passenger coach annexed, arrived about one hour later and the 'cellist and his accompanist got aboard with somewhat dejected spirits, but nevertheless happy hearts, knowing that unless there was a breakdown or wreck there was a very fair chance for them to reach their destination after all. The only serious drawback about this remarkable freight which they now were on was that they had to "don their evening gowns" on the rear platform of the coach and the winter evening was anything but warm.

Nevertheless they arrived in Valley City at 8:15, and positively were serenely seated upon the stage and smiling most

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graciously as they commenced their first number at 8:30, the concert having been delayed only fifteen minutes. Such are sometimes the trials and tribulations of the concert artists en route.

WARRINGTON THEATER

"The Grain of Dust" is a play from David Graham Phillip's best book. It is being played at the Warrington this week. James K. Hackett played "The Grain of Dust" for two years, including engagements at the Blackstone and Illinois theaters, Chicago. Frederick Norman, a rising young member of a large New York firm of corporation lawyers, engaged to marry Josephine Burroughs, a society girl, gives rise to scandal by evidencing his love for Dorothy Hallowell, one of the firm's stenographers. Dorothy is "a grain of dust" that has gotten into his eye and is causing great inflammation. As Norman refuses to give up Dorothy, Josephine breaks the engagement, and her father, Isaac Burroughs, declares he will ruin Norman. Criticized by his firm, which is threatened with loss of business through the scandal, Norman resigns. From this groundwork the author of the book and play has constructed a strong, stirring play.

Mr. McGovern will be seen in Mr. Hackett's former part, Norman, and Miss Hayward as Dorothy, with the entire company provided with parts suitable to their talents. Director Livingstone is making a very handsome production of this play worthy of the original Hackett settings.

Thanksgiving week will be devoted to a New England rural comedy, "Our New Minister."

THEODORA STURKOW-RYDER

A new extract from Minneapolis Journal reads as follows:

"Theodora Sturkow-Ryder, the pianist, gave yesterday afternoon the third of the excellent programs provided by the Thursday Musical Club. The talented artist who appeared with the Symphony orchestra some time ago, had built for herself a recital program that fitted her individuality as interpreter and performer. The Arthur Foote Suite in D minor, offered capital opportunities for the scholarly and powerful technic. In the F minor Fantasie by Mendelssohn, she had a fine sense for its grace of outline and poetic spirit. The Rhene-Baton sketches were played 'con amore,' the latter twice, in response to enthusiastic demands. The closing numbers impromptu in F minor, and the March, Op. 40, by Schubert, the latter in a beautiful arrangement by Mme. Sturkow-Ryder herself, who did full justice to the fanciful spirit of both. Many times recalled, the charming artist responded with an encore of graceful construction. (Advertisement.)

Fischel.—Mr. Max Fischel will present Gertrude C. Bates, Adamae Parsons, Alfred Goldman, Carl Brelos and Herbert Kirschner in a violin program at Howard Theater on Sunday afternoon, November 23, at 3 o'clock.

French.—Miss Melba Mae French leaves Chicago on November 24 for a five weeks' concert tour through Indiana, Michigan and Ohio.

RECENT PRESS NOTICES OF ESTHER PLUMB

The following are selected from splendid list of notices given Miss Plumb:

The Messiah

On previous occasions our city has been very fortunate in the soloists who were secured for the oratorio, but this year's quartet surpassed all those of former years. Esther Plumb, the contralto, has a beautiful deep rich voice and sang her parts, not only with the skill that comes of natural ability and training, but with that indescribable quality called "feeling," which brings appreciation from those untaught in things musical as well as from the most learned musician.—Decorah (Iowa) Republic.

The lovers of fine art in music were given a rare treat last night at the opera house in the splendid program rendered by Miss Esther Plumb. Seldom, if ever, is a city of this size favored with a performance of its quality by an artist whose musical ability ranks her with the most eminent of the coming great American vocalists, and the occasion will long be a most pleasant memory to those who were fortunate enough to hear her delightful interpretation of the best there is in musical art.—Roque River Courier, Grants Pass, Ore.

Esther May Plumb Given an Ovation

Esther May Plumb, whose singing has made her famous, and Emil Liebling, Chicago's eminent pianist and teacher, were greeted by a large audience at the Burtis Friday night. The great contralto was in excellent voice and each number was a musical gem.—Davenport (Iowa) Democrat.

In Music Hall Miss Esther Plumb gave a song recital before a large and exceedingly appreciative audience. A program that contained many representative selections from classic and modern literature served to display the young artist's talents and attainments fully. She possesses a contralto voice of unusual natural richness and warmth.—Chicago Daily Tribune. (Advertisement.)

FREDERICK PRESTON SEARCH ON THE PACIFIC COAST

Frederick Preston Search is reveling amidst the flowers and sunshine of California, where he reports the most glorious weather and splendid audiences in attendance on his recitals. His address will be Los Angeles, care of the Gamut Club, until December 15, when he comes east through Arizona, New Mexico and Oklahoma. His success in the west has been so great and his recalls and new engagements have been so numerous that the all-conquering young 'cellist must return after the holidays for another Pacific Coast trip, playing then through Missouri, Iowa, Nebraska, Kansas, Colorado, Utah, Nevada, California, Oregon, Washington, Idaho, Montana, and the Dakotas. His engagements take him this year to every western state. This season he is to play in over one hundred cities.

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CHRISTMAS MUSIC

The Oliver Ditson Company has issued "The Night of the Star," a Christmas cycle of four numbers (quartet and solos), by Margaret Ruthven Lang. It will be much used. "Octavo Anthems" by the same company are: "Arise, Shine; For Thy Light is Come," Charles Fonteyn Manney; "Angels From the Realms of Glory," W. H. Neidlinger; "Brightest and Best of the Sons of the Morning," Eduardo Marzo; "Cradled in a Manger," P. A. Schnecker; "The Light Hath Shined Upon Us," H. Clough-Leighter; "There Dwelt in Old Judea" (Men's Voices) (Hans Lichter Arr.), William H. Griggs; "It Came Upon the Midnight Clear," Horatio W. Parker; "The Blessed Lullaby," George B. Nevin; "Sing, O Heavens," B. F. Gilbert; "Hark, the Hosts of Heaven Are Singing," P. A. Schnecker; "Joy to the World," T. D. Williams; "Sing, O Heavens," H. J. Storer; "While Shepherds Watched Their Flocks by Night," Christopher Marks; "Arise, Shine; For Thy Light is Come," George A. Burdett; "Brightest and Best of the Sons of the Morning," Charles Fonteyn Manney; "Rejoice, Ye Righteous," H. Clough-Leighter; "We Have Seen His Star" (Men's Voices) (G. B. Nevin, Arr.), Caleb Simper; "Arise, Shine; For Thy Light is Come" (Men's Voices), C. Francis Lloyd; "Brightest and Best," N. Irving Hyatt; "Hark! Through the Silent Night," William Reed; "There Were Shepherds," H. Alexander Matthews; "How Beautiful Are the Feet," H. J. Storer; "Hark! What Mean Those Holy Voices?" N. Irving Hyatt; "The Angel Gabriel," Frederick Stevenson; "What Mean Those Holy Voices?" P. A. Schnecker; "O Lovely Voices of the Sky," Oliver King; "Sing, O Heavens," Adolf Frey; "Break Forth Into Joy," William R. Spence; "The New-Born King," Eduardo Marzo; "O Faithful Shepherds," J. C. Macy; "The Song of the Angels," Louis R. Dressler; "And the Angel Said Unto Them," William R. Spence; "Jesus Christ is Born Today," Frank H. Brackett; "It Came Upon the Midnight Clear," George B. Nevin; "Angels From the Realms of Glory" (Women's Voices), P. A. Schnecker; "Hark, the Glad Sound!" William Reed; "Break Forth Into Joy," Russel King Miller; "Arise, Shine; Thy Light is Come (J. H. Rogers, Arr.), Saint-Saens, Camille; "Christians, Awake! Salute the Happy Morn," Adolf Frey; "Behold, I Bring You Good Tidings," Herbert W. Wareing; "The Message of Peace," Louis R. Dressler; "O Sing Ye Angel Voices," Samuel Richards Gaines; "Hark, the Glad Sound! the Saviour Comes," Eduardo Marzo; "I Sing the Birth," George B. Nevin; "Bright and Joyful is the Morn," W. Berwald; "Come and Worship," Richard Henry Warren; "Hark! What Mean Those Holy Voices?" (Women's Voices) W. Berwald.

NEW YORK NOTES

Mme. Marie Narelle, whose brief indisposition—a touch of Grip—made it necessary for her to cancel several engagements of importance, will make a short tour with the Russian Symphony Orchestra, beginning November 20. She will sing with the Brooklyn Apoll. Club in December and also at Miss Mylott's Aeolian Hall concert in March. These are only a few of her coming dates.

Bachaus at Aeolian Hall, November 19, and at the Hippodrome in a monster concert on November 30, is a bright spot for the bored reviewer in the near future.

There have been concerts by Hattie Scholder-Edlin, pianist, and Mrs. Lillian Birmingham, contralto. They were fairly well attended in Aeolian Hall.

Our own William C. Carl plays the organ with the People's Symphony early in December. It will be a delight to hear him again. His ability to get the most out of the Carnegie Hall organ is astonishing, and I am looking forward to this treat with anticipations of pleasure.

To my regret the concert of Miss Helene Koelling was put off until later in the season. The charming soprano has an attack of bronchitis.

Mr. and Mrs. John Nichols will be heard in Saratoga Springs in January.

The Von Ende School is giving a series of interesting musicales throughout the season. Its attractive director Mr. Herwegh Von Ende knows the art of making an entertaining program, and all in all the musical banquet has passed the stage of hors d' oeuvre. A. S. F.

CAVE THOMPSON

Following is the program of the piano recital given by Cave Thompson, blind pianist of Chicago, at Milton College (Wis.) last week:

Prelude and Fugue in E minor, Op. 35..Mendelssohn
Es war einmal, Op. 71.....Grieg
In the Troika, Op. 37.....Tschaikowsky
In the Convent.....Borodine
Etude in E major.....Chopin
Scherzo in C sharp minor.....Chopin
Sonata Tragica .....MacDowell
Largo Maestoso—Allegro Risoluto
Allegro Molto Vivace
Largo con Maesta
Allegro Eroica
Romance in G flat.....Schuett
Rococo, Op. 17.....Schuett
Elegie in F minor.....Raff
Fantasie—Polonaise .....Raff

CHARLES W. CLARK IN OAK PARK

Mr. Charles W. Clark will give a song recital at the First M. E. Church in Oak Park on Tuesday evening, November 25, under the auspices of the Asbury Bible Class, George L. Tenney, president.

Boise. — Cowen's "Rose Maiden" was given by the Music Department of the Boise High School at the Pinney Theater on November 12.

NEWMAN TRAVELOGS

The sale of single tickets for Mr. E. M. Newman's annual series of traveltalks is announced to begin next Monday. For many good reasons large cities have always been more popular than other subjects, and so for this season Mr. Newman has chosen for portrayal the most fascinating of the great capitals of Europe. Striving especially to show new phases of life, and objects of interest which have never before been seen in travel-lectures, he will first guide his hearers through London, with its crowded thoroughfares, historical reminders, militant suffragettes, and interesting types of humanity. He will next show Paris, the capital of the world of pleasure, with its art, its gay life and its wonderful fashions, and Rome, whose imposing ruins are in striking contrast to the modern sections, with their new buildings, and Saturday matinees, beginning Vatican and its treasures will be an important feature. In the fourth subject the charm of two of Italy's most delightful cities, Florence and Venice, will be revealed, where the masterpieces of the world's greatest artists vie in interest with magnificent medieval palaces in delightful surroundings. The fifth and last subject will be devoted to Vienna, the city beautiful, which has outstripped all its rivals in its progress toward the ideal in modern city-building. Wide streets, parks, promenades, and public playgrounds make of it a model for the future.

Throughout the entire course against a delightful background of history and art, Mr. Newman will portray, in new color views and motion pictures, the present-day life with its types and customs, modern, yet reflecting the glory of ancient days.

The traveltalks will be given on successive Wednesday evenings, Friday evenings, and Saturday matinees, beginning with "London Today," November 19, 21, 22.

Bush Temple Conservatory. — A very successful concert was given last evening at the Recital Hall of the Bush Temple Conservatory by Mr. Joe Wynne, a piano pupil of Mr. Harold Von Mickwitz and Mr. Earle Eldred, a violin pupil of Guy Woodard.

Andrews.—Mr. J. Warren Andrews was responsible for "A Pleasant Sunday Afternoon" at the Church of the Divine Paternity in New York when, besides excellent organ solos by Mr. Andrews there were numbers by Estelle Harris and John Barnes Wells.

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IN BRIEFER FORM

Butler—Hanna Butler has been engaged to appear Sunday, November 30, in recital in Des Moines, Ia.

♮ ♮ ♮

Henry.—Mr. Harold Henry has returned from a successful concert trip in Michigan and Ohio. His next recital will be in Grand Rapids, on November 28.

♮ ♮ ♮

Matteson — Hannah Matteson, pianiste, and Mrs. Huldah Beers, contralto, gave a program, under the auspices of the Mothers' Club of Norwood Park, at the Reformed Church, on Tuesday evening.

♮ ♮ ♮

Clarke—Edward Clarke, baritone, and Rachel Steinman Clarke, violinist, will be the soloists with the Marion Symphony Orchestra at Marion, Ind., on Friday, November 21.

♮ ♮ ♮

Von Ende School—The violin, piano and singing departments of the Von Ende School of Music in New York gave a recital on last Friday evening when an excellent program was presented.

♮ ♮ ♮

Thanksgiving Concert — A Thanksgiving concert will be given at the Memorial Church of Christ on Oakwood boulevard on Thursday evening, November 27. The artists will be Miss Lillian MacLeish, soprano; Day Williams, 'cello, and Kurt Wanieck, piano.

♮ ♮ ♮

Mount Pleasant.—A recital was given by the department of music of the Central State Normal School last Friday morning. Those taking part were Mabelle Wright, Alberta Park, Ethel Well, F. C. Cowdrey and William E. Rauch.

♮ ♮ ♮

Indianapolis Conservatory. — At the Indianapolis Conservatory of Music on last Tuesday evening an exceptionally fine program was given by Gaylord Yost, violinist; Wesley Howard, tenor, and Daniel Jones, pianist.

♮ ♮ ♮

Dubois—Music News, like every other music journal of the country, was misled into announcing two weeks ago the death of the noted organist, Theodore Dubois, in Paris. It transpires, however, that he is not dead, having escaped from an automobile accident with but slight injuries.

♮ ♮ ♮

Iredale.—Miss Florence Gray, pupil of Bertha Smart Iredale, sang at the South Park Presbyterian Church, the evening of October 14. Miss Gray is a very pleasing singer and was fully appreciated by her audience. Miss Marie Easterly accompanied Miss Gray.

♮ ♮ ♮

Johnson—Mr. Karleton Hackett will give a lecture on the two most important novelties of the Chicago opera season, "Monna Vanna" by Fevrier, "Don Quixote" by Massenet, before the Lake View Musical Club, Monday, November 17. Miss Jennie F. W. Johnson, contralto, will give the musical illustrations.

Leeds.—At the Leeds, England, music festival, last week, the novelties given were "Falstaff" Symphonic Study by Sir Edward Elgar, Basil Harwood's choral work "On a May Morning," and "The Mystic Trumpeter" for baritone solo, chorus and orchestra by Hamilton Harty.

♮ ♮ ♮

Riheldaffer — Grace Hall Riheldaffer, Pittsburgh soprano, sang last week at points in Virginia and South Carolina. Her present tour includes appearances in Atlanta, Savannah, Ga.; Columbia, S. C.; Montgomery, Ala.; Houston, Tex., and Columbia, Miss.

♮ ♮ ♮

Sherman Park.—On last Sunday afternoon a fine concert was given in which the participants were Rudolph Reuter, Mary Highsmith and Sylvia Bargman. On next Sunday the program will be given by Sig. Antonio Frosolono and his Illinois Theater Orchestra.

♮ ♮ ♮

Vilim.—Mark Vilim, of the Vilim American Violin School in Kimball Hall, has been appointed organist at the Riverside Presbyterian Church. Mr. Howard Garrett has long been director of music at this church and Mr. Joseph Vilim is frequently engaged to play violin solos.

♮ ♮ ♮

Hall.—William John Hall gave a pupils' recital at the Musical Art Building in St. Louis on last Saturday evening, those appearing being Miss Voelcker, Miss Hillenkoetter, Mr. Newsum, Miss Mehr, Miss Yanyon, Mr. Parker, Mrs. Krutsch, Mr. Moir, Miss Fabian, Mr. Starck and Miss Doorley.

♮ ♮ ♮

Hartman—Miss Lucy Hartman sang at the music festival at the New First Congregational Church, last evening, and appears there tonight in "The Holy City." On December 1 she is soloist at the Hemington organ recital at the Church of the Epiphany, and on December 5 sings in a concert before the Congregational Club.

♮ ♮ ♮

Scionti Pupils.—Silvio Scionti of the American Conservatory of Music has an unusual number of pupils who are gaining great success in various parts of the country, among them may be mentioned Miss Clara Hinsdelle, who is filling with success a position at the Warrensburg (Mo.) College, Mr. Earle Swiney of the piano department at Ellensburg (Wash.) College, Miss Mary Murphy at the Clinton (Iowa) School of Music, Miss Mabel Nelson, head of the piano department at Bodfor's School in Davenport, Iowa, and Miss Helen Bartholomew, now at the Rockford (Ill.) College as a member of the faculty.

♮ ♮ ♮

Hofmann—Joseph Hofmann appeared before a large audience at the Studebaker Theater on Sunday afternoon, a very large per cent of professional pianists of Chicago being present. A line of comment in one of the daily papers is characteristic and appropriate. It reads: "Hofmann is great in small things and small in great ones."

Musicians' Club—The Musicians' Club of New York has entered on a new era in its career. Last Monday night, at the largest meeting of the board of governors ever held, Walter Damrosch was elected president and accepted the office, stating that he will give to the club his very best efforts. The election of Mr. Damrosch was greeted with enthusiastic applause, and all predicted that under his leadership the club will very soon reach two thousand members. A publicity bureau was created, with Tali Esen Morgan as its manager. Mr. Morgan founded the club and his return to active work is favorably commented upon by all the members. He is to begin, through his department, a most active campaign for new members, and to get those who have resigned to return. The initiation fee of five dollars ... for the present been suspended, and among the other radical changes that will take place will be the removal of the club to a large house, which will give all club features and advantages. From every indication the Musicians' Club is going to grow in members, in power and influence.

♯ ♯ ♯

Festival Chorus—Upwards of seven hundred voices are already enrolled in the New York Festival Chorus, which is to give five oratorio performances at the New York Hippodrome, under the management of R. E. Johnston. The concerts will be given under the leadership of Tali Esen Morgan, and will number not less than twelve hundred (1,200) voices. The chorus is divided into four branches, the New York chorus meeting every Wednesday night at the Church of the Strangers, Fifty-seventh street and Eighth avenue. The Harlem branch at the New York Presbyterian Church, One Hundred and Twenty-eighth street and Seventh avenue. The Brooklyn singers meet in Tollner Hall, Bedford and Putnam avenues, every Saturday night, but beginning in December, the chorus will meet on Monday evenings. The Newark branch meets in Lauter Hall, 591 Broad street. The first performance will be the "Messiah," on Sunday evening, January 25, to be followed by other works on the last Sunday night of each month.

SIOUX CITY, IOWA

Mr. and Mrs. Frederick Heizer of Sioux City, Iowa, are adding to the long list of their annual musical treats by giving two fine programs before the music section of the Woman's club.

The first, presented Wednesday afternoon, November 5, at the Public Library Auditorium, was devoted to the explanation and demonstration of orchestra instruments and their developments. Possibilities and tonal qualities of each orchestra instrument was shown by performance, first individually and then collectively in four classes, string, woodwind, brass and percussion.

The program was entirely unique in character and prepared the club for an appreciation of the fine orchestral concert to be given by the Heizer Music School orchestra at the same place Thursday evening, November 25.

♯ ♯ ♯

Barron.—Mr. Robert Louis Barron, young Chicago violinist, is touring through the West.

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Music in America

ANN ARBOR, MICHIGAN

Much has been said and written about Hill Auditorium, the magnificent gift to the University of Michigan by one of her loyal sons, the Honorable Arthur Hill. People generally realize that this wonderful structure is not only filling an important function in the life of the university, but also in the life of the community as a whole, and undoubtedly it is furnishing an opportunity for people, throughout the state and elsewhere, to come in more vital contact with the real life of the university, for it is now possible for great events to be conducted therein, which can be attended by thousands, and there is no doubt but as time goes on, many new uses will be found for it.

Not only has the structure brought credit to its distinguished donor, but its success reflects credit upon the Board of Regents, also all who have been instrumental in carrying out the wishes of Mr. Hill, since it is not only complete in itself, but it is adaptable for so many uses. One particular phase of its construction and use centers in the installation of Frieze memorial organ. Those who are familiar with the history of this great organ will recall that it was first set up at the World's Fair in Chicago in 1893 by the Farrand and Votey Company of Detroit. At that time, it represented the "last word" in organ construction. It was one of the few really great organs which employed the electric action.

During the fair it was heard by millions, and was played upon by many of the world's greatest organists. Naturally, it attracted a great deal of attention.

At the close of the fair, it was secured by the University Musical Society, and presented to the University of Michigan, and was installed in University Hall, where for nearly twenty years it remained, and was heard by thousands of students, alumni and visitors. It must be stated, however, that in the cramped and limited quarters which were available in University Hall, the organ was never displayed to the best advantage; and then, too, during the twenty years that it remained there, great strides were made in the science of organ construction, so that this famous organ, which once represented the acme of organ construction, could no longer be considered strictly up to date.

With the construction of Hill Auditorium, the Board of Regents came to the front and instructed the architect, in preparing the plans, to provide suitable quarters for the reconstruction and installation of this fine instrument. The contract for conducting this work was given to the Hutchin's Organ Company of Boston, one of the most reliable firms of organ builders in the world.

At a cost of many thousands of dollars, the organ has been brought to a position similar to that which it occupied twenty years ago, namely: it represents the highest perfection of organ construction. Throughout its reconstruction, conservative lines have been followed. Professor Stanley, to whom all plans and specifications were first submitted, believed that it was wiser to omit superfluous frills and to limit the improvements very largely to the substantial phases of organ construction.

The instrument, as it stands today, consists of 4,300 pipes, 70 stops and 38 couplers. There are six separate divisions or organs: Solo, echo, great, swell, choir and pedal. These are played from four keyboards and a pedalboard. All of the pedal, and a portion of the great organ are enclosed in double swell boxes (new on this organ), which greatly increases the expressive efficiency of the instrument. The action is electric-pneumatic, with a movable console, communicating with the main organ by a cable one hundred and twenty-five feet in length. This cable is made up of bundles of small wires, which, if placed end to end would extend from Ann Arbor to Chelsea and return. Enough wire was used in the construction of the organ to construct a continuous line to Detroit and return. The number of stops and connections possible would probably run into the billions.

The most important part of the organ, so far as the public is concerned, is the splendid quality of tone of the "voicing of the pipes." This part of the organ work, as well as all phases of its reconstruction, was done by men who are the most expert in this branch of work in this country. The full organ tone and the quality of the individual stops, separately or in combination, represent a standard attained by few other organs. There is mellowness in the flutes when it is desired, delicacy in the strings, strength and dignity in the diapasons and brilliant fortissimo in the reeds.

A beautiful set of chimes, together with four stops of varying character, are located in a room above the roof, near the large block "M" on the border of the oval sky-light. A cable, two hundred eighty-five feet in length, connects this division of the organ with the console on the stage.

With this splendid instrument available, arrangements have been made for offering the students of the School of Music, the university and the general public, an opportunity to hear it played at frequent intervals. Mr. Earl Vincent Moore, head of the organ department of the University School of Music, will give a series of twilight recitals, which will be absolutely free to the public. Programs of wide variety and of great interest will be rendered by Mr. Moore, who ranks as one of the great young organists of this country. Bi-weekly recitals will be given at 4:15 o'clock on the following dates, before the Christmas holidays. After that time further announcement will be made:

Tuesday, November 18.
Tuesday, December 2.
Tuesday, December 16.

There is no doubt but that an opportunity to hear so splendid an instrument in the hands of so brilliant an organist under such favorable conditions will be welcomed by all who are able to attend.

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MEXICO, MISSOURI

Mexico, Mo., November 5.—Maud Powell, the distinguished violinist, opened the Hardin College Artist Course with a recital in the Hardin College auditorium last Monday night. She was enthusiastically received by a fair-sized and very appreciative audience. Much has been said about Maud Powell, but hardly enough. Her art is wonderful and her artistic gifts are enforced by her strong personality.

The program chosen gave Madame Powell many opportunities for displaying her rare gifts. The Coleridge-Taylor concerto was a fine opening number. The second movement in particular was of intense beauty in its melodious tenderness. The Strauss Sonata in E Flat Major, of which Madame Powell played the first movement, is very interesting and makes great demands on both pianist and violinist. The group that followed contains numbers of particular charm. The crystal-clear Chopin Waltz in D Flat, which followed after the Hungarian Dance and Beethoven Minuet, was repeated after warm applause. The festive Polonaise, D Major, by Wieniawski, was given by Madame Powell with great power and temperament. The closing number, Hubay's "Scenes de la Csarda," was greatly appreciated.

Madame Powell was most ably assisted by Francis Moore, the young American pianist. He showed himself an excellent accompanist and played a group of three piano solos with great skill and sympathy. Mr. Moore gave as encore "La Filcuse," by Raff.

H. G.

ERIE, PA.

There surely will be no dearth of recitals for Erie this year, as, in addition to the series of artists' recitals, under the direction of Mrs. Eva McCoy, and the Apollo Club concerts, there has been announced a series of three evening recitals at the Hotel Lawrence, the first of which will be given by the titled baritone, Franz Egenieff, on Friday evening, November 7. The other two recitals will be given by Vera Barstow, violinist, and Myrtle Elvyn, pianist, their appearances to be in the order named. Truly Erie is looking up musically, and if these events are patronized as well as the Alda and Kohler recitals, Erie's position as a musical city will be assured.

♮ ♮ ♮

The writer had the pleasure of hearing again Friml's delightful opera, "The Firefly," with Emma Trentini in the leading role. It is the consensus of opinion that no more charming light opera has ever been staged than this popular vehicle of our foremost comic opera star, and all of Friml's succeeding works will be awaited with great interest.

♮ ♮ ♮

Owing to the illness of Paderewski, his recital scheduled here for October 27 has been canceled. As yet no new date has been set for his appearance in Erie, but it is expected that we will hear the famous pianist before the last of November.

ALBERT H. DOWLING, JR.

PITTSBURGH, PA.

The record-breaking year has opened auspiciously in Pittsburgh, but from former experiences it is very doubtful as to whether it will have such a propitious ending.

The season opened with a recital last week by Rebecca Davidson, pianist, and Katharine McGonnell, violinist, both local artists.

Pianists, major and minor, are taking courage and thought with their programs. They are daring, as though by common impulse, to forswear the conventional pieces in the conventional arrangement. Miss Davidson was no exception to this and did so with her program last week. Her numbers were such as the most dutiful of concerts-goers do not often hear on their rounds of recitals.

First for the unhackneyed music stood Schumann's Sonata in F sharp minor, and Miss Davidson was quite secure in it. This sonata is not the fittest vessel to contain Schumann's romantic temperament and rhapsodic voice. It does not leave the listener to reflect upon the grace of the musing little song, with its blossoms of ornament, that serves for a slow movement and upon the touches of light and playful fancy in the Scherzo. How much more of feeling, imagination and of resulting musical beauty were in them, where Schumann was relatively free from prescribed lengths and established forms, than there were in the Allegro and the Finale, which had perforce to be longer, more exact, more substantial. However, Miss Davidson played this sonata with an admirable sense of rhythm and with a quick susceptibility to variety of voice and account. We have seldom heard a young pianist whom it was so good to listen to. Her ability to become absorbed in her subject to the extent of self-obliteration were strongly marked—especially in her rendition of the Brahms rhapsody, in a group of the second part.

Miss McGonnell's selection of the Lalo "Symphony Espagnol" for her opening number seemed a hazardous bit of ambition, but her admirable handling of the exceedingly difficult composition reflected great credit upon this young artist, both from a technical as well as a genuinely musical viewpoint. However, she was not her happiest at the beginning, the first allegro of the "Symphony," showing traces of nervousness, but she more than redeemed herself in the following Andante.

Her agility was also proven by her playing of the rondo movement which she played with dash and temperament. Miss Reahard played most sympathetic piano accompaniments. Miss McGonnell is still very young and she certainly has the material in her to ripen to distinguished artistry. Her playing is distinctly legitimate and she has a fine sincerity and simplicity which marks her work throughout.

Miss McGonnell was also heard in a group of solos arranged by Kreisler,—"Grave," by Bach; "Sicilienne and Rigaudon," by Francoeur, and "Variations on a theme by Corelli," by Tartini.

Miss Davidson's group in the second part was composed of Brahms' Rhapsody,

G Minor; "Impromptu," by Chopin; "Jeux d'Eau," by Ravel, and "Polonaise," by Liszt. The program closed by "Suite" by Goldmark, for violin and piano.

As no recital is now complete without flowers, let it be recorded that these young women were not neglected in this respect.

Following this was the concert at Carnegie Music Hall by Grace Hall Riheldaffer, soprano, Arthur Middleton, basso, Sol Marcosson, violinist, and Dorothy Drew Marcosson, pianist, for the benefit of the United Presbyterian Orphans' Home.

The program was one that would meet the approval of a general benefit audience. With the exception of "Ecstasy," from the song cycle, "First Love," by Eberhart-Genet, which had its first performance, "Ballade," by Sinding, and Kreisler's "Tambourin Chinois," the program was made up of well known numbers—numbers which have appeared on programs here time and time again.

"Ecstasy" won a place for itself with the audience at once. To the most exquisite verse of Mrs. Nelle Richmond Eberhart it is wrought with a sound musicianship and written with a style quite personal and new.

The work of Mrs. Riheldaffer, who sang this song is too well known for enumeration. Her opening number, "Wie nahte mir der Schlummer," from "Der Freischutz" by Weber, was admirably sung. She sang it dramatically, and with abundant color. Her greatest effect was produced in the songs by Cadman, Arne and Eberhart-Genet.

Mr. Marcosson is a splendid violinist. His Wieniawski Polonaise in B Major was brilliant and exquisitely played with wonderful pyrotechnic skill. In his playing of the "Preislied" by Wagner, and "Caprice Viennois," his soulful interpretation of melody stamped him as an artist. The Ballade by Sinding, heard here for the first time, was an exceptionally beautiful number and was played with a wealth of tonal beauty and technical finish. The brilliant "Tambourin Chinois" by Kreisler was also heard here for the first time. It proved to be characteristic and a very interesting number. Mrs. Marcosson's contribution to the program, besides playing excellent accompaniments, was a group of three piano numbers which were played with light brilliance and sensitive discernment. She showed herself to be a technically finished and splendid pianist.

Arthur Middleton is not a stranger to Pittsburgh, having appeared here in oratorio. His voice is a true basso of wide range, a fine natural quality, and good volume. Moreover, it is not unwieldy, as is so often the case with voices of this type. On the whole it is a well handled voice, and Mr. Middleton can produce some beautiful pianissimo effects, an accomplishment none too frequently encountered among bassos. He sang the aria from "Le Caid" by Thomas and songs by Homer, Hullah, Molloy and Hammond, and as an encore "Looking Glass River" by Carpenter. Mrs. Riheldaffer also responded to an encore—her choice being "Ave Marie," by Gounod. Mrs. Riheldaffer's accompaniments were splendidly played by T. Carl Whitmer.

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Coming Musical Events

November 21—In Carnegie Music Hall, the Pittsburgh Male Chorus and Tuesday Musical Club Choral, James Stephen Martin, director.

November 25—Fritz Kreisler gives second in the series of Ellis concerts at Carnegie Music Hall.

November 28—Franz Egenieff, baritone, gives concert in Carnegie Music Hall, under Pittsburgh Art Society auspices.

December 8—Concert by the Mendelssohn Male Choir, when the Philadelphia Orchestra, Leopold Stokovski, conductor, appears in Carnegie Music Hall.

December 15—Joseph Hofmann, pianist, gives second concert in Hotel Schenley series, at the Hotel Schenley.

January 16—Concert by the Flonzaley Quartet, under Art Society of Pittsburgh auspices, at Carnegie Music Hall.

January 28—Boston Symphony Orchestra, Carnegie Music Hall last in series of Ellis concerts. CATHARINE ELSTON.

BOISE, IDAHO

Madame Schumann-Heink was greeted in this city on the date of her recital last week by an enthusiastic audience. This artist has long been a favorite in Boise from the days when the women's club was pleased to entertain her in reception and is always heartily received. The program began with a series from Wagner which elicited the admiration of the audience, but as the clear tender words from the first song in English, a hymn from Bach, died away, the applause was emphatic. Schumann-Heink responded graciously to many encores, and her pianist, Mrs. Katherine Hoffman, and violinist, Miss Nina Fletcher, also shared in the appreciation of the concert.

The Boise Choral Society, a large, democratic singing class, meeting in the High School Auditorium, and under the direction of the High School musical instructor, Arthur Wesbrook, has begun practice for "The Messiah," which it is planning to present at the Christmas tide.

Paderewski is booked to appear in this city the evening of January 7.

PEARL TYLER.

Kneisel—The first concert of a series of three by the Kneisel Quartet will take place next Sunday afternoon, November 23, at The Studebaker, under the management of F. Wight Neumann. The program will contain Mozart Quartet F Major, No. 9 (Breitkopf & Haertel Edition), Chadwick Quartet D Minor, No. 5, and the Beethoven Quartet F Minor, Op. 95.

Craven.—Mr. Carl Craven, assisted by a reader, appeared at Carey, Ill., in a very successful concert on the 15th. Today Mr. Craven sings at the banquet of the Woman's Party at the Hotel La Salle, and next Tuesday evening he appears in "The Prodigal Son" at St. Paul's Church, Orchard street and Fullerton Parkway.

St. Peters.—A special musical service will be held at St. Peters on Sunday evening under direction of Mr. Herbert Hyde, when Maunder's "Song of Thanksgiving" will be presented by the chorus with Gilbert Moss, Thorsten Ahlberg and D. B. C. Middleton as soloists.

DENVER

Both local symphony orchestras have made their initial bid for popularity and each had a visiting artist as the added attraction. At the Broadway Theater the Cavallo-Burke organization played a magnificent program to a crowded house. The consensus of opinion is that Cavallo has a stronger force under the baton, than he ever has had before. Amato made connection in time for the concert and only that. He had to give his program without rehearsal, but the experience of the director was here in evidence, as there was no noticeable lack of sympathy or collaboration evidenced at all. Meeting a popular demand, Amato sang the much used "Prologue" from "Pagliacci," but his song groups were the most artistic of his work. At the Auditorium the Philharmonics later made their bow. In so large a building, so unsuited to this class of work, it is probable that they will give even a better account of themselves when they are heard in the Broadway, a much more compact house. The echo of this large building made the brass predominate, and the work of the strings was often covered as a result. The arrangement of the tympani probably had much to do with this, as they were immediately behind the first violins. It certainly gives the public an opportunity to see how much work a tympani player has to do, however. The artist in this instance was Harold Bauer. In the Massenet suite our local 'cellist, Mr. Fred Housely, played the Elegy beautifully and he was called to repeat that portion of the suite. Horace Tureman, the director of the Philharmonics, is a close reader of the score, and takes few liberties in tempos or interpretation.

With the opening of our new theater, which should have happened long ago had one of the leading booking companies of the country carried to completion their plans, we shall have additional music in the form of orchestras. At present the Orpheus orchestra is always one of the attractions of that comfortable house and the leader, Oswald Richter, certainly knows how to program. Solos by individual members of the orchestra have become quite the thing and always draw marked signs of appreciation.

The Sisters of Loretto are presenting a series of musical attractions and will present several quite interesting programs.

A minstrel performance, given by Shriners for Shriners and their friends, will be presented on the night of the tenth in the beautiful theater of the local Shrine bodies. Many of our favorite male singers are billed for various songs and other stunts and some surprises are promised.

HALL.

St. Paul's—On Sunday afternoon, November 23, Mr. John Allen Richardson will present a program of special music at St. Paul's Episcopal Church, Dorchester avenue and Fiftieth street, at 4:30. The program will include "Magnificat" and "Nunc Dimittis" (Mann), "The Wilderness" (Goss), and "O Clap Your Hands" (Stainer) by the choir. Mr. William Clifford will sing "How Many Hired Servants" from Sullivan's "Prodigal Son," and Robert Rea will sing "Hear Ye Israel" from "Elijah."

LOS ANGELES

The concert following the two Verdi "Requium Mass" performances, drew a very good audience, but not an overflow, as in the former. Mr. Morton F. Mason, organist at Pasadena, had his "Symphonic Overture" presented as the opening number. It is in classic form in D minor. It is well constructed. Melody abounds throughout with ample distribution in orchestral assignment to lend variety and color and character to the work as an orchestral ensemble. Concertmeister Mr. Julius Bierlich gave a masterly performance in Max Bruch's violin concerto, and was encored, and repeated the last part.

Mr. Arthur Babcock, a late arrival from Boston, gave, in baritone key, the "Aria" from Delibes' "Lakme," in a pleasing voice and clearness of delivery. He was recalled and sang the page's song from Verdi's "Falstaff," in Italian. The "Lakme" aria was given in French. Just why the foreign text is employed before an English speaking audience is unexplainable; even a poor translation would give the auditor greater enjoyment—or, is it to seem foreign in culture? After several well-rendered numbers, the orchestra gave "Overture" to "Mignon," by Thomas, as the closing selection.

Under the management of Mr. Charles Farwell Edson, the People's Orchestra gave an out-of-city engagement at Pasadena, and a number of other nearby towns will hear them during the season.

Mme. Frances Alda, with Frank LaForge as pianist, and Casini as 'cellist, appeared November 4. Leoncavallo, composer and conductor, will be here next month and present several of his operas with the Western Metropolitan Opera Company, opening November 24.

The "Beggar Student," by Millocker, is on this week and enjoyed. Next week the "Mascot," and closing week Wallace's "Maritana," by the Tivoli Opera Company, with a good cast and orchestra. Mr. Hans Linne, conductor.

A musical festival by the Jewish talent will be given December 4, under Cantor J. Weinstock's direction.

Mr. and Mrs. Jean de Chauvendt have returned from an extended tour in Europe in study and hearing the best in music. They will resume their teaching again in the "City of the Angels."

It was my pleasure to attend and hear two operas of the French and Russian class at the home of Mr. de Zelinski, who did the piano work with fine interpretation. The first was "Il Re Di Lahore," by Massenet, given in French; the second was "Le Prisonnier Du Caucase," by Cesar Cui. The works were very nicely introduced by Mr. de Zelinski in a full historical sketch of the operas, and the solos were rendered by Mrs. Louise Marie Bitter, soprano; Miss Mercedes Ciesielska, soprano, and Mrs. Florence Gilbert Bloser, mezzo soprano; also, duet numbers. The singing was done in operatic style from memory and some dramatic action. The musicale was a high grade performance and very much enjoyed by an appreciative audience. Such programs are truly educational, with the verbal explanations, even when rendered in a foreign tongue.

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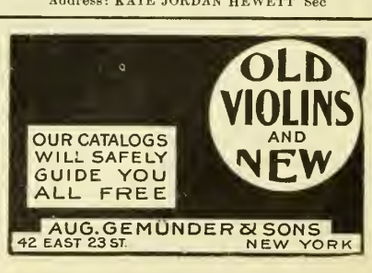

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Music News

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Editorial

AN INTERVIEW

Music News is glad to give its editorial page today to an interview with Mlle. Cecile Chaminade, written by Mr. Hugo Goodwin.

This interview shows very clearly the opinion held of the ultra-moderns by Mlle. Chaminade and it also makes the devotion of many people to the works of this school appear in the light of an affectation, though we are always ready to admit the entire right of all mankind to choose his preference even though, as has been said before, "there is no accounting for tastes."

A Visit to Madame Chaminade

"Boarding one of the queer little steam trains at the Gare de Nord, I settled myself for a lovely ride through the charming country-side of Paris. Soon the engine gave the clear, high-pitched whistle so familiar to European travelers, and without jolt or jar our train steamed out of the station.

"Before long we reached the real country, blazing with the colors of the June flowers and verdure. Trim little villages flitted past us—donkey carts, busy peasants, children playing—all bespeaking the contentment and prosperity of the thrifty people.

"Whenever the train stopped passengers would lean out and chat with anyone standing near, jesting and laughing.

"At length we arrived at the little town, Le Vesinet, after about a forty-minute ride.

"At the little depot I was directed along a beautiful shady lane, bordered with chestnut trees in full bloom, which I followed, passing on my way a merry group of children who, in running past me, apologized for their fancied rudeness. At the Boulevard de Midi I turned, and a short walk brought me to the gate I was seeking. After standing there for a moment, puzzling over an apparatus for sounding the bell, I seized the handle and pulled it. No result. Nothing daunted, I pushed it, then swung it and tried twisting it—all to no avail. However, my perplexity was ended by a trim little maid that came running down the path, bubbling over with apologies because the bell did not work, saying that Madame had but just returned from the Midi, and had not as yet had it repaired.

"The house stands well back from the road, completely surrounded by a beautiful garden, and French-like, by a high wall, with a fir hedge inside. Along the flower-bordered path we went, the practical maid explaining that although this was very beautiful, her real pride was in the garden back of the house, where vegetables grew.

"The house was white, long-windowed, and wide-halled. I felt keenly, while waiting to be announced, the honor that had been bestowed on me by Madame, and not a little excited at the prospect of the interview in a strange tongue.

"However, I was promptly at my ease when presented to Madame Chaminade. The first impression I received was that of great intellectuality and wonderful charm of manner. Our conversation opened, strangely enough, with woodcraft, though perhaps the view from her drawing-room windows suggested this—waving birches, thick-leaved chestnuts, and sombre evergreens, with patches of velvet sward between—the wind sighing through all.

"Next we spoke of her visit to America, and I was greatly surprised to learn that there are some two hundred 'Chaminade' clubs in our country. It is her great delight to follow the ups and downs of these, and to advise as to programs and entertainments. She says that as she grows older she grows lonelier, so many of her old friends that used to live near her at Le Vesinet have either died or moved away, and these other interests mean much to her.

"Soon we spoke of music, and rather carefully I broached the subject of so-called 'Modern Music.' I was utterly unprepared for the feeling with which she replied. 'Ugly—insincere' were her expressions. She said that she considered it cowardice on the part of all real musicians, and criminal on the part of those that teach, not to be frank and say that the criterion for judging music must be that of beauty, sincerity and good taste, which would at once brand as unworthy the major portion of the work of the extremists. I questioned her regarding Debussy, as the high-priest of this movement, and she answered that she considered some of his early works to be of value, but that his present-day writings were largely ugly and inartistic.

"'Pelleas and Melisande,' she said, reminded her of a mosaic without design. To be sure, there were beautiful stones here and there, but as a whole it was formless and jumbled. One felt on hearing as though one would eventually get somewhere, but in the end—nothing but unsatisfactory vagueness.

"She kept insisting that everything be judged on its merits—if it be found good, say so, if it be wanting, say so, boldly. Above all, was decried the shame of the teachers that now-a-days so often teach cacophony because it happens to be the vogue.

"I then told of attending a concert where Debussy played some of his new preludes. The audience was perfectly apathetic until Debussy came on, bowing condescendingly, during tumultuous applause, and sat down at the piano, reminding me of a modern Old Man of the Sea, on the shoulders of the public. The noises he

brought forth from the piano made me wince—handfuls of racket, exaggerated pianissimos, ever-fed fortes, horrible runs, awful shakes—till, the nightmare over, the sheep-like adorers would cry, 'Bis, Bis,' and off he would go on another cacophonic debauch. A little Frenchman next me kept clinching his fists and muttering under the breath 'Il est fou—c'est horrible—affreux' Then, after the ordeal by piano was over, the bulk of the audience lapsed into apathy, nor could they see any beauty in anything but the music of their idol.

"Madame said that she could match my story with one of her own. She had often been importuned by her friends to play some Debussy for them, but had always refused. At last, determined to see whether they really liked it or not, she told them that she would play some of his music for them on her pianola. Meantime she obtained a roll of the music, unrolled it, carefully cut it from the bobbin, then repasted it on, backwards and upside down. When her friends came, she played it for them, calling it a London Fog, or something of the kind. They went into raptures—she sighed—but really, she said, it sounded somewhat better that way than it had originally.

"Her one theme to which she always returned was, be sincere—don't be like the King and Courtiers in Anderson's Fairy Tale, and pretend to see beauty because others, whom you believe to be sincere, are pretending the same thing.

"From this our talk drifted to other relative topics, Madame telling with keen relish of the chagrin of a picture dealer, an enthusiast over Modernity, who sent a picture to his daughter, and, on visiting her later, found in hung in a conspicuous place—upside down—where scores of people had seen it and gushed over it, not one of them knowing that it was not right-side up.

"All too swiftly the afternoon passed, and as I took my leave Madame herself conducted me to the door, wished me a pleasant voyage, asked me to write to her, and hoped I would soon return again to France.

"My last glimpse of her was on her portal, framed by the spotless white of the doorway, where, with fine courtesy, she stood to nod me a final adieu, as I passed out of the gate and headed back toward Paris."

———♯♯♯———

NATIVE ART

Such concerts as that of last Tuesday, in Orchestra Hall, are but a part of a very general discussion of American art in the concert room and in the music newspaper.

Music News desires to view this question from all sides and to do all that is possible to further the interests of American composers. We therefore reprint here an editorial which appeared in the Chicago Inter Ocean (November 20) and follow it with some contributed comment:

Native American Music

Tuesday night was one which should be marked with a red letter in the calendar of those who hope or strive for the development of American art. There is no doubt that artistically this young nation is progressing, despite the croaking heard from critics who expect to find upon a continent whose rescue from savagery only began 400 years ago the same standards that prevail in civilizations that reach back thousands of years.

In pictorial art we have done very well. In literature we have done exceedingly well. In sculpture we have also done well. In other arts we have made considerable progress. True, in none of these have we produced many professors of the very first rank, although our literature boasts a number of really great names, and in painting, sculpture and architecture we have produced some of the best of our own times. But the average has been good and there is more than hope that America will produce geniuses fit to rank with the famous of all time.

In music, however, we have until recently depended almost entirely upon Europe. We have imported our compositions and our performers, and the best claim we have had to being called musical lay in our appreciation of good foreign music.

Last Tuesday night in Chicago proved that we have passed the merely receptive state and are becoming creative. Under the direction of Glenn Dillard Gunn and with the assistance of the Chicago Symphony Orchestra there was rendered a program entirely made up of American music, and, better still, more than one-half of it was Chicago music.

Four composers' works were presented. MacDowell's, of course, was one, for his is the greatest name in American music. But MacDowell is dead. His message has been conveyed. It is to the living that we must look for furtber development, and the concert proved that in the living, right here is Chicago, we have excellent matcrial.

The first part of the concert was devoted to the work of three Chicago composers, Messrs. Delamarter, Colburn and Sowersby. Mr. Delamarter's contribution, an "Overture to a Fantastic Comedy," was a good piece of work. Mr. Colburn's symphonic poem was acceptable and Mr. Sowerby's violin concerto was a wonderful bit of precocity, the composer being only 18 years old.

These things mean much, and when to them is added the fact that the two soloists, Mr. Felber, the violinist, and Miss Doelling, were both native Americans and young, and the further fact that these performers are both artists of rare attainments, we have concrete evidence that America is progressing in music, both creatively and interpretatively.

November 21, 1913.

It is not so very many years back that little came from the pen of Mr. Gunn in defense of American musical art. He must have had his interest awakened from some source, which, if forgotten, matters little. To champion our musical art and artists is not only praiseworthy, but necessary, if we are to stand on an equal footing with other nations. But, after all, are not the best champions those who give us the product of their brains? MacDowell, Converse, Chadwick, Parker, Mmes. Beach, Hecksher, Freer (we recognize no distinction of sex in art) are the real champions of our music, for they, and others, give us our art, and those among them who, added to this, have shown the deepest colleague-spirit from the start, added to the work they have done, are the ones to whom we should turn, ever, with gratitude, and among them no one has been a more assiduous worker than E. E. Freer.

Cozad.—Members of the piano class of Louise Cozad gave a recital at her studios. 302 Kimball Hall on Monday evening. Those taking part were Emma Wetzel, Irma Hosier, Amber Gonzalez, Helen Knight, Mrs. Strauch, Verne Marsh and Erma Wilson. A program of Schubert, Beethoven, Rubinstein, Grieg, Chaminade, Rachmaninoff, MacDowell and others, was played.

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Brander.—Mr. Julius Brander, violinist, who has just joined the faculty of the International College of Music in The Auditorium building, will appear in the Faculty concert, to be given by that institution on December 4.

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Seven Days of Music

Reviewed by Charles E. Watt

The last week before opera is a busy time for the concert reviewer, for every recital giver and every school tries at that time to get in just one more concert before the big rush.

The Tuesday morning concert, November 18, at the Blackstone, introduced Miss Florence Hinkle and Mr. Chris Anderson in a comprehensive song program which was successfully carried out.

♮ ♮ ♮

The New First Congregational

Gaul's "Holy City" is unquestionably one of the most musical works ever presented by choral bodies in churches, etc., and it has been sung so much that the public has learned to know it intimately and to love it as a tried and true friend.

It has indeed many effective moments and these have never been brought out better in the hearing of this writer than on Friday evening, when the work was given in festival form at the new First Congregational Church, under the direction of H. Augustine Smith, when his united chorus of 135 singers appeared to extremely great advantage.

It was possible to hear only the latter part of the work, but the "Holy, Holy" chorus was done with great refinement, as also the obligato in "List the Cherubic Host," while "Great and Marvelous" was made thoroughly convincing. "Let the Heavens Rejoice" seemed to be keyed too high for the children and occasioned some stridency of tone.

The soloists could not have been better selected. Mable Corlew-Smidt in "These Are They," was superb. Seldom indeed has this telling song been so well done and Miss Lucy Hartman in "Then Shall the King," displayed power, suavity and temperament in such equal proportions as to be thoroughly convincing, and the two singers together gave "They Shall Hunger No More" admirably.

Mr. Grant Kimbell sang "To the Lord" with clear tone, musical phrasing and sincerity of text enunciation, and Dr. William C. Williams exhibited ample authority and breadth of style in the number in which he alternated with chorus.

The regular church quartet sang "The Fining Pot" so well as to win a genuine ovation. Mr. Smith conducted with splendid authority throughout and the new organ afforded Albert Cotsworth many moments of effect, his accompaniments being well modulated throughout.

♮ ♮ ♮

The Orchestra Concert

Significant indeed was the Huber "Symphony" No. 2, E Minor, played on Saturday evening by The Chicago Symphony Orchestra, this furnishing one of the few opportunities to hear anything of the Swiss school of music, one indeed which has but few representatives of any grade, but which has in Huber a world-great figure.

The various movements of this symphony are very fine in individual treatment, and the total picture presented by them is multi-colored and many toned. The "Finale" especially—made up of nine "Variations" to a theme—each one inspired by one of the famous paintings of Bocklin, is wonderful indeed, and few individual numbers of any school can be mentioned which are so exquisitely beautiful as "Variation Six," which was inspired by "The Hermit Fiddling before an Image of the Madonna," and which takes the form of a duet between organ and violin.

Other numbers of the program included colorful works by Braunfels and Tschaikowsky, besides a rather barren "Caprice" for harp solo by Pierne.

♮ ♮ ♮

Sunday Concerts

It is said on good authority that the larger concerts in Chicago on Sunday afternoon and evening were attended by more than ten thousand people and even this does not include many church "special services" and smaller recitals of one kind or another.

This is certainly a very gratifying state of affairs and one which proves that Chicago is surely much devoted to good music, for all of the music presented on Sunday was of high grade.

Leaving Spencer, Kreisler, The Kneisels and various other great factors to others, this writer spent the afternoon at St. Paul's Church, and had the pleasure of hearing Mr. John Allen Richardson's Choir in an excellent program.

The anthems were "O, Clap Your Hands," by Stainer—a work of dignity and breadth with a fine trio for soprano, tenor and bass, and with a splendid fugal development in the last phrases—and "The Wilderness and the Solitary Place," by Sir John Goss, another distinctly English anthem with massive choral passages, and an extremely beautiful tenor solo.

Mr. William Clifford did the tenor work in this with great skill and an abiding tonal charm, while the soprano solos were sung by Robert Rea, a remarkably effective boy soprano, who also sung Mendelssohn's "Hear Ye, Israel," in a way to prove that he has remarkable musical intuition as well as fine voice, and also to prove that his training has been very good.

Mr. Clifford was heard also in "How Many Hired Servants," from Sir Arthur Sullivan's "Prodigal Son," and still further deepened the good impression of his work, and showed again that he is a singer whose every appearance marks an advance in vocal art and who may safely be depended upon to reach the very highest places in the field of church singing.

Mr. Richardson played all the accompaniments with great authority and conducted the service numbers with entire conviction. The "Magnificat" and "Nunc Dimittis" were by Mann and they were not only well chosen, but also were sung with a devotion to the religious as well as the musical aspects, which made them entirely convincing.

Beautiful tenor solos abounded in these numbers, as well as in the anthems, and Mr. Clifford had unusual opportunities all through the afternoon to display his abilities.

Among the hymns—all sung splendidly—was "America," which was a genuine inspiration, and both the opening and closing organ numbers were of much value.

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Sinai Temple Concert

More and more do the Sinai Temple concerts grow in popularity, and more and more are they adding to the prestige and the reputation of Arthur Dunham, who has not only proved himself an orchestral leader of keen insight and great power, but who, in his solo each Sunday night proves himself anew to be one of the most delightful artists in Chicago.

He played the "Offertoire in D" by Batiste last Sunday night and was rewarded by such a burst of enthusiasm as very rarely falls to the lot of any organist.

The orchestra played "Der Frieschutz" (Weber), the C Major No. 1 "Symphony" (Beethoven), with pleasing interpretation and excellent tonal effects, and in "Cosatschogue" by Dargomijsky disclosed a novelty of rich color, while the "Three Dances" from "The Bartered Bride" (Smetana) were also as novel as pleasing.

Mr. Heathe Gregory read a new poem of Irene Sargent, set to music by Harry Leonard Vibbard, this being played on the organ. Mr. Gregory made the mistake of standing in the organ loft instead of on the platform and the organ was played much too loud, therefore the effectiveness of the reading was not so great as it might have been, but the audience was so pleased nevertheless that an encore was insisted upon, Mr. Gregory giving the "Slumber Song" from Gounod's "Philemon and Baucis."

For his second appearance Mr. Gregory chose a group of songs in English text and he proved himself a splendid singer and one with great experience and fine style to back him.

Fisher's "Falstaff's Song" proved to be a bravoura song of strong color and was sung very tellingly by Mr. Gregory, "Myself When Young" (Lehmann), is a great favorite with this singer, and is sung by him with an authority entirely unusual, and "Sacrament," a new song by MacDermid, which is graceful, temperamental and altogether suited to the voice line, was made so effective that an encore was necessary. For this Mr Gregory chose "L'Adeau Matin" by Pessard, and sang it with superlative style and finish.

This singer has an amazing voice, for although slight of stature and youthful in appearance he has very great breadth and power throughout his extended range, and his lower scale is especially extended and includes resonant tones of remarkable depth, which might well be envied by any basso.

Musically this singer is abundantly blessed and temperamentally he is unusual. With these gifts he combines style and finish in a remarkable degree and his interpretations are varied and original. Well known in many parts of the country Mr. Gregory is just beginning his Chicago career and it is very easy to predict for him here an abundant success.

Cecil Fanning in Evanston

On Tuesday evening the great attractions downtown were abandoned in favor of the song recital given by Cecil Fanning at the Music Hall of the Northwestern University School of Music in Evanston, and here indeed was pure delight found.

Mr. Fanning is almost sui generis in

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his class of recital for, not only does he sing beautifully, but he is also such an interpreter as one rarely hears and one of his evenings is so charming an occasion as to stand out very distinctly as a peculiarly bright spot in any season of concert going.

Mr. Fanning has been abroad for a year and has won remarkable commendation in some of the most critical musical centers in the world. It was therefore with an added zest that he was heard on Tuesday evening and inced his voice was found to have grown and broadened very perceptibly during the past year, while, if such a thing be possible, there was an even added finish to all his work, and a still keener edge to the humor he knows so well how to apply.

His program was a marvel of excellence in arrangement and it contained very much of unique interest and value, besides that necessary quota of old favorites which every audience insists upon hearing from Mr. Fanning.

Some very carefully selected and admirably contrasted numbers by Beethoven and Schubert gave a distinctly classic tinge to the first part and Rachmaninoff in "Morning" and "Oh Thou Billowy Harvest-Field" provided opportunity for bravoura and breadth according to the most modern of lines and Eugen Haile in "Teufelslied" provided both novelty and splendid vocal and dramatic values.

Also in this part of the program Mr. Fanning presented "Der Flieger" and "Moonlight" by Hubert Pataky, a young Hungarian now resident in Berlin, whose works have been much sung by Mr. Fanning and who is in many respects a marvelously gifted genius.

As encore at the close of this group, Mr. Fanning sang "Wohin" by Schubert, a number in which he is superb.

The next group consisted of "Folk Songs" and it was indeed a novel and charming treat. After pleasing intensely with the Pradher "Bouton de Rose," the singer took up "Le Cycle du Vin" with such spirit and so amplified its text with facial expression and apt gesture that he had his audience convulsed with laughter, even though the words were French.

"Dame Durden" (Old English), arranged by Ferrari, and "No! John" (Old English), arranged by Cecil Sharp, provided such an opportunity for humorous characterization that Mr. Fanning was enabled to sweep the audience off its feet, figuratively, and he was compelled to add two encores, besides repeating the program numbers. His first added number was a negro song by Fay Templeton, which he said would probably be ranked as an American folk song later and "The Keys of Heaven," a number in which Mr. Fanning is without any adequate competition.

Clara Butt and her husband gave the number here as a duet, but the two of them together were utterly unable to invest the song with half the charm given it by Mr. Fanning.

The last group opened with "I Had a Dove," a beautifully sustained song by Carl Busch, and which was made delightful in the suavity and the legato with which Mr. Fanning was able to invest it, the same thing being true of Ellen Wright's "A Dream," one of the final encore selections.

Pietro Yon's "The Fool of Thule" proved to be a dramatic splash and Sidney Homer's "The Last Leaf" was a piece of character painting with musical coloring which was splendid throughout but which in its final phrases rose to positive virtuosity of breadth and power.

Harriet Ware's "Mammy's Song" was written for Mr. Fanning and it is sung by him with a finish and a completion of the dramatic aspect which cannot be excelled by any one. Every audience delights in it and every one gives Mr. Fanning an ovation whenever he sings it. Another encore number was the Loewe "Erl King" and this proved to be one of the very strong points of the entire recital.

Mr. Fanning has studied this composition to a finish and is able to put into it a dramatic intensity and an amount of color which is rarely heard either in the Schubert or the Loewe setting of the text.

Mr. Fanning held his Evanston audience in the hollow of his hand throughout the evening and not only charmed them continually with the beauty of his vocalism but also was able to play upon their emotions at will, evoking laughter one moment and moving to tears at the next. The whole gamut of emotions is within the Fanning grasp and no interpretative or musical difficulty is beyond his easy solution.

As always, Mr. Fanning was seconded and reinforced in the most remarkable way by H. B. Turpin, who is not only an accompanist with but few peers, but who also is a co-interpreter of each program in a most satisfactory way.

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The Bach Choral Society

Mr. John W. Norton, who has evolved a thoroughly satisfactory choral body from the raw material available on the West Side, in three years, on Wednesday evening presented these singers, "The Bach Choral Society," in a remarkably effective musical program at the Y. M. C. A. Association Hall, a place, by the way, which might be very much improved for concert purposes.

The program was divided into two parts, the first of which consisted of "Bide with Us" and "Ave Verum" by Bach and the second part devoted to "Song of Miriam" by Schubert, these affording remarkably effective contrast to each other.

The Bach numbers were given with great sincerity of purpose, great virility of chorus tone and a goodly amount of light and shade from the chorus, while the three soloists, Jennie F. W. Johnson, Grant Kimbell and Luther J. Williams, alto, tenor and bass, each added solo numbers of value and beauty. Miss Johnson is sincere and earnest to the last degree in all oratorio and is especially suited to Bach, while Mr. Kimbell also proved at this time that he is a singer to whom the most serious and abstruse problems present only solvable difficulties and who can also invest this sort of work with full authority.

In the "Song of Miriam" Mrs. Mabel Sharp Herdien found opportunity for graceful singing and some dramatic work. She was, however, somewhat hampered by the fact that both chorus and orchestra were too loud in those portions (of very frequent occurrence) where the soprano solo serves as obligato to choral effect.

The Symphony Orchestra played a Schubert "Symphony" movement with great charm and Mr. Norton conducted throughout with skill and finish.

♮ ♮ ♮

Sherwood Music School

On Thursday evening the Sherwood School presented Herbert Kirschner, Mathilda Heuchling, Georgia Kober, Genevra Johnstone-Bishop, G. Magnus Schutz and Paul Van Katwijek in Concert at Assembly Hall, the last named teacher appearing in duo with Miss Kober and as joint accompanist with Walter Keller.

Mr. Kirschner was heard only in the concluding movement of the Saint-Saens B Minor violin "Concerto," but showed good poise, style and technical equipment for his task.

Miss Heuchling sang Van Der Stucken's "O Come with Me in the Summer Night" and "Des Kraut Vergessenheit" (Hildach) with distinguished style and to the great delight of the audience.

Her voice came out excellently in these numbers and all matters pertaining to musicianship and style were taken care of in minute detail — especially fine is the pronunciation of German text by Miss Heuchling.

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She sang also two songs by Mr. Van Katwijek, which left the impression that this composer knows a great deal about piano writing and not quite so much about the voice; for the songs, while possessing splendid piano accompaniments, were not exactly suited to Miss Heuchling's voice. Mr. Van Katwijek displayed skill and brilliance in playing the accompaniments.

Miss Heuchling was received with marked favor in her two first numbers and at the close of her group was given much applause and many flowers.

Miss Kober, scintillant as to style and brilliant in interpretations as always, played a Liszt "Nocturne" (No. 2) and the well-known "Etude in D Flat" with fine tonal quality and absolute rhythmic and dynamic command—was satisfactory in the "Valse Caprice" by Cyril Scott, this being a number much more definite and clear both harmonically and rhythmically than most of the works by this English imitator of Debussy and closed her group with the "Gavotte and Musette" by d'Albert which, being a wonderfully effective composition in itself, became, plus the Kober vim and technic, a piece of virtuosity difficult to overestimate in value.

The remaining numbers of the concert were not heard by this writer.

♮ ♮ ♮

Men's Fall Festival Chorus

Few musical factors of the life of Chicago have so sincere a purpose or make so emphatic an appeal as does the work of the Men's Fall Festival Chorus which, under the baton of Edward Clissold, attains each year an ever higher and greater success.

On Thursday evening at Orchestra Hall these singers were in their best form and presented a program, well selected, excellently contrasted and interesting throughout.

The "Hallelujah" from Messiah was done in surprisingly large style and many other excellent works were given, this writer hearing, however, only "John Peel" (Old English), "The Parting" (Dregert) and "Love's Old, Sweet Song." The first of these was sung with great steadiness and suavity, the volume of tone being both round and even. The second seemed to lie too high for the first tenors; at any rate they did not sustain their higher phrases well while the last was an object lesson in neat shading and clear enunciation of text as well as abounding throughout with the finest sort of musical values.

Some remarkable hymn singing by chorus and congregation was heard, this easily proving Mr. Clissold to be a choral and congregational conductor with but few rivals and the "Maple Quartet" was heard with much pleasure in "The Cuckoo" (Fittig) and "Comin' thro' the Rye" (Root) as well as three light encores.

The quartet is composed of four young matrons of Morgan Park and the work of Thursday was such as to warrant the assumption that they will certainly be able to fill a large place in their chosen field.

Mr. Edgar Nelson played two organ numbers, only the last of which was heard, this being "Im Volkston," an erratic composition by Grieg which involves elaborate registration, virtuoso pedal manipulation and a general excellence of technic as well as an abounding musicianship. All these things Mr. Nelson brought to its reading and he again proved himself very easily one of the very best concert organists in Chicago.

This distinguished harp soloist, Mrs. Helena Stone Torgerson, appeared twice on the program and was greeted at each appearance with most enthusiastic applause. Mrs. Torgerson plays the harp in an altogether superior way, for, besides possessing transcendent technic for the instrument, she is a thorough musician and has also abundant good taste in interpretation.

"Consolation" (No. 6), Liszt, and "Elegie" by Hasselmans, constituted her first group and proved her entire musicianship to such satisfaction that many recalls resulted. For a second group she gave "Reverie," "Butterfly" and "Concert Waltz" of her own composition, and proved not only a graceful gift for writing, but still added technical ability for her instrument.

(Continued on page 23)

Ida Mae Cameron
LYRIC SOPRANO
Assisting LUDWIG SCHMIDT
STUDEBAKER THEATER
Sunday, December 7th
3:30 p. m.
Direction F. WIGHT NEUMANN

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Music in Chicago

JOINT SONG RECITAL

Esther Muenstermann, contralto, and Hugh Anderson, basso cantante, assisted by Leroy Wetzel, accompanist, and R. E. Patterson Kline, reader, appeared at the Warren Avenue Congregational Church Thursday evening, November 20, in a joint song recital. They gave to a very appreciative audience a program arranged with excellent taste and filled with numbers that gave each performer a chance to use his powers to the best advantage and so give real pleasure throughout to the lovers of good singing that were in attendance. Miss Muenstermann, who possesses a voice of the rich contralto quality and of exceptional range, was heard in two groups of songs by various composers and the "Habanera" by Bizet. She went through with her share of the program showing fine interpretative powers and with a thoroughly convincing manner. Added to this is an engaging stage presence which makes her very much admired as a concert singer. Mr. Anderson's voice was in fine condition and as always it was a real musical treat to hear him and especially was this true of his delivery of the Handel Aria "Honor and Arms." In his groups of songs he displayed his powers to best advantage. He is so convincing in what he does that one cannot fail to get some good from every number he sings. Miss Muenstermann and Mr. Anderson were heard in three duets, opening and closing the program with numbers chosen to be most effective in their places on the program.

It was indeed a pleasure to hear Mr. Kline in his group of readings which consisted of short poems and stories told in a way that received loud approval from the audience. Mr. Wetzel, who was called on short notice to fill the place of the accompanist announced, appeared under difficulties in that he had rehearsed very little with the singers. However, Mr. Wetzel is so capable in his work as an accompanist that lack of rehearsing was apparent only in a few of the numbers on the program.

H. M. B.

NORTH SIDE TURNER HALL

On Sunday afternoon last the soloists of the orchestra concert at the North Side Turner Hall were highly satisfactory.

The orchestra, under the leadership of Mr. William Boeppler, did splendid work. Mr. Rene S. Lund sang the "Pilgrim's Song," Tschaikowsky. He was in fine voice, a big, resonant tone filling the hall in a most unusual way. He was heartily received and for encore gave "Morning Hymn" by Henschel. Miss Alice R. Deal supplied the accompaniment for the encore in a sympathetic manner.

Miss Mae Doelling played the MacDowell "Concerto" in D Minor, first movement, and the large and critical audience assured her of their hearty approval and enjoyment. She, also, was recalled until she gave another number.

M. K. W.

ALLEN SPENCER'S RECITAL

In an unusually attractive and well-selected program, Mr. Spencer, at his recital in the Fine Arts Theater, on Sunday afternoon, did some of the best playing that has ever been heard from him in Chicago, and pleased a large and discriminating audience. Mr. Spencer was in fine form, and everything that he did was authoritative He was particularly happy in the seldom heard "Allegro" from Bach's "Toccata in G Major," and the "Gigue" from the Ninth Suite of Handel. The "Prelude," "Fugue" and "Variations," by Cesar Franck, transposed from the organ score by Harold Bauer, which if memory is correct has been played only once before in Chicago, and that a numbers of years ago by Bauer, proved a work of great beauty, and was given in a most effective way by Mr. Spencer. It was followed by three "Preludes" from the second book of "Preludes" by Debussy. Of these the last, "Fireworks," made an instantaneous hit with the audience. It must be confessed that after the somewhat forced strangeness of these numbers the beautiful melody and perfect form of the Schubert "Impromptu," Op. 142, No. 3, came as a welcome relief, and Mr. Spencer's playing of this now seldom heard number elicited some of the most prolonged and spontaneous applause of the afternoon. It was followed by Ganz's "Bauerntanz," and this by Cyril Scott's "Autumn Idyll," a really lovely thing of decided originality. Mr. Spencer might have dispensed with Moszkowski's "Autumn," as well as with the Verdi-Liszt "Ernani Paraphrase," but both the "Waldesrauschen" and "Gnomenreigen" by Liszt were delightfully given. In all that he did Mr. Spencer again showed himself to be a musician of unusual intelligence and progressiveness. He was recalled repeadedly after each group, but refused to give an extra number until the end of the program, when he played Heller's "Cradle Song."

O. N.

CALVARY EPISCOPAL CHOIR

Calvary Episcopal Choir gave one of its fine musical services Sunday evening, November 16, and had as special soloist Grant Kimbell, who sang most effectively the setting of the ninety-first psalm by MacDermid.

The choir rendered the Magnificat in F by Wood, the Nunc Dimittis by Whitney and the anthem "Ye Shall Go Out with Joy" by Barnby, in which Mrs. Gertrude McKinlay sang in her usual fine voice the solo parts.

Elbert Ripley, choirmaster and organist, played Brewer's 'Autumn Sketch" and Calkin's "Harvest Thanksgiving March" in an artistic manner.

Kimbell—Grant Kimbell was tenor soloist with the Paulist Choristers at Quincy, Ill., on November 22, and sang in Maunder's "Song of Thanksgiving," at Christ Episcopal Church on November 23.

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MR. LUTTON SINGS BEFORE THE ARCHE CLUB

Mr. Charles E. Lutton is a young artist who not only possesses fine voice and good musical style, but who also is an exceptionally versatile singer and interpreter.

His voice, rich and full on songs of broad intent, is equally amenable to the requirements of gentler moods and while he has seriousness of purpose always and appreciates, the task of interpretating a strongly virile song to the utmost, he yet has also an abounding sense of humor and can therefore deliver songs of humorous intent with an unction which is impossible to most singers.

The Arche Club engages the best young artists available and gives them an appearance before an audience which is a joy to behold. But the time limit is very sharp and in one brief group the artist must make his entire impression and reap his reward.

To plan this group therefore so that it will be absolutely vital and will at the same time carry swift conviction is the task before the artist and in Mr. Lutton's case it was accomplished with perfect conviction.

Grant Schaefer's "Song of Saul" (dedicated to Mr. Lutton) made a splendidly brilliant opening number, Sinding's "Light" afforded opportunity for intensity of mood, the "Floral Dance" by Moss was engagingly light and jovial, while "Supposin'" by Trevelsa provided Mr. Lutton one of those facetious moments he knows so well how to employ to the utmost advantage and this impression he was able to deepen by his excellent reading of "Zummerzetshire," which he gave as an encore.

Mr. Lutton was in excellent voice and sang with great style and finish, being materially assisted by Miss Clare Livingston, his accompanist. C. E. W.

A BERGEY PUPIL

Miss Martha Meier of the Bergey Chicago Opera School played the following program of German compositions before the Book Club of Bryn Mawr Wednesday afternoon:

Scherzo ..... Mendelssohn
Fugue ..... Bach
Solffeggio ..... Bach
Menuetto ..... Schubert
Spinnerlied ..... Bendel

Chicago Concert Quartet—Miss Mary Ann Kaufman, soprano; Mrs. Permelia Gale, contralto; Mr. Grant Kimbell, tenor, and Mr. Frank M. Dunford, bass, are to appear at Association Auditorium on Wednesday evening, January 21, 1914, in a program to be given jointly by them and the Chicago Choral Society.

PAULIST CHORISTERS

The Paulist Choristers, 75 boys and 50 men, Father William J. Finn, C. S. P., musical director, will give a concert next Sunday afternoon, November 30, at the Studebaker, under the direction of F. Wight Neumann. Master Edgar Donovan, senior solo soprano of Grace Church, New York, and George F. O'Connell, tenor, will be the assisting artists. The choristers will also sing to the accompaniment of the Paul Schoessling string quartet. The program is as follows:

Emmitte Spiritum Tumm.....Fr. Josef Shuetky
Quis Est Homo.....Josef Rheinberger
Eia Mater Fons Amoris.....Josef Rheinberger
Missa Solemnis in C.....J. Lewis Browne
(This mass is dedicated to Father Finn, and is performed for the first time at this concert.)
(a) Kyria, Gloria; (b) Credo; (c) Sanctus, Benedictus, Agnus Dei.
Soloist, Mr. Thomas McGranahan, senior tenor of Choristers
With Verdure Clad, "Creation".....Haydn
Agnus Dei (Lamb of God).....Bizet
Master Edgar Donovan
Tenebrae Factae Sunt.....Michael Haydn
Carol: Who is This Child.....Young
Questioners, Masters Howard and Francis Tobin
Sanctus from the Messe de Ste. Cecile.....Gounod
Soloist, Mr. McGranahan
Ave Verum .....J. S. Bach
Quando Corpus Morietur.....Josef Rheinberger
Recitative and Aria "O Loss of Light".....Handel
Mr. George F. O'Connell
Fair the Dawn Appears (From "Paradise Lost").....Therodore Dubois
By many requests:
"Drink to Me Only with Thine Eyes..Old English
Mr. O'Connell and Choristers
The De'il's Awa'.....Delamarter
Jeunes Fillettes.....Weckerlin
Master Donovan
Jerusalem from "Gallia".....Gounod
Soloist, Master Donovan
Miss Mary Anderson, Accompanist

CHARLES W. CLARK RECITAL

Mr. Charles W. Clark, assisted by Lulu Jones Downing and Gordon Campbell, will appear at Fine Arts Theater on Sunday afternoon, November 30, at 3:30, in the following program:

PROGRAM

Air de Cadmus et Hermione.....Lulli
Air de Caron.....Lulli
Laisse en paix le dieu dis Combats.....Gretry
Die Mainacht
Wie hist du meine Konigen
Minnelied
Non Ewiger Liebe
Verrath
.....Brahms
L'invitation aux Voyage.....Duparc
Extase .....Duparc
Clare de Lune
Les Roses d'Ispahan
Automne
.....Faure
Pilgrimage .....Arthur Dunham
Uncle Rome.....Sidney Homer
Scorned Love .....Kurt Schindler
This Fairest One of All the Stars.....Kurt Schindler
Fool's Soliloquy.....Campbell-Tipton
Apparitions
A Vision Beautiful (Mss.)
June
"Think No More, Lad" (Mss.)
Jones Downing
(From "A Shropshire Lad" (Housman)

THE FROSOLONO QUARTET

For the civic center concert at Sherman Park, Sunday afternoon, November 23, was chosen Signor Antonio Frosolono and his Illinois Theater Quartet, assisted by Paul van Katwijk, pianist. The fine weather brought forth a very large crowd to the pavilion where this series of concerts are held. The program given by Signor Frosolono and his assistants was of much breadth and worth and arranged in a manner which proved very delightful to the audience. The quartet in E flat by Mozart opened the program and was followed by the "Sonata" in E minor by M. Enrico Bossi, in an interpretation which did infinite credit to the musicianship of its players, Signor Frosolono and Mr. van Katwijk. In a group of numbers for the strings, the ensemble of this splendid quartet was heard to best advantage. Closing the program, the quartet had the assistance of Mr. van Katwijk at the piano in the "Marche Militaire" by Schubert. It was indeed a splendid choice for the pianist of the afternoon. His playing is marked by a faultless and resourceful technic and the ease with which he plays makes him most promising as a concert pianist. Our wish is that more free concerts such as this can be arranged for the masses in the outlying districts.

H. M. B.

MISS HOLINGER'S RECITAL

The following program will be given at Fine Arts Theater on Monday, December 1, by Elsa F. Holinger, soprano, assisted by Mae Doelling, pianist, and Dr. Carl Bertchinger, accompanist:

"Schoen Gretlein".....Alexander von Fielitz
A cycle of seven songs
Modern French Songs—
"LaCloche" .....C. Saint-Saens
"Bonjour Suzon".....Leo Delibes
"Hai-luli" .....Arthur Coquard
Piano—
Ballade in A flat, opus 47.....Chopin
Valse in A flat, opus 42.....Chopin
Manuscript Songs .....Dr. Carl Bertschinger
Dedicated to Elsa F. Holinger
Poems by Martin Drescher
"Die Haide"
"Bettelleut'"
"Jenseits der Berge"
(The composer at the piano)
Three Lyrics .....Daniel Protheroe
"Ah, Love, But a Day"
"I Send My Heart Up to Thee"
"The Year's at the Spring"
Piano—
Concert Etude in D flat.....Liszt
"Spinning Song" from the "Flying Dutchman" .....Wagner-Liszt
Modern German Songs—
"Viel Traueme" .....Chrisian Sinding
"Verborgenheit" .....Hugo Wolf
"Wiegenlied" .....Johannes Brahms
Aria—
"Vissi d'Arte" ("La Tosca").....Giacomo Puccini
"Elsa's Traum" ("Lohengrin").....Richard Wagner

Clark—Mr. Charles W. Clark, the eminent American baritone, will give his first Chicago recital at the Fine Arts Theater Sunday afternoon, November 30.

During the present month Mr. Clark has been averaging four recitals per week and everywhere has had unqualified success. The critics say that never before in Mr. Clark's singing life has his voice shown such marvelous tone qualities. His first Chicago appearance this year bids fair to be one of the artistic events of the season.

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BLISS FACULTY IN CONCERT

On Wednesday afternoon, November 19, at the Oak Park Club, members of the faculty of the Bliss School of Music were heard in a splendidly arranged program, under the auspices of the Women's Auxiliary. A large and appreciative audience was in attendance, and that they were very much delighted was proven by the large amount of applause following each number. Those of the faculty taking part were Beatrice Henry, Anna Marion Thompson and Winifried Cline, pianists; George Bass and David Jacobs, violinists; Permelia Gale, voice; Day Williams, 'cello; Ethel Robinson, reader, and Ruth Simmons, accompanist.

That Day Williams was on the program for several numbers proved to be one of the leading pleasures of the afternoon. He seemed to be in extra fine form on this occasion and he played his numbers with an abandon, yet at the same time he was sure and drew forth beautiful tones such as are seldom heard.

Permelia Gale was heard in the heavy aria, "Don Fatale," by Verdi, and as she possesses ample powers in her personality and beautiful contralto voice, the interpretation of the old aria was a delight, indeed, to her interested hearers. Mrs. Gale closed the program with a group of songs by Schneider, Lie, Moir and Tschaikowsky, displaying in these that which is always hers—the warmth and richness of tone which is so satisfying to the real lover of music.

Special mention must be made of the violin playing of George Bass. As a member of the Chicago Symphony Orchestra Mr. Bass has been kept from solo playing to a certain extent, and therefore lovers of good violin playing have missed hearing a performer who possesses an instrument that pours forth tone of excellent quality; so added to his asset, his excellent musicianship, he reveals a wealth of tonal beauty and technical finish. Especially was this true in his playing of the "Rondo Capriccioso" by Saint-Saens. H. M. B.

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Messiah.—The Apollo Musical Club announces two performances of Handel's "Messiah" during the Christmas holidays. The first to be Monday night, December 29, at Orchestra Hall, and the second Friday night, January 2, at the Auditorium Theater.

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Easter—Miss Margurite Easter has engaged Mme. Teresa Carreno to appear at her morning musicale at the Blackstone Tuesday, December 16, at 11 o'clock.

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Willett.—Sidnie Smith Cooley, a pupil of William A. Willett, assisted by Elmer Johnson, pianist, gave a program at Kimball Hall on Wednesday evening.

FESTIVAL CONCERTS

The dedicatory organ and choral festival held at the New First Congregational Church, Ashland and Washington boulevards, on Thursday evening, November 20, drew out an audience that almost taxed the seating capacity of the large old church. The new First Church organ, a Hook and Hastings instrument, built some forty years ago, has just undergone extensive repairs, so in view of this fact Harrison M. Wild was the organist chosen to dedicate this fine old instrument as it now stands. Mr. Wild opened the program with the "Sonata" Opus 22, by Dudey Buck, and at various times during the evening he was heard in groups of numbers by miscellaneous composers. Mr. Wild again proved what a splendid master of the organ he is and the audience greeted him with rapturous applause. The Treble Clef Choir of forty voices, with Mable Corlew Smidt, soprano, and Alice Munson, pianist, under the direction of H. Augustine Smith, gave the cantata "Hesperus," by Brewer, and the church quartet was heard in "God So Loved the World," by Woodman, and "The Woods and Every Sweet Smelling Tree," by West. Very seldom, indeed, is heard such finished singing as that done by these organized choirs. Mrs. Smidt, who has at her command a soprano voice of excellent quality, power and range, closed the program by singing the "Agnus Dei" by Bizet. In this number she had the assistance of Mrs. Roscoe King, pianist; Mr. Roscoe King, violinist, and Albert Cotsworth, organist. H. M. B.

———♯♯♯———

BLACKSTONE MUSICALE

The musicale given at the Blackstone Saturday evening by Lorraine Decker Campbell and Mildred Henderson was of unusual interest to artists, as the program was given entirely to the work of an American composer, Eleanor Everest Freer.

The piano numbers, "Andante" and "Rondo," combine the classic and modern form in a most interesting way, and impress one as having a fullness not often expressed in piano works. The songs are of singular beauty both as to text and melody. Mrs. Freer has an individuality as distinctive as Brahms or Schubert, and quite as lovely. The "I Have Done, Put by the Lute," "To a Dreamer," "You" and "Portuguese Sonnet No. 39," showing a versatility in composition which belongs alone to the truly great ones.

Mrs. Campbell's voice is a dramatic soprano possessed of a wonderful sweetness of tone, and the audience gave proof of their pleasure not only of her work as an artist, but also of the songs, by demanding many repetitions.

Excellent accompaniments were played by Mrs. Mildred Henderson.

A GOOD CHOIR CONCERT

A program of much beauty and worth was that given by the choir of the Garfield Boulevard M. E. Church, on Friday evening, November 21. Their work on this occasion deserves special mention and much praise, because of the fact that it is strictly a volunteer choir made up of twenty-five voices, and is under the efficient direction of Mable H. McDuffee, the organist. That the people near this church appreciate what Miss McDuffee has accomplished with this choir is proved by the fact that a very large audience was in attendance. The program was made up of solos, duets, quartets, anthems by the choir as a whole and organ selections. The numbers were of good grade, showed much careful rehearsing and were delivered in good style. There are several good voices in this choir and are deserving of special mention. Lillian Norris, Mrs. McClellan, Mrs. Kleyensteuber, sopranos; Grace Donnelly, contralto, and Forest Miller, bass, were all heard to good advantage. Great credit is due Miss McDuffee for making this concert possible and her organ numbers of the evening brought her forth as an organist of high attainments, and her playing was indeed a delight to her many admirers. H. M. B.

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RECITAL BY WILLIAM W. HINSHAW

One of the most interesting of all the announcements for the first half of the current season is the song recital which is to be given in Chicago by William Wade Hinshaw on Sunday, December 7.

First of all, Mr. Hinshaw is a great personal favorite here and there are thousands of admirers of his personality and his art who will welcome this opportunity to hear him after a rather long absence from the local concert stage.

But also—Mr. Hinshaw is an artist of world reputation and his attainments with the Metropolitan Opera Company in New York and elsewhere have been such as to make him a figure of very great interest to the public at large everywhere.

His splendid voice and fine histrionic ability are such as to have advanced him with unusual rapidity on the operatic stage. He has made successes in the following remarkable list of operas: "Parsifal," "Die Meistersinger," "Lohengrin," "Tannhauser," "Die Gotterdammerung," "Das Rheingold," "Germania," "Aida," "Monna Vanna," "Lobestanz" and "Cyrano."

———♯♯♯———

Christ Episcopal Church—At Christ Episcopal Church, Woodlawn, on Sunday evening, under direction of Mason Slade, Maunder's "Song of Thanksgiving" was sung by the chorus and the following list of soloists: Masters Raymond Allison, Gordon Wolff, Ritchie Tredwill and Montell Meeks and Messrs. Grant Kimbell, John Dryborrough, Claude Baldwin and Roger Tuttle.

SAINT PETER'S CHURCH

A special musical service was held at St. Peter's Church, on Sunday evening, November 23. Mr. Herbert Hyde, organist and director, has under his direction a boys' and men's choir of sixty voices, and that they have excellent training was easily distinguished in the manner they interpret their numbers, especially was this true on Sunday night in the giving of Maunder's "Song of Thanksgiving." Their work in this number was marked by splendid attack, enunciation and even flow of tone volume. Gilbert Moss, the soprano, did some extra fine work in his solos, as did Thorsten Ahlberg, tenor. The bass, D. B. C. Middleton, was suffering from a very bad cold and his singing was hardly discernible to those in the middle of the church. However, the chorus numbers were so well sung that the work as a whole was very much enjoyed. Mr. Hyde deserves special praise for the excellent results he obtains from his choir, and anyone is sure to hear good singing by attending any service at this church.

H. M. B.

Mixer.—Charles Mitchell Mixer, violinist, played before the Norwood Park Woman's Club on Tuesday, November 25, and at the Jewish Woman's Club on the 26th.

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CONCERT OF AMERICAN MUSIC

An audience of goodly proportions, interested and appreciative, attended the concert at Orchestra Hall on the 18th inst. The sponsor for the occasion was Mr. Glenn Dillard Gunn, who also conducted. The foundation force was the Chicago Orchestra in a diminished form, the absence of the principal in most of the sections being evidenced. The other factors emphasized were Miss Mae Doelling, who played the MacDowell piano concerto stunningly, and Mr. Herman Felber Jr., who gave an excellent account of himself in young Mr. Sowerby's elaborate and involved violin concerto.

It was Miss Doelling's night and she readily carried things before her. Easy and sincere, confident but not assuming, eager and dashing in her youthful verve she realized her great opportunity, seized it with a splendid courage and faith in her

MAE DOELLING

powers and scored a success which the audience offered her with intense enthusiasm. There went out to her the heartiest cordiality and recognition of her gifts and an acceptance that had thorough enjoyment in it. The orchestra was fresh from a fine conception and presentation of the same work at the previous week's regular concerts and supported her with an accompaniment that was an inspiration. Her technic was ample for the varied demands, power, dexterity, fleetness and a lovely tone always abundant. The "Scherzo" particularly glowed and scintillated with brilliant flashes. Persistent applause secured a repetition of the movement. Much might be written of the state of affairs which has so long delayed the appearance of a local artist of really superb gifts and attainments, with this particular orchestra.

Next in importance was the violin concerto by Leo Sowerby, a young musician of about nineteen. When he came out with Mr. Felber to acknowledge the plaudits there was a gasp of surprise and delight at the youthfulness of the two, and such applause as might turn the heads of wiser men. The composer thinks and expresses himself in the modern idiom. He follows the Debssy manner of working with tiny two or three note themes. These are of apparently savage origin, having a tincture of mournful monotony, which lends them well to the endless weaving indulged in. It was as if pages of "Pelleas" were re-written. The wonderful creative gift belongs to the young man. He has much to say and says it confidently. And public performance will show him how all of his ideas are not of equal value. Thus he will edit himself more surely and drastically. Just now there is an overflow which drowns out the more vital portions of his work. Mr. Felber played the concerto remarkably and against the odds of a mystified accompaniment, and unusual conditions prevailing many times when the soloist was either hurried or restrained by the conductor's beat.

Mr. George Colburn's contribution, "Spring's Conquest," was of unequal merit. In fact much of the time it was conquested by the forces which are difficult for spring to overcome. There were many muddy and misty moments. But the composition by reason of little rehearsal was really just played by the men, it could not be said to be interpreted by them. Therefore judgment is suspended.

Mr. DeLamarter's "Overture" was unfortunately not heard by this writer.

The "Woodland Suite" of MacDowell closed the concert. It was given a perfunctory performance and lent but little value to the evening. ALBERT COTSWORTH.

EDITH ADELAIDE KIEN

Miss Kien has been engaged as pianist in the Hinshaw Concert Company. A program was given at the Englewood Christian Church last night, Thanksgiving night, by Mr. Marvin Hinshaw. Miss Kien, pianist and accompanist for Mr. Hinshaw. Helen Axe Brown, soprano; Gertrude Consuelo Bates, violinist, and Pauline Stenger Germann.

Miss Kien, who is also pianist and soprano of the Lake Side Concert Company, met with success in both concerts on the thirteenth and fourteenth instant, one at the Congregational Church on Adams and Throop, and the Ravenswood Church, Hermitage and Montrose.

KNEISEL QUARTET

The rare moment in the opening concert of the Kneisel Quartet was furnished in the "Andantino" in the D Minor Quartet of George W. Chadwick. There was nothing to presage it, although the preceding "Allegro" was developed along splendid lines and finished with a real elegance of musical diction. But nothing so rarely melodious and smoothly flowing in tenderness has been heard by fortunate ears for many moons. It is a simple abandon to spontaneous musical impulse, and the melodies play and weave and develop themselves. There is little evidence of labor; it is cantabile untouched. And the interpretation met and matched the music. An almost ethereal charm surrounding the floating harmonies.

Some exquisite Mozart playing opened the concert. ALBERT COTSWORTH.

STEIN CONSERVATORY

The first of the year's recitals was given by pupils of Mr. and Mrs. Stein, Mr. Hrusa and Mr. Erst, in the Auditorium Recital Hall, last Monday evening. The conservatory gives a series of pupils' recitals every season, and every student is given the advantage of public appearance so necessary to his training as a singer. The one on Monday evening was varied and interesting and the large audience present was enthusiastic over the splendid work. The program opened by a well balanced well trained double quartet of especially good voices, who gave the tuneful "Nightingale and Rose" in a pleasing manner. The piano numbers were all well done. Merion Falkenback and Anna Svikhart showed fine talent. Hazel Palmer played the "Witch Dance" with fine technic and spirit, and Anna Weske presented a group in skillful and artistic style. Joseph Belsan played with fine tone and gave the "Legende" in a thoroughly enjoyable manner. Among the new singers introduced were Arthur Thoms, Marie Dressler and Arthur Schwerin, who acquitted themselves creditably and showed good voices and good talent. The solos by Cora Beier and Blanche Reincke were given delightfully, both singing with unusual beauty and freedom of tone. Leo Farmer has developed a good tenor voice and sang his solo most acceptably. The two readers, who were practically beginners, surprised the audience by their work. Chrisune Deuel gave the "Gimlet and Corkscrew" duologue with naturalness, spirit and intelligence, and Estelle Robson gave a fine realistic impersonation in her monologue.

The sketch, "A Christmas Chime," by Margaret Cameron, given by Ruth Dahly, Harold Houghton, Marguerite and Adelbert Sheffield, was splendidly given. We have learned to expect natural, spirited action from Mrs. Stein's pupils, and we always get it. The lines were spoken with the real thought and feeling and the stage action was well worked out.

But the climax of the evening was the singing of Mr. Ralph Brainard, a former pupil of Mr. and Mrs. Stein, who left here in quartet work three years ago and has steadily advanced in his profession until he is leading tenor with the DeKoven Opera Company. He leaves this week to join the company in New York and will sing "Robin Hood" the coming season. His fine physique, his big, beautiful dramatic tenor voice and his musical ability make his singing a delight, and he received an ovation from those who heard him Monday evening. "Songs of Araby" showed the lyric qualities, and the aria from "I Pagliacci" the dramatic in his voice. He was obliged to respond to an encore and gave "Memories" in a most artistic manner.

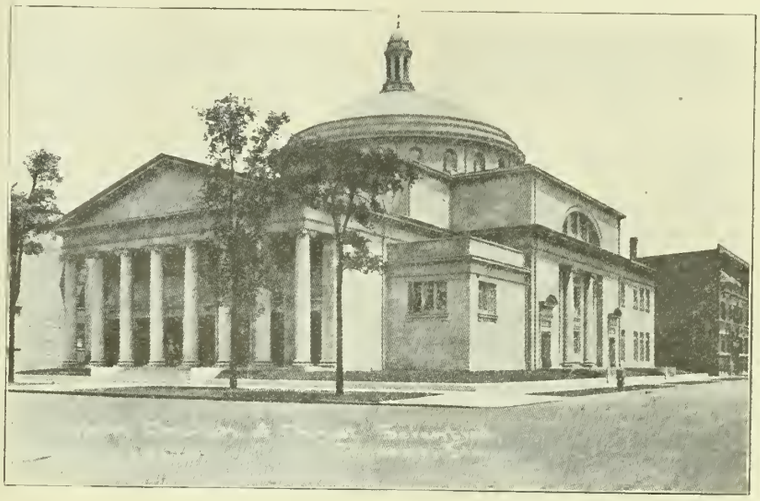
Altogether the recital was a great success and showed the fine work the Stein Conservatory is doing. E. B.

———♯♯♯———

Henrich—The choir of the First Christian Church at Columbia, Mo., under the direction of Frank Parker, gave an entire program of compositions by Chris. W. Henrich, on last Sunday evening. Mr. Henrich is organist of the First Presbyterian Church in Detroit.

A Fine Dedicatory Service

The Eighth Christian Science Church at Forty-fourth street and Michigan avenue was formally dedicated on last Sunday, and three times during the day, morning, afternoon and evening, the place was thronged by a capacity audience which listened with avidity to the program presented.



EIGHTH CHRISTIAN SCIENCE CHURCH

In the morning and evening the soloist was Mr. Lloyd Simonson, and in the afternoon Mrs. Sibyl Sammis MacDermid, a great favorite in all churches, and particularly well liked here, delighted the audience with her fine art and her excellent taste.

Mr. Simonson sang at both morning and evening service, "My New Name," a splendidly written song by James MacDermid, and one which showed his resources to good advantage besides being wonderfully appropriate to the occasion

Because of the fact that there is but little display about the music in the Christian Science churches and also because simplicity is the keynote of everything that is done—the general public has gained a rather wrong impression of what may really be heard in these churches.

As a matter of fact, every one of the churches in Chicago possesses a magnificent organ, and the selection of organist is made always with a view to an artist who can provide music of the very best quality.

Also, while there is no quartet and the soloist is invariably limited to one song, each service it yet is true that the soloist is invariably chosen from among the best available singers of the city and the song he gives is always chosen for its good musical qualities, partly, and it is expected always that it will be done in faultless style.

It is, therefore the case that while one does not hear a long program of music in the Christian Science Church, he yet is sure to hear something of superlative merit.

But, better than this, is the fact that the music must always be absolutely appropriate to the subject of the day in this church and no hap-hazard selection of songs is ever permitted.

It is too often true in other churches that there is no unity of thought as between the choir and the pulpit, and one factor preaches exaltation while the other sings of desolation. But, in the Christian Science Church there is always absolutely parallel thought and the solo number is, as a matter of course, along the same line of thought as that set down for the readers and the congregation.

Some of this is well brought out in an article by Edward C. Moore in the Chicago Daily Journal of July 25th, the chief part of his interesting talk being devoted to the First Church of Christ, Scientist, which had its beginnings at Kimball Hall sixteen years ago, and which is now in a

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The Eighth Church was an off-shoot from the First, and was founded in 1907, the building being opened at the present location in 1911. The formal dedication took place on last Sunday after the last dollar of indebtedness had been paid, this being the custom of the Christian Science Church.

Merely a simple dedicatory address, read in a simple and sincere way by J. E. Fellers; and the usual service. That was all, but there was underneath the whole service an intensity and a purposefulness which bespoke the entire devotion and pleasure of the congregation and this found very special vent in the hymn singing, which was truly inspired.

The organ is a Hook & Hastings, four manual, and with a most elaborate equipment of combinations. The solo stops are of great variety and truthfulness and the echo organ contains some effects of ethereal beauty. There is a most elaborate chime also, and all these resources were used by Mr. Frank Van Dusen, the organist, to the very fullest extent of their possibilities.

On Sunday Mr. Van Dusen played the Dubois "Hosannah" for voluntary, the Johnson "Eveningsong" for offertory, and "Finale" from the G Minor "Sonata" by Piutti for "Postlude," in all these displaying remarkable technical abilities, perfect knowledge of registrations and an abiding style and finish.

Mr. Van Dusen, a teacher in the American Conservatory, was long a pupil of Wilhelm Middelschulte, and during his residence abroad studied also with Guilmant. He has been organist at the Eighth Church for a year and a half, and has gained the entire admiration of that congregation.

Mr. Hall was the first organist of this church—the solo singers, before Mr. Simonson having been George L. Hamlin and Chris Anderson. C. E. W.

WESTERN CONSERVATORY

A large and very appreciative audience gathered in Athenaeum Hall on Monday evening, November 24, to hear the long but interesting program offered by the pupils of H. W. Owens, head of the voice department in Western Conservatory. The program was made up with the intention to show the breadth of the work being done by this large class of pupils, because there was heard the heavy arias as well as lighter numbers of much worth. Twenty-one different pupils were allowed one number each on the program, hardly giving any one of them a chance to show their powers to best advantage. However, there were several excellent voices heard and those deserving of special mention are Augusta Collson, Lillian Landwer, Margaret Watts Owens, sopranos, and Stella Brown, contralto. Throughout the program all showed the results of splendid training, but above all there appeared that prime factor so essential for success, sincerity of purpose. H. M. B.

MUSIC TO COME

(Under this caption Music News will hereafter schedule all announcements received by Tuesday noon of each week.)

Friday, November 28

Orchestra Hall, 2:15, Symphony Orchestra.

Douglas Park Auditorium, 8:15, Myrtle Elvyn and Alexander Zukowsky.

Saturday, November 29

The Auditorium, 2:15, "Aida."

Kimball Hall, 3:30, Concert, Mae Doelling and Arthur Slack.

Orchestra Hall, 8:15, Symphony Orchestra.

The Auditorium, 8:15, "Natoma."

Sunday, November 30

Turner Hall, 3:00, William Boeppler Orchestra Concert.

Lincoln Turner Hall, 3:00, Martin Bollmann Orchestra, Concert.

Orchestra Hall, 3:30, Harry Weisbach, Violin Recital.

The Auditorium, 3:00, Campanini concert.

Studebaker Theater, 3:30, Paulist Choristers.

Fine Arts Theater, 3:30, Charles W. Clark, Song Recital.

Fullerton Hall, 8:00, Lecture Recital, "Lohengrin."

Little Theater, 8:30, Baroness von Rottenthal.

Sinai Temple, 8:15, Orchestra concert. Soloist, Carolyn Cone.

Monday, December 1

Fine Arts Theater, 8:15, Elsa Holinger and Mae Doelling.

Auditorium, 8:15, "Rigoletto."

Tuesday, December 2

Orchestra Hall, 8:15, Chicago Musical College, Concert.

Auditorium, 8:15, "Samson and Delilah."

Wednesday, December 3

Evanston Woman's Club, 10:30 a. m., Julia Claussen, Song Recital.

Auditorium, 8:15, opera.

Thursday, December 4

Orchestra Hall Foyer, 3:00, Chicago Chamber Music Society, Concert.

Orchestra Hall, 8:15, Marshall Field Choral Society.

Auditorium, 8:15, opera.

Friday, December 5

Orchestra Hall, 2:15, Symphony Orchestra.

CLARK IN OAK PARK

Charles W. Clark sang before a capacity audience at the First M. E. Church on Tuesday evening and scored a resounding success. In the opinion of competent critics he has never given a finer recital in this vicinity. Accompaniments were played by Gordon Campbell. The audience was representative of the best social and church circles in Oak Park and was a distinct compliment to George L. Tenney, under whose management the concert was given. A detailed review will be given in Music News next week.

Heizer—Mr. and Mrs. Frederick Heizer presented an orchestral program before the Sioux City Woman's Club, on November 20, assisted by Fay Hanchette, Frances Fribourg and the Golterman 'Cello Quartet

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AMATEUR MUSICAL CLUB

The four hundred and twenty-seventh concert will be given in assembly room at the Fine Arts building on Monday, December 1, at 2:30 p. m. Program arranged by Mrs. Emerson H. Brush, Miss Mary Cameron; assisting artist, Mr. James Hamilton, tenor. Accompanists, Miss Hazel Everingham, Miss Tina Mae Haines.

The program will be:

Heimliche Aufforderung.....Strauss
As in a Rose Jar.....Cadman
Her Love Song.....Mary Turner Salter
Miss Naomi Nazor

Deep River.....Coleridge-Taylor
Polanaise in D Major.....Wieniawski
Miss Mabel E. Woodworth

Immer leiser wird mein Schlummer.....Brahms
Vor Sonnenaufgang.....Oscar Meyer
Bisesa's Songs.....Foote
Constancy.....Foote
Miss Anna C. Braun

Prelude and Fugue in E Minor.....Bach-Chevillard
Miss Priscilla Carver

Dreamland.....Louis Victor Saar
"Fairest of Roses" from St. John's Eve.....Cowen
Miss Nazor and Mr. Hamilton

♯ ♯ ♯

Von Rottenthal — Baroness Von Rottenthal will give a series of decorative and classic dances at the Chicago Little Theater on the evenings of Sunday, November 23; Monday, November 24; Sunday, November 30, and Monday, December 1. Her only public performances hitherto have been with the Chicago Symphony Orchestra, though she has appeared in public at Newport, Washington, Boston, New York, Paris, Munich, Vienna and other important cities in this country and on the continent of Europe. Her programs at the Little Theater have been selected with particular reference to the intimate attendance of that playhouse and will include many dances that have never been given before, and will not be repeated in public. When the baroness appeared with the Chicago Symphony Orchestra this summer there was almost violent disagreement between the critics as to the merits or demerits of her dancing, extremes of praise and blame being meted out to her in almost equal measure. Through the performances at the Little Theater the public will have the opportunity of forming their own opinion on the style of dancing and the personality that have given rise to so much controversy.

♯ ♯ ♯

Nichols—Mr. and Mrs. John W. Nichols report an increasing demand for dates this season. They have been engaged for a Debussy recital in January, at the Skidmore School of Arts, Saratoga Springs, N. Y. Mr. Nichols will also sing there in Saint-Saens "Christmas Oratorio," which is to be given December 19.

OPENING OF THE OPERA SEASON

CHARLES E. WATT

Not with great hurrah of any sort, such as marked the opening of our first season of grand opera, but calmly, sedately, and in a manner so dignified as to be entirely in keeping with our attainments in the past few years, the season of opera was opened at the Auditorium on Monday night with a performance of "La Tosca" that might well serve as a model of excellence for any opera house in the world.

Scenically and sartorially the opera was everything that could be asked and as to the factors which presented the beautiful Puccini score, it would be difficult to imagine improvement.

The orchestra, under the brilliant baton of Cleofonte Campanini, furnished a groundwork of solid beauty and ever recurring brilliance; the explanatory "asides," the characteristic "motifs," all the glow and color which Puccini regarded as essential background, were there in full power and constantly recurring effectiveness.

The chorus, in its few moments of appearance in the first act, proved that this factor is to be an unusually good one this year and the management of stage, lights, etc., was perfect.

As to the cast—it was difficult to choose at once between the super-excellence of Mary Garden as "Tosca" or Amadeo Bassi as "Mario." Both were perfect.

Bassi, a supreme favorite of the first two years of our company, was sadly missed last year, and his return was welcomed on Monday night in no uncertain terms of enthusiasm—in fact, to him fell the honor of the only encore demand—and it was so persistent that the singing of the last act aria the second time could not be avoided.

Suave of voice—brilliant in action, charming as to deportment—Bassi is ideal in such a part as that of Monday and it is possible to grow very enthusiastic in anticipation of the joys he will provide throughout the season.

Mary Garden was superb as usual and sang better if possible than ever before. Certainly her "Vissi d'Arte" was an inspiration.

The part of "Tosca" is not a pretty one and Miss Garden spares neither herself nor her audience any of its bald ugliness—in fact, she, in a few places, overdoes it.

As to Marcoux, perhaps there was an over-expectation in his case. Surely we have had brutal and hideous "Scarpias" before, and since we were led to expect the unusual from him it is possible that we asked too much. At any rate, his efforts did not arouse any wonderful enthusiasm, not half as much as those of Bassi.

BERNHARD ULRICH
Business Manager, Chicago Grand Opera Company.

Doubtless other parts and other scores will show the sensational part of his possibilities.

His voice in "Tosca" impressed as big and commanding, but not wonderfully beautiful.

♮ ♮ ♮

All the other parts were most carefully and successfully taken. Nicholay is ideal in "Angelotti"; Trevisan, Venturini, Fossetta and Preisch are all adequate and Minnie Egener does the little "Shepherd's Song" delightfully.

The audience was, of course, capacity for the Auditorium, and that it was "brilliant" to the extreme also goes without saying.

♮ ♮ ♮

Second Night of the Opera

The chronicler for Music News is not of that weary band which finds "Hamlet,"

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CLEOFONTE CAMPANINI
General Director, Chicago Grand Opera Company.

"Gicconda" and others of the same ilk so distressingly old-fashioned as scarcely to be worthy of contempt. As a matter of fact, "Gicconda" on Tuesday night was found to be thrilling.

Of course its story is absurd, as is the way with the older Italian opera and equally true is it that its subject matter is simply unspeakable from any polite or moral standpoint. But it glows with such a wealth of color and provides such a riot of opportunity for melodramatic effort on the part of the actor-singers, that it is constantly interesting.

On Tuesday night it was put on in magnificent style and aroused at least twice the enthusiasm apparent on the opening night.

The famous ballet "Dance of the Hours" was particularly well done, and the chorus massing, scenic manipulation and lighting effects were all quite perfect.

The chorus sang gloriously. Indeed, the mass of tone and the shading to which it seems so readily amenable were far in advance of any other season.

The principals could scarcely have been improved upon. As the "Spy," Titto Ruffo had the smallest opportunity of any role he has essayed in Chicago, but he was true to the part in action and voluminous and artistic as to tonal production, and of course, reaped whirlwind applause.

Julia Claussen was magnificent as "Laura"—vocally great and histrionically equal even to Ruffo.

Carolina White sang opposite both Ruffo and Claussen in many duets and larger ensembles, and carried away equal applause. The part of "La Gioconda" is not the most grateful ever sung here by Mme. White, but she did it with great style and finish.

Thoroughly interesting was the first appearance of Aristodemo Giorgini for the season, who sang the part of Enzo so admirably as to prove beyond any doubt that he will be one of the favorite tenors of the season. Always true in intonation and free in delivery his voice is thoroughly attractive, and in "Ciel e Mar" he gave an exposition of pure singing which was not excelled at any point of this noteworthy performance.

Henri Scott gave a resonant performance of Alvise, making the part properly sinister and upholding its vocal demands well.

Ruby Heyl as "The Blind Woman" placed to her credit an impersonation which was characteristically distinct and wholly convincing, while her singing was astonishingly near the mark set by her better known colleagues. Nicolay, Preisch and Venturini completed a satisfactory cast.

On Wednesday evening "Don Quichotte" was given its premier, too late for current review. Advance announcements will be found in another column.

Boston, Mass.

Editor
LESTER S. BUTLER

MAHLER'S SYMPHONY, NO. 5, C SHARP MINOR, SUPERBLY GIVEN

A notable performance of Mahler's great "C Sharp Minor Symphony" was heard at the public rehearsal of the Boston Symphony Orchestra Friday afternoon, November 21. So admirably did the players acquit themselves that Dr. Muck himself joined in the applause.

♮ ♮ ♮

Personal Mention

The Flonzaley Quartet will begin a series of three concerts, L. H. Mudgett, Symphony Hall, manager, December 4, in Jordan Hall. Thursday nights, January 29, and March 12, are the other dates.

Quartet in D minor, opus posth., Schubert; Suite for Violin and 'Cello (new), Moor; Quartet in D major, opus 64, No. 5, Haydn.

♮ ♮ ♮

The Milton Education Society is directing two concerts, to be given in the Town Hall of that town:

On January 20, a concert by Jean Gerardy, 'cellist, and Mme. Yolande Mero, pianist.

On March 26, a choral concert by a chorus of 100 voices. Goring Thomas' "Swan and Skylark," part songs by Schumann, Rheinberger, MacFarland and others. The names of the solo singers will be announced later.

The Kneisel Quartet's second concert will be given in Steinert Hall Tuesday night, December 2.

♮ ♮ ♮

About Singers of the Boston Opera Company

The opening week of the Boston Opera Company, besides presenting a well balanced repertoire of unusual interest, will bring forward a number of important new singers. The opening night, with its brilliant performance of "The Jewels of the Madonna," will afford opportunity for Mme. Margherita D'Alvarez and M. Mario Ancona to make their Boston debut, and will re-introduce Mr. Ferrari-Fontana.

Mme. D'Alvarez was born in Peru but received her training in Brussels, where, after her graduation from the conservatoire, she was appointed concert singer to King Leopold. Her great operatic triumphs have been won at the Opera in Paris, at Covent Garden in London, and at La Scala in Milan. Although she will sing "Carmela" on the opening night in Boston, her real debut will come when she sings Dalila in "Samson et Dalila," which will be presented very soon.

Mario Ancona, baritone, will make his debut as a member of the Boston Opera Company, but he has been heard here before, as long ago as 1894, when he sang Escamillo to Mme. Calve's Carmen. His last season in America was with Hammerstein's Manhattan Company.

"Faust," on Wednesday night, will be the occasion of the debut of two singers—Lucien Muratore, tenor, and Paole Ludikar, basso. M. Muratore is the most prominent tenor of the Paris Opera and has the distinction of having created a long list of roles in operas of Massenet, Saint-Saens, Strauss and Debussy. His most important task here will be the creation of the role of Paolo in Zandonai's "Francesca da Rimini," which will have its premiere later in the season. Before that he will be heard as Prinzivalle in "Monna Vanna," a role which he himself created.

Paolo Ludikar is a Bohemian whose first operatic successes were won in Germany. For the past three seasons he has been singing in Italy and South America, where he has met with constant triumphs. The Italian critics acclaim him as an unusual combination of a wonderful voice, rare artistic taste and admirable versatility. He will be heard twice during the opening week, as Mephistopheles in "Faust" and as Koenig Marke in "Tristan und Isolde."

Friday night's performance of "Tosca" will present Mary Garden as Tosca, and Vanni Marcoux as Scarpia. Boston will not soon forget the realistic version of some of the scenes of this opera that were given by these same principals last year. The Cavaradossi will be Giovanni Martinelli. Mr. Martinelli, who is still very young, did not discover that he had an unusual voice until he was serving his army team, when it was discovered for him by the bandmaster under whom he played the clarinet. On completing his service he began a course of training, and immediately upon his debut was acclaimed as one of the world's great tenors. He comes to Boston fresh from recent triumphs in Philadelphia.

♮ ♮ ♮

An Annual Meeting and a Wedding

The annual meeting of the trustees of the New England Conservatory of Music was held yesterday afternoon (November 20) at the conservatory. President Eben D. Jordan presided. Those in attendance included Hon. George B. Cortelyou, who came on from New York to be present; George D. Burrage, Samuel Carr, Frederick S. Converse, Clement S. Houghton, Frank Wood, William P. Blake, Walter H. Langshaw, John B. Willis, Dr. Albert E. Winship, Percy J. Barrell, president of the Alumni Association; George W. Chadwick, director, and Ralph L. Flanders, manager.

Reports of the director, treasurer and manager were read and officers and trustees were elected or re-elected for the ensuing year.

The re-elected officers are: Eben D. Jordan, president; Arthur F. Estabrook, Frank Wood and George B. Cortelyou, vice presidents; William A. L. Bazeley, treasurer. These, together with George W. Chadwick, director; Ralph L. Flanders, manager; Frederick S. Converse, Edward S. Dodge, Frederick P. Fish and Samuel Carr, constitute the executive committee.

A trustee newly elected for four years is George W. Brown. Trustees re-elected for the same period are: Jacob P. Bates, William Sturgis Bigelow, M. D.; George D. Burrage, Samuel Carr, George O. G. Coale, Frederick S. Converse, Edward S. Dodge, Ralph E. Forbes, Herbert Lyman, James E. Rothwell, Charles G. Saunders, Charles Warren. To represent the alumni association, Percy Jewett Burrell was re-elected for one year.

♮ ♮ ♮

A wedding of great interest to New England Conservatory of Music people was that of Miss Julia Swisher, of Sigourney, Iowa, a member of the class of 1913, and Vaughn Hamilton of the faculty, which took place Wednesday afternoon, November 19, at the Brookline residence of Ralph L. Flanders, manager of the conservatory. The officiating clergyman was Rev. Fritz Baldwin of Harvard Congregational Church, Brookline. Miss Marion Flanders was flower girl, and the groom was attended by Morris Ricker of Boston. The bride was given away by Mr. Flanders. The bridal procession entered to the strains of the "Lohengrin" wedding march, played by Miss Ella C. Nord of Jamestown, N. Y., a classmate of the bride. A reception and luncheon followed the ceremony, after which Mr. and Mrs. Hamilton left on their wedding journey.

Mrs. Hamilton was graduated from the New England Conservatory last June, having been a pupil in pianoforte under Charles F. Denee. Mr. Hamilton entered the conservatory from Bangor, Me. He was a violin pupil of Felix Winternitz and Anton Witek, Boston, and in Paris of Berthelier of the conservatoire. Besides teaching at the New England Conservatory, he serves as concertmaster of the Conservatory Orchestra.

Gannon—Rose Lutiger Gannon was unable to accept a date to appear in the "Messiah" in Houghton, Mich., on account of many bookings which were secured through the management of Gertrude V. O'Hanlon. Miss O'Hanlon also has made arrangements for a joint recital of Clara Williams, soprano, and Edna Gunnar Peterson, pianist, in Cleveland, for February 15.

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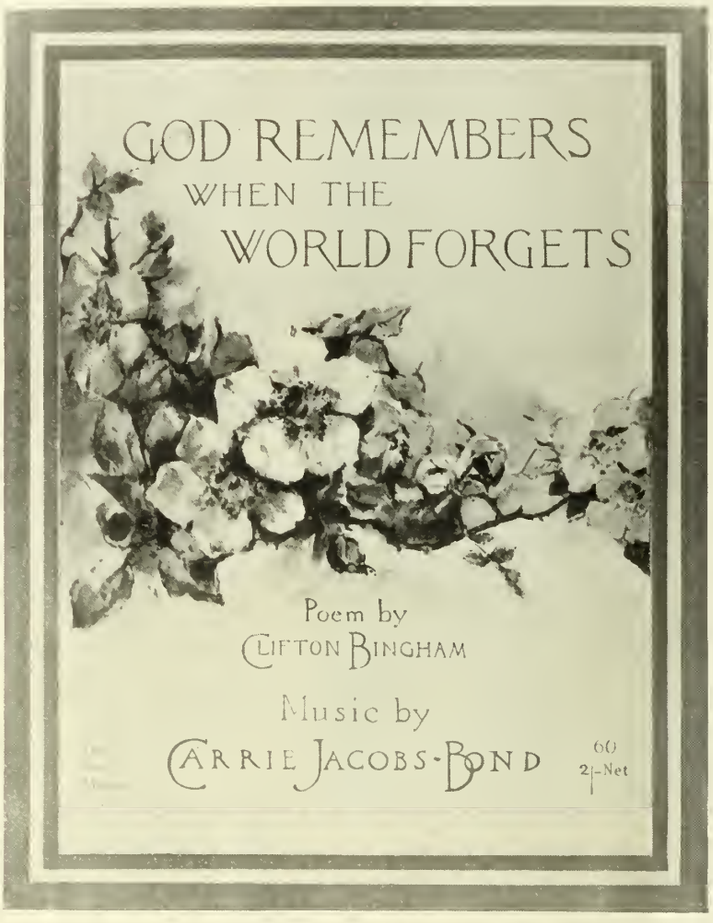

Carrie Jacobs-Bond's Newest Song

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Poem by Clifton Bingham

How many gardens in this world of ours
Hold blossoms that have never come to flowers?
A sudden wind comes coldly by—
The rose tree bids its fairest bud good-bye.

How many ships of ours go out to sea
In search of havens that shall tranquil be?
The storms of fate their fairest hopes o'er set,
And there is naught to do except forget.

How many wear a smile upon their face
Although their hearts may hold an empty place?
None know the heights nor depths of their regrets,
But God remembers when the world forgets.

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Music in New York

By ABBIE STEPHENS FRIDENBERG, 110 Carnegie Hall

NEW YORK SECTION

Dear Readers of Music News:—How delightful it is to sit at the feet of a really remarkable pianist—an artist of parts who brings with him so much of modesty and the effacement of the ego, that personal vanity which we often style self-consciousness.

Such a one is Wilhelm Bachaus, returned to New York after many foreign successes—returned with the selfsame amiability and gentleness of demeanor and freedom from eccentricities of pose and gesture which marked him as one apart when he made his debut in New York in 1911.

Bachaus, armed with the authority and modest self-confidence of what his adorers regard as a heaven-sent genius; affluent of grace and simplicity allied to an indescribable magnetism all his own, all individual, made his second debut in New York in Aeolian Hall on the afternoon of November 19, before a large audience whose enthusiasm anticipated the entrance of the artist and whose greeting left none in doubt as to the knowledge this fine and representatively musical assemblage possessed of the young pianist's consummate and compelling art.

When the pianist sat down before the keyboard of the luscious-toned organ-like Baldwin Grand, his auditors settled down with audible sighs of content to what they intuitively knew would be an afternoon of keen and complete enjoyment, even delight—delight which began with the broad, classic rendition of the opening number, the Saint-Saens arrangement of Bach's "Twenty-ninth Cantata," whose fine, almost religious fervor the pianist felt, and in feeling disclosed to those so raptly and attentively giving heed to his message.

It is no exaggeration to state that Mr. Bachaus' performance of the Beethoven "Sonata," opus 111, C minor, one of the superb achievements of the great deaf composer, has not been equaled by that of any pianist of the first rank I have been privileged to hear within the last decade.

Authority and a profound understanding of the composer's intentions and meanings characterized the interpretation of this broadly outlined and magnificently eloquent composition. Indeed, in this opus and the Schubert "Wanderer" fantasie which followed, the pianist showed how enormously he has developed upon every side since his first visit here.

The firm, crisp yet fluid touch which was so admirably conspicuous when Bachaus played the "Emperor" concerto of Beethoven and the Brahms "Concerto" in 1911 in the Metropolis, is his in perhaps even greater plentitude than before.

Bachaus never pushes the tone, neither pounds he nor thumps. His technical and dynamic effects are legitimate and satisfying. His musical tact is infinite and provides the intellectual environment which makes his technic like the steel hand in the velvet glove, never obtrusive though always present; the articulated skeleton around which his musical structures synthetize themselves.

The Beethoven "Sonata" was delightfully developed in all its parts. Naturally: since as a propagandist of Beethoven, Bachaus figures conspicuously in the world's vision. This opus has not, it seems to me, been played here before with such an intellectual grasp, such remarkable divining of the spiritual impulse of its creator. Virile energy and superb technical force were evident. Withal there was a surprising temperamental ardor as exhilarating as unusual. There was sentiment, too, that fastidiously declined to overstep the boundary line of mawkish sentimentality.

The first movement had chastity and continence of execution, as well as an abounding warmth. Its passion overflowed into the variations, crowning and diversifying this masterpiece of balanced contrapuntal workmanship.

It was no small pleasure for lovers of Beethoven to be afforded so rare and refined an entertainment, one providing a standard which might make for ideal traditions, supplying a model not alone for the ambitious apprentice to the divine art, but pregnant of hints for those already laurel-crowned and acclaimed of the world. For the great artist, unconscious of his divine talents though he may be, is the supreme pedagogue. His illustrations provide examples to be acquired as well as admired and considered.

Schubert's elaborate and complicated arrangement of his famous song, "Der Wanderer," which is rightly entitled a fantasie and which demands a finely matured sense of rhythm superadded to the artist's general pianistic equipment, served to show the versatility and the catholicity of the pianist's endowments.

The melody upon which the gigantic composition rests might itself have been a vocal

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declamation, as Bachaus played it, for it sang under his caressing digits its melancholy lament. It is no mean achievement to raise the theme, whose music is but a setting for words of pessimistic longing and frustration, to so conspicuous a position in the picture that the harmonic embroideries and over-elaborations provide an arabesqued and richly eventuated bordure for the haunting theme.

Thematic material is not always regarded from an angle of just proportion, and its development usually comes to grief even at the hands of the most brilliant examples of piano virtuosity because the soloist has had no intellectual revelations; perhaps also no feeling for the fin fleur of vocal elocution: hence it is impossible for him to announce his song-theme with emphasis and the proper declamatory style. Also his motive, if not obliterated as poetry, is at least half obscured by its inadequate setting forth.

As regards Bachaus' feeling for declamatory saliency and balance, his performance of Schubert's brilliant opus left no doubt in the minds of his admirers of his adequacy for the perfect accomplishment of his difficult task.

His audience was so overcome that it shrieked its bravos and tokens of approval.

Bachaus played Chopin after this brilliant bravura, and he really plays Chopin.

The generous group of Chopin numbers started with the waltz, opus 34, in A flat. Now this is a dignified dance, absolved of any relation to modern terpsichorean orgies and entirely unrelated to that other Chopin waltz which seems to be the jubilation of a Moenad whirling round in a complete circle. There was a burst of applause after this exquisitely treated waltz, as there was after each succeeding Chopin number.

The "Nocturne," opus 55, No. 2, in E flat, so familiar to local audiences, shimmered with new and lovely light and color. Like the other Chopin number, its contrasts were delicately indicated.

The perfection of the eventuation of the "Polonaise" in A major brought a hint of Vladimir de Pachmann, and the "Scherzo" in C sharp minor will not leave my memory. It haunts me with the perfection of its daintily chiseled minutiae and detail.

The three mazurkas were ravishing. We shall not hear them excelled in this generation, for de Pachmann, it is to be feared, will not again venture across the pond; and the three etudes were examples for vain imitation, so precious was their handling.

The "Twelfth Rhapsody" of Liszt proved a glowing, glittering, corruscating finale to a program of such interesting variety and stimulating contrasts.

The ending of the recital with the Liszt "Rhapsody" was an inspiration as well as a revelation, though the controversialist and the ultra-modern may protest at the introduction of a Liszt number as an intrusion of the old-fashioned. The audience, however, as a whole appeared to approve; possibly because Bachaus made the work interesting beyond what the concert-goer usually expects. His crisp, impeccable technic, satiny touch and sufficing emphasis clarified the work and disclosed beauties in its various parts hitherto not made quite so salient and distinct.

At the close of the concert the insatiable encore enthusiasts demanded their pound of flesh. It was considerably after 5 p. m. when the youngest idol of the piano enthusiasts made his escape and sped away in an automobile to catch the train for Boston.

The season of Thanksgiving being so near at hand, one involuntarily includes the presence of Mr. Bachaus in this country as one of the blessings for which to be grateful.

♮ ♮ ♮

An opus by Max Reger, dedicated to Josef Stransky and played for the first time in New York by the Philharmonic Orchestra on the evening of November 20, and cheerfully announced by its title "Ballet Suite," gave great pleasure to the fine audience which adorned parquet, parterre and galleries. Its themes, some of them gracious and winning, some of the lightest, were made important by the composer's contrapuntal treatment of them, according to their kind.

The augmented orchestra of last week whose almost spectacular and thrilling setting forth of Strauss' "Ein Heldenleben" and the "Festspiel Prelude," was the week's musical event, had diminished to the usual size and numbers.

What delicious music for a Harlequinade this Reger work with its six suites offers. Why the Russian dancers have not swooped down upon it and made it their own seems strange, indeed, for it would lend itself enchantingly to such usage, and it is not beyond suspicion that in his mind's eye the composer visualized the stirring pantomime his music indicates.

The "Valse d' Amour" scored an immediate hit, and Mr. Stransky, yielding to the insistence of his usually staid auditors, accorded them the pleasure of a second hearing of this ingratiating and captivating movement.

The entire suite is graceful and melodically insinuating, music with a lilt, and only lightly draped with what the non-musical regard as a sublimated kind of cacophony. Yet it is very modern in treatment. Reger belongs to the extremist of the left, only he does not go to the pace of a Schoenberg, for example.

Now with a genius for the apposite, Mr. Stransky opened his program with the overture to Mozart's "Nozze di Figaro," a scintillating, merry thing, sometimes riotous in the contrasts it affords with, we will say, a labored Berlioz suite in long drawn out monotonous movements. It was riotously played almost, and with a brio and sparkle that provided no mean preparation for the delightful Reger "Ballet" music.

The Bruch "Concerto for Violin" provided a rather conventional vehicle for the soloist, Leopold Kramer, the concertmaster of the orchestra. Mr. Kramer's musicianship is of the variety the Germans call "solid" (accent very much upon the ultimate) and stands him in good stead. He appears to be a zealous student of the classics, for his technic, if somewhat precise, proved sufficient. The orchestra seconded his efforts with commendable skill. Indeed, the orchestra upon this occasion did itself epecially proud. Its work in the Reger number was unexpectedly perfect. The choirs were at one, the incidental solos were little gems close set in an ambitious and complete study of Reger's opus.

And after the intermission came Tschaikowsky's Fourth (subtle, insinuating, furtively lamenting) Symphony, beloved as are his matchless works by the audience which throngs to these concerts, especially when the name Tschaikowsky is the magnet.

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Mrs. Torgerson is a harpist of broad experience. She has been a member of several well-known organizations, having toured with the Steindel Concert company and during the illness of Mr. Edmund Schnecker, substituted for him in the Chicago Symphony Orchestra.

Believing that the music most played on the harp, is not representative of the best literature for the instrument, Mrs. Torgerson has made an exhaustive study of harp music and for the past three years has been at work on a graded catalogue of harp music, both solo and ensemble, which will be published by Lyon & Healy, in the near future.

Mrs. Torgerson has an interesting class of young women, among whom are several from Grand Rapids, Mich.

Mrs. Torgerson is not only a clever harpist, but is noted for her numerous compositions, a group of which she played with much charm and individuality.—The Musical Leader.

A charming group was Helena Stone Torgerson's four compositions for harp, each of which was artistically played; notable also was this composer's work for harp and violin, which she gave with Miss Woodworth.—The Musical Leader.

Miss Stone gave a brilliant and musicianly performance.—Chicago Tribune.

Miss Stone plays masterfully. In addition to her artistic ability she is fortunate in having a winning personality which makes friends for her in the audience at once.—Detroit Free Press.

With regard to the harp as a solo instrument it must be said that Miss Stone has the ability to arrange and execute on her instrument, compositions which are generally believed to be beyond the range of harp literature and much credit and appreciation are due her for her efforts in enlarging the repertoire of what traditionally was an orchestral instrument.—Grand Rapids Herald.

IN BRIEFER FORM

Normal Park—On Sunday evening, November 30, a fine special program will be given at the Normal Park Baptist Church, under the direction of Charles W. Leigh.

♮ ♮ ♮

Frisbie.—Miss Constance Frisbie gave a song program at Indiana Harbor on November 17, assisted by William Lester. On the 30th Miss Frisbie will sing at Medinah Temple in Chicago.

♮ ♮ ♮

Hinshaw—William Wade Hinshaw, the distinguished Metropolitan Opera Company baritone, will be the guest of honor at a reception given early in December at the Hinshaw School of Music, Kimball Hall.

♮ ♮ ♮

Kimbell.—Grant Kimbell appeared with the Paulist Choristers under the direction of Father Finn at Quincy, Ill., November 22, and November 23 he sang Maunder's "Song of Thanksgiving" at Christ Episcopal Church.

♮ ♮ ♮

Germania Club—At the Germania Club last Saturday evening a concert was given by Mary Ann Kaufman and Franz Wagner, Miss Grace Grove playing accompaniments for Mr. Wagner and Mr. Edgar Nelson for Miss Kaufman.

♮ ♮ ♮

Williams.—The 'cello program given by Day Williams at the Northwestern University School of Music in Evanston on November 20 included some small pieces, the "Concerto" in D major, by Haydn, and the "Sonata," Op. 8, by Von Dohnanyi.

♮ ♮ ♮

North-Fram—Mrs. Dorothea North, soprano, and Arthur Fram, pianist, left on the 18th to fulfill a western tour. Among the early bookings are: Billings, Mont., November 24; Butte, Mont., November 27, and Great Falls, Mont., December 1.

♮ ♮ ♮

Ruth.—Georg Schumann's "Ruth" will be sung by the Oratorio Society of New York on December 5, under direction of Louis Koemmenich, with the following list of soloists: Florence Hinkle, Mildred Potter, Putnam, Griswold and T. Foster Why.

♮ ♮ ♮

Emanuel. — Harrison Emanuel, young Chicago violinist, pupil of Frank P. Mandy, is on a concert trip and will play in the following cities shortly: Springfield, Peoria, Quincy, Ill.; Louisville, Ky.; Princeton and Decatur, Ill., and St. Louis, Mo.

♮ ♮ ♮

American Conservatory.—A program of music by old masters will be given by the American Conservatory, Saturday afternoon, December 6, at Kimball Hall. Miss Jennie Johnson, contralto; Miss Renzina Teninga, organist, and Miss Ruth Ray, violinist, will furnish the program.

♮ ♮ ♮

Highsmith.—Miss Mary E. Highsmith sang at Civic Center Association concert at Sherman Park on November 16, Glen Ellyn, 25; Milwaukee, 26, and will sing at Woodlawn Woman's Club on December 2 and in the artists' course at Hardin College, Mexico, Mo., on December 3.

Marie Kryl.—The Kryl Trio, consisting of Bohumir Kryl, cornetist, Marie Kryl, pianist, and Josephine Kryl, violinist, left Saturday night for an extended tour through the west and south. Marie Kryl is a distinguished pupil of Heniot Levy of the American Conservatory.

♮ ♮ ♮

Normal Park—The "Holy City" will be given at Auburn Park M. E. Church, Mr. Porter directing, on December 1; Normal Park Baptist, December 12, Mr. C. W. Leigh conducting; Bethany Union Church, December 16, W. G. Smith directing. The chorus will be a mass one, consisting of eighty-five voices.

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SEVEN DAYS OF MUSIC

(Continued from page 8)

Cosmopolitan School Concert

On Friday evening the Cosmopolitan School of Music offered a splendid program by Mrs. W. S. Bracken, contralto; Marie Schada, pianist; Franz Esser, violinist, and Mrs. Charles Orchard, accompanist, at the Auditorium Recital Hall.

It was possible to hear but two numbers of this program, but these two were

MRS. W. S. BRACKEN

of a kind to mark the whole evening as one of extraordinary worth.

The "Sonata" in A Major (Mozart) was played by Miss Schada and Mr. Esser with a refinement which would be impossible for most players and at the same time they showed a breadth of technic which would cover much more exactly demands. The

MRS. CHARLES ORCHARD

dainty swiftness of the piano playing in the last movement was particularly delightful.

Mrs. Bracken, a singer who has a nobility of style equaled by few singers, and whose musicianship is a kind to serve as an ideal for all young singers, was heard only in Liszt's great composition, "Knowest Thou the Land," which requires dramatic perception, transcendent technic and abounding temperamental gifts—all of which qualities were brought to its interpretation in full degree by Mrs. Bracken.

♮ ♮ ♮

Miss Frisbie in Song Recital

Miss Constance Frisbie gave a program of Liza Lehmann songs at the MacBurney Studios on Monday night, and charmed her audience completely no less because of the unique and very pleasing program than through the fact that her voice is a beautiful one and her style is always very pleasing.

Careful enunciation of text is one of her chief assets and an intimate finish is applied to each song interpreted by her so that a program becomes, under her skillful touch, an absolute joy and when devoted to one composer, as in this case, is a true and careful statement of the virtues and graces inherent in the writing.

Liza Lehmann writes delightful short songs—she knows the human heart, she knows nature and she knows all the phases of sentiment—all these she puts in her songs in truly admirable style and withal she conserves always a vocal line which is a joy to the singer and a delight to the audience.

At this time the opening group (not heard) was made up of sentimental songs mostly, "You and I" being particularly grateful.

The second group comprised the five "Bird Songs" and this was truly a delight. Every one knows how exquisitely Mme. Lehmann has caught the bird spirit and the fantasy she has so deftly worked into both vocal score and accompaniment of these songs and to say that they were admirably translated by Miss Frisbie is to express it mildly—they were indeed a genuine delight.

In the last group, "Beautiful Land of Nod" was softly legato, "The Passion Flower" rose to a fine climax, "Speedwell" was charmingly simple, "At the Making of the Hay" was exhilaratingly bravoura on a small scale, and two songs from "Vicar of Wakefield" rounded out a program of splendid choice. The last one, "There Are Birds in the Valley," proved Miss Frisbie to have poise, much voice and very great finish along coloratura lines.

CONGRATULATIONS

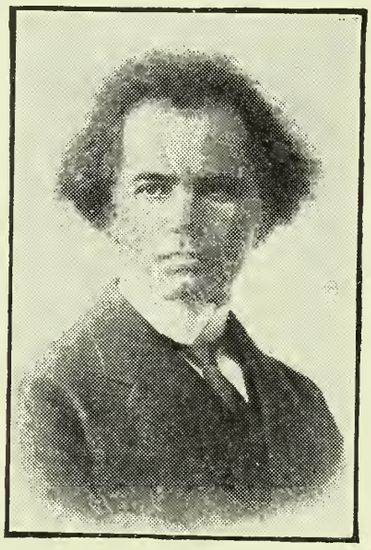
Mr. and Mrs. Albert Borroff are receiving the congratulations of their numerous friends in the music world on the birth of a son, who made his advent on Thursday of last week.

♯ ♯ ♯

Morgan—Tali Esen Morgan has reopened his offices in New York City. He has secured an entire suite at the Hotel Gerard, 123 West Forty-fourth street, and is moving in this week. From these offices Mr. Morgan will conduct all his work as national superintendent of the National Association of Organists, and also as the head of the Publicity Bureau and chairman of the Membership Committee of the Musicians' Club of New York. His telephone number is Bryant 1847.

♯ ♯ ♯

Florida—At the Florida State College for Women a song recital was given last Monday evening by Isabel W. Sparkes, soprano, assisted by Sara Mead Webb, pianist.



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People & Events

THE CHICAGO PIANO COLLEGE

Announces a studio recital by Harmon H. Watt, at the college lecture room, fourth floor Kimball Hall, on Saturday, November 29, at 2 o'clock. The program:

Fantaisie Opus 49 F Minor.....Chopin
Nocturne Opus 9 No. 2 (Left hand alone).....
.....Scriabine
Two Little Poems Opus 32.....MacDowell
The Eagle
The Brook
Melody in F.....Edmund Reupert
Polka de Salon Opus 9 No. 2.....Tschaikowsky
Isoldes Love-Death.....Wagner-Liszt
(Tristan and Isolde)

MARTHA S. STEELE

Martha S. Steele, Pittsburgh contralto, appeared before the College Club of Pittsburgh, Friday afternoon, November 18, singing Cadman's difficult "Three Songs to Odysseus" with beautiful tone and fine interpretation of the different moods. She excelled, perhaps, in the dramatic "Calypso" song. Mr. Cadman and Mrs. Eberhart were guests of honor at the occasion and heartily complimented the singer for her artistic work. Mrs. Steele is singing in Cleveland this week, and appears in concert December 5 in the Rittenhouse Ball Room, Pittsburgh.

Little Theater—Though not nearly so many misconceptions prevail in relation to the Chicago Little Theater as were current last season (a fact probably due to the general popularity of an "Evening with Columbine," which brought more of the public to the Little Theater than all last season's plays combined) yet there still seems to be in the minds of many an idea that membership and attendance at the Little Theater is only by invitation. Such a conception is entirely erroneous. Just like every other theater, the Chicago Little Theater is open to the general public at every performance and its membership is open to all who are interested in the art of the theater and its development in Chicago. Some people (who probably have never been to the Little Theater) imagine that it is a refuge for high-brows and faddists. If such people would attend one of its performances they would discover that their mistake had been costing them amusement and pleasure for over a year.

Neumann—Mr. Ludwig Schmidt, the young violinist, will make his first appearance in this country at the Studebaker Sunday afternoon, December 7, under the direction of F. Wight Neumann, in a recital, assisted by Miss Ida May Cameron, lyric soprano.

Freund.—The Artist Trio, of which Mr. Edward Freund is the violinist, will play at the Woman's building of the University in Madison, Wis., on the 18th.

Sturkow-Ryder—Mme. Theodora Sturkow-Ryder will be soloist in Cleveland, Ohio, on December 4, playing with the "Singers Club."

HAROLD HENRY IN TOLEDO

When Harold Henry, the Chicago pianist, appeared in recital last Wednesday, he was greeted by an enthusiastic audience of music lovers. With the opening bars of the tremendous Bach-Busoni "Prelude and Fugue," Mr. Henry proclaimed himself a master of the instrument, and sustained the interest of the audience throughout a program which in its entirety was scholarly, effective and unhackneyed. Mr. Henry's playing is characterized by great intellectuality without sacrificing the emotional features of the compositions. His splendid technic was shown to best advantage in the classic group and in the realistic etude, "The Wind." The Keltic "Sonata" by MacDowell was played with broad musicianship, displaying the rugged style of America's greatest composer, while the Chopin, Schumann and Wagner-Liszt numbers were given with deep poetical feeling. Mr. Henry was recalled after each group and at the end of the program, and responded graciously with encores.—Lewis Daniels, in Toledo Times, November 16, 1913.

(Advertisement)

FLORENCE HODGE

Following are a few testimonials selected from the attractive new circular sent out by Florence Hodge, organist:

Miss Hodge handles the large instrument with power and effect. The program was one that showed to advantage her versatility and ability.—The Journal, Montgomery, Ala.

It is with greatest pleasure that I endorse Miss Florence Hodge's work. She is one of the most competent of organists, thoroughly equipped, and ready with the entire church and concert literature. She is an artist.—Harrison M. Wild.

I am personally acquainted with Miss Florence Hodge, and consider her a remarkably capable organist. She possesses excellent technic and taste, and exceptional temperament for organ playing. It gives me genuine pleasure to testify to these unusual qualities of musicianship.—Clarence Eddy.

(Advertisement)

CONCERT ANNOUNCEMENTS

(Under this heading Music News will hereafter print advertisements of Concerts at the rate of 20c a line, minimum, 5 lines.)

THE MESSIAH will be sung at the Church of the Covenant, Belden avenue and Halsted street, on Monday evening, December 8, under direction of J. B. Trowbridge, with Marie Sidenius Zendt, soprano; Jennie F. W. Johnson, contralto; Henry A. Backmeyer, tenor; Gustaf Holmquist, bass, and a chorus of eighty voices. Admission free. (By ticket until 8:10.) Tickets at Gamble Hinged Co. and Central Y. M. C. A., La Salle street.

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SOFIA STEPHALI

Following is some newspaper comment on the work of Mme. Sofia Stephali:

A series of concert lectures are being given at Hare's Hall. Mme. Sofia Stephali is the lecturer and singer. The first concert was given last evening. In addition to being a finished and pleasing singer, she discourses intelligently on music. Following the lecture, Mme. Stephali sang a number of selections. She has a mezzo-soprano voice of great beauty and power, and it is seldom that the people of Altoona have the opportunity to hear one of her calibre.—The Altoona (Pa.) Mirror.

An appreciative audience of Altoona's music-loving people gathered last night to hear Sofia Stephali in her first concert-lecture. It was a genuine pleasure to hear her well modulated voice as she discoursed on the "Influence of Music." She has a pleasing manner and her lecture demonstrated that she is a woman of much culture and refinement. Following the lecture, which was warmly received and made a deep impression, Mme. Stephali gave a program of songs of great variety, certain of which gave ample opportunity and scope to the singer's remarkable range. Those who attended the concert-lecture pronounced it an intellectual and vocal treat.—Morning Tribune, Altoona, Pa.

A large audience greeted Mme. Sofia Stephali last evening at a concert lecture. It proved a very pleasing as well as instructive entertainment.—The Farmer, Bridgeport, Conn.

Mme. Sofia Stephali, the noted prima donna, addressed a good sized audience last evening, in her concert-lecture. "The Influence of Music" was ably dealt with and treated in a highly interesting manner.—Burlington (Vt.) News.

The concert-lecture of Mme. Sofia Stephali were greatly enjoyed. She advanced a number of excellent means for the betterment of mankind, in her very pleasing manner. The songs with which she ilustrated her lecture were received with enthusiasm. Yesterday afternoon the selections were again appropriate and much enjoyed. The concert and lecture last night was equally well received. The last lecture was on "Music and Life," and was perhaps the most interesting of the three.—The State, Columbia, S. C.

Despite wet weather, many people attended the very excellent concerts and lectures on musical subjects given by Sofia Stephali. She showed a very wide knowledge of her subjects. The musical numbers were exceptionally fine.—Chester (Pa.) Times.

(Advertisement.)

ORGAN COMPOSITION PRIZE

Hillgreen & Lane, of Alliance, O., offer to the American Guild of Organists $100 as a prize to be awarded by the Guild for the best organ composition. The competition is open to all American composers. Either of the following forms may be used:

1. (a) Andantino or Allegretto, 48 to 64 measures;
   (b) Allegro (climax ff), 36 to 48 measures;
   (c) Andantino (repeat), but varied in harmonization and figuration, 48 to 64 measures. A short Coda is permissible. If compound time is used, the number of measures may be reduced.
2. (a) Andante or Adagio, 36 to 48 measures;
   (b) Piu Mosso or quasi Allegro, 36 to 48 measures (climax ff);
   (c) Andante or Adagio (repeat), 36 to 48 measures, but varied in harmonization and figuration. A short Coda is permissible.

Manuscript with the penname on it, and the same pen name on the outside of an envelope containing the real name and address, must be sent by or before March 15, 1914, to John Hyatt Brewer, No. 88 South Oxford street, Brooklyn, N. Y. The committee of judges for the American Guild of Organists: John Hyatt Brewer, chairman; William C. Carl, Clarence Dickinson. Manuscripts must be legibly written. The prize composition shall become the property of the Guild. Composers desiring the return of their manuscripts must enclose stamps.

Thompson—Cave Thompson, blind pianist, will appear under the auspices of the Chicago Woodlawn Club, on February 3.

MILON R. HARRIS

Mr. Harris is soloist and director the fifth year in succession for the Washington County (Salem, Ind.) Teachers' Association, Friday and Saturday of this week. The sessions run from 9 a. m. to 4 p. m. each day and Mr. Harris has two periods each day. The Oglesby (Ill.) Choral Club of 75 voices, under his direction, will give its first concert December 8.

Willett—William A. Willett appeared in concert at Manteno, Ill., on November 11, and has booked a two weeks' recital tour in the Southwest during February. Elizabeth Peterson, a pupil of Mr. Willett, has been engaged as soloist at St. Paul's Episcopal Church in Kankakee.

MUSIC TEACHERS' NATIONAL ASSOCIATION MEETING

The meeting of the M. T. N. A. will be held in Cincinnati on December 29, 30 and 31, and January 1, at the Cincinnati College of Music. Detailed programs will be printed in Music News later. Information can be obtained from A. J. Gantvoort, College of Music, Cincinnati, Ohio.

Ballmann—The Harmonic Singing Society will assist at the Ballmann concert at Lincoln Turner Hall on Sunday afternoon at 3.

White.—Mr. William Alfred White has decided to concentrate all his teaching at the Lyceum Arts Conservatory, 522 Fine Arts Building.

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Music in America

LOS ANGELES

So many high grade programs have been presented the past week space will not permit a full report of each, but the Woman's Orchestra opening of the twenty-second season with their new conductor, Mr. Henry Schoenefeld, who proved highly efficient as an interpreter and batonist. The program was a popular one, a pleasing prelude to three greater efforts which will be held in the Auditorium. The ensemble contains near fifty lady artists of good attainments. They have had but one other conductor, but now have splendid expectancy under their new leader, to whom the work is not in any way new, as his experience in leading and composition for the orchestra is of long-time experience. Several of his own compositions for strings were upon the program and were favorites at once. The Kretchmar "Coronation March" "Folkunger," Nicolai overture to "Merry Wives of Windsor," opened the program and Chopin's Polonaise "Militaire," and Scharwenka's "Polish Dance," and Handel's "Largo," were the closing numbers.

The soloist of the occasion was a marvel of genius and skill in piano playing, by Miss Marjorie Nichols, a twelve or thirteen-year-old girl who showed the freedom of an old timer in the Mendelssohn "G Minor Concerto," with orchestra, and a group of selections of classic order in solo. Great promise is before the young lady.

Miss Bessie Fuhrer, the first violinist of the orchestra, played the Handel "Largo" solo in true style. Carreno-Macmillen, Sibyl-Sammis MacDermid, and George Schoenefeld, will appear as soloists in the forthcoming concerts.

The People's Orchestra Sunday had another success in performance and a splendid appreciative audience. The chorus appeared in the "Tales of Hoffman," barcarolle, to good effect.

The introduction of Herman Franz Arnold, 76 years of age, who first wrote down the music of "Dixie," as played by the author, Dan Emmett, gave a talk on how it happened, after which he conducted the orchestra in the ever-popular melody. The baton showed a training that was not by any means forgotten. The unannounced number afforded much pleasure in an historical as well as musical change in a very good program.

Mr. Vernon Spencer, a pianist of virtuoso attainments, gave with the orchestra Rubinstein's "Concerto in D Minor." His playing was masterly and was encored most enthusiastically, to which he responded.

The greatest local event of the week was the reorganized Los Angeles Symphony Orchestra and the introduction of Herr Adolph Tandler, the new conductor. Both orchestra and leader made good in every line. The combination is superb, about seventy players. Many are new to the body of the former number and the excellence of the playing shows the efficiency of artists and the training master.

Mr. Tandler conducted the entire program from memory. The same program was repeated in concert as given in rehearsal on Friday afternoon.

The distinction of giving the "Scenes Historique" suite, by Sibelius, the first time in America, was a point full of interest. The work was well received and promises success as a descriptive piece of scenes and character of the day in the history of the people. The Beethoven's "Consecration of the House," Schubert's "Unfinished Symphony," and the Wagner prelude to the "Meistersinger," were well interpreted, and the orchestra is pronounced a success and will receive a liberal support by the music lovers of the city.

November 17 The Orpheus Club presented a program of interest. The club is enlarged to about seventy men. The general ensemble will improve with the work of the season's practice. Mr. Joseph P. Dupuy, the originator and continuous director, has done much for the young men in the club. Mr. Will Garroway, the accompanist, gave a group of three piano solos in a real pianistic fashion, one being a "Nocturne" of his own. He also contributed a male chorus number, "Mother o' Mine," which was sung with fine effect by the club. "Thanatopsis" by Joseph Mosenthal, words by William Cullen Bryant, was the heaviest work and tested the ability and endurance of the voices.

A pleasant surprise in the boy 'cellist, Master Alfred Wallenstein, who seemed so able in the technic of the soulful instrument, gave "Symphoniques" by Boellman, "Wiegenlied" by Hauser, and a "Mazurka" by Popper, and several encore numbers. His playing merited the enthusiastic applause given. The concerts to follow in the season will show still better art and interpretation.

One of the most enjoyable concerts was given by the Woman's club (The Lyric) with 100 in the ensemble. For delicate and refined delivery, good quality of voice, light and shade, color and expression, they are fine. In good delivery of the text and precision of attack, they are models to pattern after. Mr. Ralph R. Laughlin was the tenor soloist for the club, and in his solos and concerted numbers he was an artistic success. He has a pleasant voice, good delivery of text and interpretation of the spirit of the text in tone and color to give much pleasure to his auditors. The program was a list of gem selections throughout. Loepke's "Two Roses," Charles H. Demorest's "Dew Drops," Schindler's "Tuscany" Folk Song, "The Dove," and Bussett's "Capri" were all repeated in encore. Mr. Laughlin gave as solos Adams' "Hindu Love Song" and Hermann's "Three Comrades," and responded to an encore.

Mr. Poulin, the director, deserves credit for the excellent presentation.

Mme. Schumann-Heink has crowded houses as usual for her fine programs, mostly German.

S. W. MOUNTZ.

446 West Fortieth Place.

WORCESTER, MASS.

The first Ellis concert of the series of 1913-1914 was given in Mechanics' Hall Tuesday evening, November 4, Mr. Paderewski at the piano. The audience was a large one and the work of the great pianist of much distinction. The Chopin "Polonaise," Op. 53, and the encore following Liszt's "Hungarian Rhapsody," the "Military Polonaise," by Chopin, were given readings of magnificent breadth of conception and a tremendously vivid portrayal.

The second concert of this course will bring the Boston Symphony Orchestra, Dr. Muck, conductor, and Miss Florence Hinkle, soprano, the soloist, to Mechanics Hall, Tuesday night, December 9.

♮ ♮ ♮

The Concerts of the Steinert Series

The second concert of the Steinert series was given in Mechanics' Hall, Sunday night, November 9, by Miss Inez Barbour, soprano; Mme. Nevada Van Der Veer (Mrs. Reed Miller), contralto; Mr. Evan Williams, tenor; Reginald Werrenrath, baritone, and Charles A. Baker, accompanist. The features of the concert were the singing of Mr. Williams and the presentation of Liza Lehmann's "In a Persian Garden" by the quartet. The impression made by a first hearing of Miss Barbour and Mrs. Reed Miller (Mme. Nevada Van Der Veer) was decidedly favorable to both.

Mr. Williams received an ovation upon his appearance and Mr. Werrenrath was warmly applauded, and encores were the rule throughout the evening.

The next concert in this series will be given November 23, by Mme. Johanna Gadski, soprano; Miss Marie Caslova, violinist; George Harris, Jr., tenor; Edwin Schneider, accompanist.

♮ ♮ ♮

Boston Opera Company Concert Series

The first concert by the Boston Opera Company, under the direction of Frederick Lamb, a local teacher of singing, was given in Mechanics' Hall, Tuesday night, November 11, by Elizabeth Amsden, soprano; Cara Sapin, contralto; Vincenzo Tanlongo, tenor; Rodolfo Fornari, baritone; Jose Mardones, basso.

The program was made up of excerpts from operas by Gounod, Saint-Saens, Tosti, Offenbach, Ponchielli, and groups of songs and ballads. The concert ended with the "Prison Scene" from Faust, with Mme. Amsden, Messrs. Tanlongo, Mardones the singers. There was a fair audience present and the applause was frequent and sustained. At best concerts presenting this type of music with piano accompaniment and without scenery or action, although on this occasion the stage decorations furnished by a local firm were pleasing and tasteful, is lacking too much in variety, and is apt to become tedious. And the program givers, too, usually vocalize with a preponderance of tone and little coloring or expression. This is what may be said of the concert here reviewed. The singers with characteristic energy filled the hall with sound and at the close of each appearance their efforts were echoed from the audience by a clapping of hands. Encores were given, thus adding to a program of 13 numbers, so that the audience was released after more than two hours of listening.

Fabio Rimini played the piano vigorously as accompanist.

The first Worcester appearance of the Lina Cavalieri and her company will take place at the second concert of this series, Monday, December 1.

♮ ♮ ♮

Notes

An interesting program of music was given in the Unitarian Church, Marlboro, Wednesday, November 5, by Faith Morse, assisted by Miss Charlotte Elliott and Mrs. Harriett MacConnell Dietz. A fair-sized and appreciative audience was present.

Monday night, November 10, Miss Evelyn Blair, soprano, and Mr. Earl William Smith, at the pianola, gave a pianola concert in the music room of Steinert & Sons. The report speaks well of the work of both.

The following newspaper clipping is at hand:

"David Nyvall, Jr., who has had charge of the piano instruction at Hill's Piano School, and Miss Watson, the assistant instructor, have severed their connection with the concern. Miss Watson returned to her home in Erie, Pa., last evening.

"Mr. Nyvall will continue to teach in Jamestown, and is now planning to lay the foundation for the establishment of a large school of music. Temporarily, Mr. Nyvall has a studio in the parsonage of the First Mission Church, in which he holds the position as choirmaster."

LESTER S. BUTLER.

———♯♯♯———

Pittsburgh—Mr. John W. Nichols has just been engaged to sing the tenor part in "The Messiah," to be given under direction of the Mozart Club in Pittsburgh, on December 26.

SAINT PAUL SYMPHONY ORCHESTRA

The musical season in St. Paul was brilliantly ushered in on Wednesday evening, November 5, by the Symphony Orchestra's first concert of its eighth year of existence. As usual, the immense auditorium was almost completely filled, from the high priced boxes, occupied by the city's elite, to the cheap seats up in the second balcony, where nine-tenths of all the music students in the city took advantage of hearing a splendid program, by one of the best orchestras in the country.

The orchestra is finer this year than ever before. Under Walter Henry Rothwell's direction, after a fortnight's daily rehearsal, a magnificent performance of Beethoven's Eighth Symphony was given. Liszt's Symphonic Poem, "The Preludes," and a "Festival March and Hymn to Liberty" by Hugo Kaun, completed the orchestral numbers.

The assisting artist was a former St. Paul man, Putnam Griswold, who at one time sang in the chorus of St. John's Episcopal Church. He has a rich and powerful voice, well suited to a large auditorium, carrying well above the orchestra. His enunciation was particularly good. His selections were from Handel (Aria from "Alexander's Feast"), Berlioz (Serenade from "Faust"), Schubert (A Group in "Tartarus"), and Schumann's ever popular "Two Grenadiers," which, however, was less effective in English than it would have been, if sung in German. G. H. F.

———♯♯♯———

Brooklyn—Mr. Chester H. Beebe gave an organ recital at the Janes M. E. Church, in Brooklyn on last Saturday evening.

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If one may judge from the attractions already presented this season at the Burlew, matters theatrical are decidedly in our favor. Thus far, with Henrietta Crosman, in "Tongues of Men;" Louis Mann, in "The Children of Today;" John Drew, in "The Will" and "The Tyranny of Tears;" a competent company, headed by Lottie Kendall, Sylvia Jason, Henri La Batiste and Al. Rauh (a Parkersburg, W. Va., boy), in "The Red Rose;" and Joseph Sheehan and associates (including special orchestra under Theodore Sterns), in an English version of Massenet's "Salome," and all within the last two weeks, is almost undreamed of. There is a great deal of activity along this line just now. The Plaza, a little vaudeville theater of the "three shows daily" type, on Keith time, erected about a year ago, seems to be thriving well, and announcement has been made of plans to build one, seating 1,200, and under Orpheum management. A company has also leased the Armory, and is fitting it up for skating, vaudeville, etc., with a view to bringing big and special features during the winter.

♮ ♮ ♮

Another item of interest which deserves mention was the concert given at the Y. M. C. A. (Stephenson Auditorium), by "Two Old Confederates," assisted by "The Old Southern (Polk Miller) Quartet," on Friday evening, November 7. These two old soldiers, Col. Tom Booker and Capt. Tony Miller, regaled the audience with "befo' de wa'" song and story, to the accompaniment of banjo and male quartet, and violin obligato, to the extent of making everybody forget the bad weather and whatever other worries of greater or less moment might be theirs. A laudable attainment in any case. J. H. FRANCIS.

♯ ♯ ♯

CINCINNATI, OHIO

The Cincinnati Symphony Orchestra opened their season at Emery Auditorium on Friday, the 14th, and Saturday evening evening, the 15th, with a Wagner program. The audiences were very large and enthusiastic. Dr. Kimball was received with hearty applause.

The first concert of the Orpheus Club will take place on December 1, with Christine Miller, contralto, as soloist. The club is much larger in membership this year and has been doing some strenuous rehearsing under their able director, Edwin Glover.

Miss Florence Teal, soprano, has been chosen soloist of the First Presbyterian church. Miss Teal is one of the leading sopranos of Cincinnati.

Mrs. Donna Sander Goodbread, concert pianist, assisted in a program on Wednesday evening, November 12, at Cable Hall, Cincinnati; Miss Louie Webber, Miss Florence Teal, Messrs. A. G. Cornelius, E. A. Prentice, H. Comstock, H. Schatz and Ed Deitermeier, members of the vocal school of Mr. L. Drew Mosher. The program was made up of beautiful songs and arias which the audience enthusiastically enjoyed. Mrs. Goodbread made her initial appearance before the audiences of Cincinnati on this occasion. Her first group of piano numbers consisting of Gavotte, Op. 84 (Schutt), Romance, Op. 28 (Schumann), and Minuet (Boccherini-Joseffy), played with great warmth and delicate shading and finish. In particular was the Romance by Schumann appealing to her audience, because of the great breath and soulfulness in which she played it. Mrs. Goodbread's big number of the evening was the Chopin Ballade, Op. 23, which she played with wonderful technic and power. Her tone was broad and masterful, and her scale passage clear and rhythmic. With it all she displayed wonderful musicianship, testifying years of study, and the experiences of the concert platform. She received an ovation at the close of her numbers, the audience refusing to dismiss her without several encores to which she graciously responded. Mrs. Goodbread is a native of the state of Ohio, and the wife of ex-Congressman Harry L. Goodbread.

L. DREW MOSHER.

♯ ♯ ♯

CLEVELAND, OHIO

The first of the Sunday night concerts at the Hippodrome, October 26, attracted an immense audience. The combination of two artists, such as Melba and Kubelik, proved to be a great success. They were assisted by Mr. Edmund Burke. Mr. Gabriel Sapierre was at the piano.

The Russian Symphony Orchestra, Modest Altschuler, conductor, on November 9, had the misfortune to appear when Cleveland was paralyzed by the worst blizzard in its history. Although the house was practically sold out, very few were able to attend. Bernard Altschuler, brother of the conductor, made a hit with his 'cello solos.

Mrs. Lucille Stevenson of Chicago, and a great favorite in Cleveland, gave a song recital before the Fortnightly Club, Tuesday afternoon, November 4.

The blizzard mentioned above changed the first symphony concert of the season into a very enjoyable informal recital. The train bringing the Chicago Symphony Orchestra to the city was stalled in the snow at Edgewater Park, two miles from the station. The men walked in, but their baggage was not delivered in time to give the concert. Pasquale Amato, the soloist, had arrived, and gave his arias and a group of songs with the assistance of Mrs. Felix Hughes at the piano. Miss Edith Thompson, pianist, of Boston, who happened to be in the city, played a group of MacDowell's compositions, and the Schulz-Evler arabesques on the Blue Danube waltz. Mr. Tramonti, the harpist of the orchestra, gave a group of solos.

The concert was greatly enjoyed by the five hundred who braved the storm.

The Municipal Symphony Orchestra, conducted by Christian Timner, is giving a series of successful concerts at the Hippodrome on Sunday afternoon.

Mr. Roy Jewell Crocker gave an organ recital November 18, at the Wade Park Methodist Church, under the auspices of the Northern Ohio Chapter of the American Guild of Organists.

Walter C. Howell, voice teacher and bass soloist, who has been prominent in musical affairs, many years, died on November 10, after a very brief illness.

♯ ♯ ♯

Pettibone.—Miss Charlotte Pettibone played a piano recital at the Frances Willard Hospital on November 13.

WICHITA, KAN.

The work of the Musicians' Club has been going on steadily and the new officers for the ensuing year are: Frank A. Power, chairman; Otto L. Fischer, secretary; Lucius Ades, treasurer, and an executive committee of the above, together with Mrs. Ades, Mrs. Jetta Campbell-Stanley, Reno B. Meyers, Rafael Navas, T. L. Krebs and Ralph Brokaw. The program committee has outlined a series of evenings for the monthly meetings, in which a round table and topics on current events take a principal place. The program for this month's meeting, November 8, will enlist the services of Minnie Ferguson Owens, soprano; Lucius Ades, tenor, and Reno B. Meyers, pianist.

The task of drawing up the list of accredited teachers of music in Wichita is also one of the important works assigned to this club by the board of education, and will be completed this month. Those not already accepted for credit will be called before a committee selected from the club and either examined or requested to submit credentials and preparation for approval. This committee consists of Miss Jessie L. Clark of the city schools; Frank A. Power, president of the Power-Meyer Conservatory; Theodore Lindberg, president Wichita College of Music, and Lucius Ades. Students of the high school are required to report the teacher with whom they study at the time of the enrollment in the school, and this list has to date reached the hundred mark. The grade schools are likewise recognizing the credit system and allowing students to select music as a credit study in place of some of the minor branches taught. While it entails a big work for the Musicians' Club, especially the committee on crediting teachers, it is nevertheless a great recognition for music.

A symphony orchestra is being organized here. Iris Pendleton has the work in charge and has secured some of the most prominent ladies as patronesses, and many influential business men as backers.

The Hypthia Club launched this season's work with a program last month given at the home of Mrs. Mary Sankey, by pupils of the Power-Meyer Conservatory.

On October 23, Otto L. Fischer, pianist, of the Wichita College of Music, gave the following excellent program at Philharmony Hall:

Sonata, Op. 5 ..... Brahms
Twelve Studies, Op. 25 ..... Chopin
Tannhauser Overture ..... Wagner-Liszt

He was assisted by Harry Evans, baritone, who sang two songs, "Three for Jack" and "Sands o'Dee."

The oratorio artists, Agnes Kimball, soprano; Elsie Baker, contralto; Reed Miller, tenor, and Frederick Wheeler, baritone, gave a splendid program at the Crawford Theater, opening the Wichita Chorus subscription series, October 21. It was really one of the finest programs of its kind ever heard here, the ensemble especially being unusually fine. If all the offering on this series lines up as well as this first one (and judging from the excellent list they will), Wichita will have a most magnificent musical treat this season. The next number is Charles W. Clark, baritone, and Francis Macmillen, violinist, in joint recital November 11.

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The Eighth District Federation of Women's Clubs held their big annual meeting at Sedgwick, Kansas, last week, and as a final program the following was offered, same being furnished by Wichita musicians:

Piano—
"Nachtstucke" ..... Schumann
"Scherzo" ..... Chopin
Mrs. Ralph Brokaw, Wichita
Reading—"An Independent Pair"—
Mrs. Charlotte Whitney-Barrett, Wichita
Violin—
"Nocturne in E flat" ..... Chopin-Sarasate
Minuet ..... Beethoven
Mr. Ralph Brokaw, Wichita
Soprano—
"Vilia" (from the "Merry Widow") ..... Franz Lehar
"Thou Brilliant Bird" ..... Felicien David
Mrs. Earl Blake, Wichita
Reading ..... Selected
Mrs. Charlotte Whitney-Barrett
Violin—
Romance ..... Wieniawski
Obertass Mazurka ..... Wieniakski
Mr. Ralph Brokaw, Wichita

Miss Mable Capron, pianist, left this week for three months' study in New York City.

The Wichita Symphony Orchestra, just organized, has announced Maud Powell, violinist, as soloist for one of their concerts later in the season.

Gilbert and Sullivan's "Pirates of Penzance" was given at the Crawford, October 14, by local talent.

♯♯♯

CHARLESTON, W. VA.

The Kanawha Musical Society opened its season last Monday evening with the Russian Symphony Orchestra, Modest Altschuler, conductor. The new Armory amply held the crowd, and if the enthusiasm with which each member was received is worth anything as a guide, the program was to its liking.

The "March Slav" of Tschaikowsky was perhaps the one in which the orchestra seemed at home. The strong dynamic display and changeful rhythm seeming peculiarly to appeal to them. The 'cello solo "Pas Pied," by Gillet, played by Bernard Altschuler, was also well accompanied. I should think Mr. Altschuler would have been glad to excuse them from "assiting" in his first number, "Andante Cantabile," by Chopin.

The celeste solo was a decided novelty to us—charming to say the least. Especially fitting, as the exponent of Tschaikowsky's "Dance of the Fairy Dolls." Some of the other numbers were marred by the blaring of the brass (trombones principally), and the thunderings of the drums.

Overture, Tannhauser ..... Wagner
Symphony No. 6, in B minor, "Pathetique" ..... Tschaikowsky
Adagio, M minor, 4-4
Allegro non troppo, B minor 4-4
Allegro con grazia, D major, 5-4
Allegro, molto vivace, G major, 4-4 (12/8)
Finale, Adagio lamentoso, B minor, 3-4
March Slav ..... Tschaikowsky
Praeludium ..... Jaernfeldt
The Marionettes ..... Glazunoff
Dance of the Fairy Dolls ..... Tschaikowsky
Celeste solo
Andante Cantabile ..... Chopin
Swan Song ..... Saint-Saens
Pas Pied ..... Gillet
'Cello Solos—Bernard Altschuler
Overture "1812" ..... Tschaikowsky
(Commemorating Napoleon's Retreat from Moscow)

Another program of interest the past week was that offered by the "White's Musical Review," at the Stephenson Auditorium (Y. M. C. A.) This was the first in the lyceum course of the Baraca-Philathea Societies of the Baptist Temple, and was advertised as "A Costume Carnival." It was all of that, and, at the same time, musically worthy. Miss Fowler's readings and Miss Vedder's contralto solos seemed to hit the mark most with the audience, and the closing number, "A Dream of the Past," in which Miss Fowler took the principal part, was very pretty, indeed. The soft-light effects, the dream of days of long ago, and the old songs, harmonized (if we could but add a bass part to ladies' quartets) made a delightful goodnight scene.

J. HENRY FRANCIS

♯♯♯

LOS ANGELES

The past week has presented many things of interest to music lovers. The Tivoli Opera Company closed their season with a good performance of Andrau's "Mascot."

A piano recital at the Gamut Club by Mr. Julian Pascal, a pianist of a high grade of virtuosity, gave a full evening program of the best classics. Six of Chopin's masterpieces; Beethoven's "Sonata" in "A Flat"; Hensel's "If I Were a Bird," and "Romance" and "April," of his own, from "Tropical Scenes." The free improvisation demonstrated much native genius for composition.

A new "Los Angeles Ladies Quartet" made their public debut in Blanchard Hall. The sopranos are Mrs. Louise Marie Bitter and Hulda Besch; contraltos are Mrs. Merlin Belle McKee and Mrs. Laura Johnson Sondea.

The assisting artist was Mrs. Weber of Boulder, Colorado, who has a voice of fine placement and quality.

The blending of voices can be very much improved by practice and a uniformity in vocal method. They will tour this part of the state and the initial work bespeaks a coming success.

The People's Orchestra presented two new works in last Sunday's program, an "Indian Suite," in four movements, for orchestra, by Hans S. Linne, who was conductor of orchestra of the Tivoli Company, but will take up his residence here. The "Suite" is one of excellence; Indian melodic themes are introduced and orchestrated with strong and telling effects, and throughout sustaining that wild and native character of the aborigines. It merits another hearing. The other work was a setting of music by Mr. Charles Farwell Edson, manager of the orchestra, to Mrs. Sharlot M. Hall's prose poem, "The Race Mother," which he read to a fitting and expressive orchestral basic color effect, very greatly enhancing the character of the poem. Mr. Edson's voice is well registered in depth of compass and breadth to express native soul thought of the poetic sentiment. Herbert's "Habanera" and "Dagger Dance," from "Natoma," and Weber's "Jubel" overture were well played by the orchestra.

In the song recital by Isobel Carol, we had a treat of superior excellence. She possesses a voice of clear quality and placement, and an exactness of rendition well nigh faultless. Her English diction was clear and distinct and in the five good classic old English songs much pleasure

was drawn to the artist in the opening of the excellent program.

Mrs. Norma Rockhold-Robbins, as mezzo soprano, sang two of Mrs. H. H. A. Beach's compositions, and an aria from Delibe's "Samson and Delilah." They were received with hearty applause. Such excellence merited as good a house as the best, but it was primarily local talent.

The Symphony opens this week. Harold Bauer, pianist, Saturday matinee; Schumann-Heink the 18th; Lyric Club, 100 ladies, the 19th, with many local programs of merit. S. W. MOUNTZ.

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HARTFORD, CONNECTICUT

Frieda Hempel's beautiful concert of November 4 marked the official opening of the musical season. Miss Hempel was brought to Hartford by Mr. W. F. A. Engel, whose selection of artists is always certain to please.

Miss Marion Williams, after three years' earnest work in Chicago, made her debut November 1 at Center Church auditorium. She had the assistance of Mr. and Mrs. John Hammond of New York, whose work was an artistic delight, while Mrs. Williams proved equal to all demands her program made, possessing a good tone and musical feeling.

Boston Symphony, November 26, assisted by Sylivian Noach, violinist, will give the first of a series.

Philharmonic Orchestra, of which Robert H. Prutting is conductor, gave the opening concert November 20, an all Wagnerian program. This means the fifteenth season for the popular organists.

Miss Hildegard Brandegree, violinist, will be soloist of the Meriden Philharmonic Orchestra November 16.

Hartford School of Music and Hartford Conservatory report splendid enrollments for this season of the year.

Mary Billings Greene, professional pupil of Theodore Van Yorx, sang the soprano role in Dudley Buck's "Triumph of David" at the Fourth Church, October 29, under direction of Ralph L. Baldwin.

Miss Edith Oab gave the first of informal musicals November 20, presenting Mrs. Lindholm and John Kidney.

The Hartford Musical Club will present Miss Julia Culp January 20. Sedgewith and Casey will manage the concert.

Unusual interest is shown by music lovers in the selection of the Sterling artist.

Evan Williams, as soloist for the Choral Club's opening concert, under direction of Ralph L. Baldwin. The club will also have assistance of Hans Konward, 'cellist of New York.

Nina Bolmar, soprano, opened a busy season with concert at Mt. Clemens, Mich., October 22. Other bookings are Cincinnati, Ohio; Piqua, Ohio; Sidney, Ohio; Springfield, Ohio; Cleveland, Ohio, and St. Louis, two engagements.

The Asylum Hill Church Choir, under Edward F. Laubin's direction, rendered the harvest cantata, "Thanks Be to God," Clough-Leighter, November 2.

Clara Bull will open the artists' series in January under Loudon Charlton's direction. This series will bring forth a wonderful collection of artists and is worthy of splendid patronage. N. B.

GARY, INDIANA

Monday evening in the new Baptist Church auditorium at Gary, the Orpheus Club gave the first concert of its second season.

The club consists of twenty-four active members and has a list of thirty-six sustaining members that evidence the now thoroughly established condition of the club.

When Jennie F. W. Johnson of Chicago was soloist her work again proved to be most artistic. She was heard first in the Gluck "I Have Lost My Eurydice" given with excellent taste, and responded to an encore with an Old Breton Folk Song. Her second group included Schumann's "Soldier's Bride," Grieg's "Solvieg's Cradle Song," Brahms' "Sapphic Ode," Dvorak's "Songs My Mother Taught Me," closing with a splendid reading of Henschel's "Morning Hymn." In her last group she substituted for her programmed number a composition by Mrs. Webster, titled, "Life."

Mrs. Webster, as Miss Johnson's accompanist, did good work. Others in her last group were Homer's "Dearest," the dainty Clutsam "Croon Song," Hammond's "Recompense" and lastly, Clough-Leighters' "My Lover He Comes."

Miss Johnson is so well and favorably known in Chicago that further comment is superfluous, other than that she has so genuine a personality and such convincing artistry that the impression she made was a permanent one.

The Orpheus Club did its numbers in good style and with finish. They opened the program with "In Absence," Buck, "I Long for Thee" of Hartzell's, and "Sons of Battle," Ford. Huhn's "Invictus" and the rollicking "Gypsy John" of Clay's were done with splendid spirit and telling effect.

For the second concert, March 2, 1914, Helen Axe Brown, soprano, is announced as soloist, and after her very successful appearance in September at the Musical Club opening reception it augurs well for the success of the next concert.

ST. PAUL, MINN.

The second evening concert by the St. Paul Symphony Orchestra attracted a large audience.

The appearance of Mme. Rothwell-Wolff, wife of the conductor, contributed especial interest to the event, and she received quite an ovation. Mrs. Rothwell spent a part of last summer in Paris studying with Jean De Reszke, and her first number, scene and aria, "Ritorna Vincitor," from Verdi's "Aida," was a distinct surprise. Her voice is beautifully rich and full and she sang with fine dramatic expression. "Vissi d'arte" from Puccini's "La Tosca" was given as an encore. The "Salome" aria from Massenet's "Herodiade" was the second number, followed by Marguerite's "Air de Bijoux," from "Faust," as an encore.

The principal number on the program was Dvorak's last symphony, "From the New World." The "Largo" of the second movement was beautiful and the last movement was especially well played. The ballet music from Goldmark's "The Queen of Sheba" and Weber's "Jubilee" Overture constituted the program.

The second popular concert by the orchestra was made doubly interesting by the appearance of Miss Alma Peterson, St. Paul's popular soprano, who was the soloist.

The orchestra was heard in a splendid program, which opened with Wagner's March from "Tannhauser," followed by the lovely "Dream" music from Humperdinck's "Hansel and Gretel."

Miss Alma Peterson, who possesses a beautiful voice, sang with splendid effect and in a most artistic manner Mimi's aria from Puccini's "La Boheme." She delighted the audience with her singing of "Welcome, Sweet Spring," from Cadman's "Spring Cycle," and the "Birthday Song" of Woodman.

Kaun's "Festival March and Hymn to Liberty," and Gounod's "Meditation upon the First Prelude of J. S. Bach" then followed. The playing of Grieg's "Last Spring," for strings alone, was indeed beautiful, and brought the orchestra to its feet to acknowledge with Mr. Rothwell the applause accorded them. Elgar's "Night Song" proved a welcome number and the program concluded with Heuberger's waltz from "Der Opennball."

♮ ♮ ♮

The active members' section of the Schubert Club presented a program Saturday afternoon, a most interesting analysis of Dvorak's "New World Symphony" being given by Mrs. W. H. Kindy. Orchestral color was brought out in the "Four Hand Piano Arrangement" played by Mrs. Kindy and Miss Ina Grange. Esther Jones-Guyer gave a group of songs with Miss Lima Obrien as accompanist.

♮ ♮ ♮

St. Paul has much to look forward to in the recital course which Miss Lima Obrien will give and which Josef Hofmann is to open, followed by Alma Gluck, Mischa Elman and Schumann-Heink.

Great interest is being manifest in the coming of Melba and Kubelik in joint recital, under the auspices of the St. Paul Symphony Orchestra Association, Monday evening. M. W.

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MUSIC IN PHILADELPHIA

By ST. CLARE KNODLE

On Wednesday evening of the second week of opera, the Chicago-Philadelphia Grand Opera Company repeated the performance of "Tosca," which on the opening night, was marred by the breaking of the furniture under the weight of Venturini, as he fell under the violence of Scarpia. The performance was flawless, and much credit must be given to Miss Garden for her fine work, for she not only acted in her usual style of excellence, but sang the part very effectively. The cast was the same as on the opening night, with Vanni Marcoux as Scarpia, and Martinelli as Cavaradossi, and again under the direction of Mr. Campanini. On Thursday evening the favorite double combination of "Cavalleria Rusticana" and "Pagliacci" were given. The performance of "Cavalleria" was good, as are all the performances, and special mention must be made of Zeppilli as "Santuzza," but as the inimitable Ruffo was to follow in the character of Tonio in "Pagliacci," most of the interest of the evening was naturally reserved for him. From the first note of the "Prologue" until the last note in the score, the audience was held as if by magic, in the wonderful art of the great baritone. The applause at the conclusion of the "Prologue" lasted at least ten minutes, and Ruffo was compelled to repeat. The remaining members of the cast were as follows: Jane Osborn-Hannah, "Nedda;" Amedeo Bassi, "Canio;" Armand Crabbe, "Silvio;" Emilio Venturini, "Beppe," and under the direction of Mr. Sturani. Bassi made a fine impression in his impersonation of "Canio," as did also Mme. Osborn-Hannah as "Nedda," but the art of Ruffo overshadowed everything else.

On Saturday afternoon "Don Quichotte," by Massenet, was given its first performance in America, with Marcoux in the title role, and with Mary Garden as "La Belle Dulcinea." The opera was first produced in Monte Carlo in 1910, and it was also given in the same year in Paris with Marcoux, who has since sung the part one hundred and fifty times. The story is the same as the famous novel, "Don Quixote." The character of Don Quichotte is so very different from that of Scarpia that it is hard to believe the part is being enacted by the same man. As a singer Marcoux's voice lacks the richness and warmth of tone which one might desire, but his acting is remarkable and his unusual height makes the character "Don Quichotte" more ludicrous than in the hands of a shorter figure. Hector Dufranne appeared in the part of "Sancho," the faithful friend and servant, and by his short and rotund appearance added greatly to the comedy. Mary Garden again proved conclusively that she can sing, and throughout the performance exhibited a voice of sweetness and great technic that many singers would be proud of. The performance is to be given again on Wednesday evening of this week.

On Saturday evening "Natoma," Victor Herbert's opera, was given in English to an audience that filled the house. Zeppilli again added to her laurels in the title role of "Natoma," the Indian maiden, and deserves much credit for her pronunciation of the English language; indeed, it was far superior to that often heard from the lips of our own countrymen. George Hamlin as "Lieutenant Merrill," and Henri Scott as "Don Francisco," of course sang in very good English, as we might expect, but Crabbe and Dufranne at times forgot that they were supposed to be Americans. Others in the cast were Constantin Nicolay as "Kagama," Frank Preisch as "Jose Castro" the half-breed, Rosina Galli the dancer as "Chiquita," Minnie Egener and Desire Defrere. Marcel Charlier conducted. The performance was a good one and delighted the audience. Mr. Herbert was present at the performance and was called before the curtain at the end of the second act, amid much enthusiasm. The remaining performances for this the last week of the first series, consists in "La Gioconda," with Ruffo, Carolina White, Claussen, Heyl, Scott, Bassi, Venturini, Fossetta and Frank Preisch, on Monday evening. On Wednesday evening "Don Quichotte" will be repeated with the original cast, and on Thursday the first performance in America of "Cristoforo Colombo" by Alberto Franchetti will be given with Titta Ruffo in the title role and with Mmes. Raisa and Heyl and MM. Bassi, Huberdeau, Federici, Scott, Venturini, Nicolay, Warnery, Errolle in the cast, and under the direction of Mr. Cleofonte Campanini. Mme. Raisa will make her debut upon this occasion.

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PHOENIX, ARIZONA

The opening of the musical season by Claude Gotthelf, director of the piano department, and William C. Mills, of the vocal department of the Arizona School of Music, was most auspicious.

Mr. Gotthelf is one of the best pianists that has been heard in Phoenix. In all his playing there is warmth and richness of tone coloring, a depth and highness of conception, which is so satisfying to the real lover of music, and showed himself to be an artist of distinct individuality.

Mr. Mills has at his command a lyric tenor voice of a full and manly quality, which he uses with great skill.

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Goodwin.—Mr. Hugo Goodwin has just played an organ recital on the fine organ belonging to the city, in Atlanta.

THE EISTEDDFOD OF THE KYMRY

WILLIAM AP MADOC—ARTICLE II.

Since the appearance of the first article on the Eisteddfod in Music News October 10, it was gratifying to discover an English historian of note, Mr. J. N. Larned, author of "A History of England," published by the Houghton-Mifflin Company, using the proper name "Kymry," and not "Welsh" when referring to the Brythonic branch of the Kelts that passed over from Gallia to the British Islands. Mr. Larned says: "The other (branch) called Brythonic gave the name Britain to the larger island, and the descendants of that branch are the Welsh, or Kymry (also spelled Cymry) as they are named in their own tongue."

A temptation hard to resist is that of referring to the great Eisteddfodan of past ages. But we will confine ourselves to the Royal Eisteddfod called for by the patristic Prince Gruffydd Ap Nicolas, in the ancient and beautiful city of Carmarthen, South Wales, in the fifteenth century, because that Eisteddfod created a new epoch in the history of Kymric literature, especially in connection with the establishing an official order of the alliterative twenty-four metres.

Among the many bards who were present in answer to the royal call, it was found that the poetic and metrical master from Tregeingl, North Wales, Dafydd Ab Edmwnt, had come among them, who stated that he was present "to receive instruction from those who would give it, and to give instruction to those who would take it." Prince Gruffydd Ap Nicolas welcomed his Bardic guests with a dinner, and at the close of it he asked the Bards a question, "What is the main purpose of our national custom, the Eisteddfod?" He looked around to see who would rise to reply. The prince noticed in particular the visitor from the north of Wales, and said, "Thou little man in the grey coat, I would that a reply should be made by you," and Dafydd Ab Edmwnt said, "To remember the past, to consider the present, and to judge the future"—a triad that will remain forever in the literature of the Kymric people as a guiding thought and an inspiration. That is what every worthy Eisteddfod has been throughout many centuries. It is an organization to cultivate reverence for the past, to stimulate action and service in the present, and to inspire hope for the future. It is not because this national festival is "old" that we love it, but because it is today a "living power" in the hearts of the people. It was Bishop Ridgeway that said: "The test of an institution today is not its antiquity, but its vitality."

The great Royal Eisteddfod of Carmarthen proved to be a "vital spark of heavenly flame" to Kymric poetry in the alliterative odes that have added so much to the quality and volume of the same. This "little man in the grey coat," the most brilliant literary star of his time, was in his zenith in 1450, and it was he that won the Bardic Silver Chair at the Carmarthen festival.

Dafydd Ab Edmwnt triumphed over all

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in the discussion that resulted in the adoption of the twenty-four alliterative metres that have remained until this day as the supreme test in the production of poetic thought and mastery of systematic versification, so as to deserve not only the monetary prizes, but the Bardic chair of the "Supreme Gorsedd." It can be safely asserted that no such a system of metre-forms, scientifically arranged, can be found in the literature of any other nation.

During the last two hundred years the Bards, who have produced prized-awdlau (alliterative odes) and have won the coveted honor of the "Bardic Chair," would form a formidable army. To be able to write even a fair Englyn—the first of the metres—is no easy task. Often a tempting prize is offered for the "best Englyn" on a given subject, and almost invariably the one that receives the prize is unmercifully picked at in the Kymric newspapers. Many able writers have failed under the most favorable conditions to produce a perfect Englyn, though there are hundreds of such that are exquisite in form, and in thought. Here is a masterful Englyn and an eloquently descriptive one, selected out of a poem to the suspension bridge that spans the Menai Straits that separates Carnarvonshire and Anglesey, written by one of the ablest of the alliterative poets, Dewi Wyn o Eifon:

"Dan o agwedd benigamp;—ucheled
Ei cholofn gadarngamp!
Dros for-gainc drws o fawrgamp—
Deu-ddwbl ydyw 'n gwbl dan gamp!"

A free translation of the same would read as follows, minus the alliteration:

"Lo a span of resplendant formation;
Wondrously high and strong are its columns!
It stands o'er the sea-stream as a magnificent door-way;
Altogether it is a doubly artistic triumph!"

The late master of alliteration, the Rev. John Emlyn Jones, whose Bardic name was "Ioan Emlyn," succeeded in composing a number of very beautiful English Englynion to "The Harp on the Willow"—referring to a period of sorrow in Kymric history, which was considered a non-productive spell in poetic literature. We quote one of them—it is an invocation:

Wake, sweet harp! why warp in woe,—
why linger,
Why languish in sorrow!
Why let rough and bluff wind blow
Thy wailings on the willow!

These national and local Eisteddfodan have been the means of unifying the people of Wales more than any other institution. The clergy and laity of all religious denominations meet on its platform on common ground. No sectarian spirit nor politics dare show their ugly heads on this day of song, wit and speech. Finally, it must be admitted that the alliterative poetry, along with the metres common to all, have been the means of developing the language, enriching the literature, cultivating the people in general, and strengthening national patriotism.

———ΞΞΞ———

Gregory—Mr. Heathe Gregory has been engaged for six appearances with the South Bend Symphony Orchestra, the first of which was at Michigan City on Tuesday evening of this week.

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Music News

Vol. 5 Chicago, December 5, 1913. No. 49

AMERICAN ARTISTS IN THE CHICAGO GRAND OPERA COMPANY

Music News is pleased to present today a group of pictures of the American artists of the Chicago Grand Opera Company—a goodly band.

Chicago is proud of her opera company—proud of the splendid Italian and French singers, of the distinguished Swedish woman who belongs to the company, and of the intelligent Germans who also honor us.

But we are especially proud of the fact that so many Americans have proven their ability to hold positions in the front rank of opera, and to these artists we do special honor.

Not only have American voices been found ideal for opera, but the American mind has been proven also of a caliber to deal most intelligently with the histrionic problems of the operatic stage and our own artists have long since accustomed us to expect from them fine singing and excellent characterizations.

(Continued on page 22)

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THANKSGIVING CONCERT

A Thanksgiving concert of the most pronounced worth was given at the Memorial Church of Christ, by Lillian MacLeish, soprano; Day Williams, 'cello; Kurt Wanieck, pianist, and Grace Grove, accompanist.

Miss MacLeish is a young singer, a pupil of Mary Peck Thomson, and a distinct credit to her teacher.

Her voice is rich and warm and her interpretations are very decidedly intelligent and sympathetic.

Her German text songs, including numbers by Franz, Schumann and Reingold, were sung in thoroughly convincing manner, and her English songs delighted in the extreme. Whelpley, Foster, MacFayden and Bemberg were represented, the "Nymphs and Fauns" by the latter proving Miss MacLeish to have great facility and abundant style.

LILLIAN MACLEISH

Mr. Williams, a 'cellist with no superiors, played standard pieces by Popper, Bach, Sibelius, Herbert and Boccherini. All were filled with warmth of tone and artistry of manipulation, the Boccherini "Rondo" pleasing immensely because of its fleet joyousness, and the Bach being done with great fidelity and power.

Mr. Wanieck created a genuine sensation with his brilliant playing of studies by MacDowell and Liszt and the "Eleventh Rhapsodie" by the latter, numbers in which he was positively scintillant, while in the D'Albert "Scherzo" he displayed great lightness, and in the Grieg "Nocturne" showed a tone of wonderful beauty.

DAY WILLIAMS

Mr. Wanieck and Mr. Williams played also the Grieg "Sonata" opus 36, for piano and violin, and proved themselves anew to be artists of the first calibre. Each artist was most graciously received and heartily applauded, and each gave one encore, Mr. Wanieck playing a "Cradle Song" by Heller, Mr. Williams the "Traumerei" by Richard Strauss, and Miss MacLeish offering "Sunbeams" by Ronald. It would be difficult to conceive of more sympathetic or colorful accompaniments than those provided by Miss Grove. C. E. W.

KURT WANIECK

THE HINSHAW CONCERT COMPANY

Marvin Hinshaw's discreet choice of soloists, and well planned program, served to draw an audience of music lovers that completely filled the Englewood Christian Church auditorium, Thanksgiving evening.

In addition to Mr. Hinshaw, himself, it will be seen by the following list of musicians, that they are all artists whose excellent work of several seasons has given them a reputation quite demanding respect: Helen Axe Brown, soprano; Edith Adeline Kien, pianiste; Gertrude C. Bates, violiniste, and Pauline S. Germann, reader. As to the selection of the numbers presented, that too was most wise, with Drdla, Kreisler, Lalo, Liszt, Rachmaninoff, Rubinstein, Massenet, Henschel, Schubert and Sarasate on the program.

Only a part of the numbers were heard by the writer. Mr. Hinshaw, with his beautiful baritone voice, was given a near-ovation by the appreciative audience, and one well merited. "His Song of Thanksgiving" (Allitsen), was certainly a perfect bit of vocal reading.

Miss Brown has a dramatic soprano voice, which when used with the superior intelligence she possesses, makes for a combination quite irresistible.

The wholly charming Schubert, "Who Is Sylvia," took on added beauty at her hands, and was heartily applauded by the discriminating hearers. Her second number of the first group was "Melisande of the Wood," Goetz, a request. In the aria, "Chere Nuit," Bachelet, Miss Brown displayed a surprising amount of technical facility, and an exquisite tonal beauty.

Miss Pauline Germann is an extremely young reader with a degree of genuine ability. Her presentation of the monolog, "A Charming Young Widow," held the sustained interest of the audience, while for an encore she showed the rare good taste of giving a very brief, and at once a most breezy skit.

Miss Kien played with the fine style and the brilliant technic which she has so often proven herself to possess in abundant measure, and Miss Bates, quite as usual, captivated her audience. F. D B.

COSMOPOLITAN SCHOOL OF MUSIC

On Wednesday evening Miss Lucia May Smith, a pupil of the Cosmopolitan School of Music, assisted by Agnes Bodholdt, pianist, gave the following program:

Good Morning ..... Grieg
With a Water Lily ..... Grieg
Wiegenlied ..... Schubert
Verborgenheit ..... Wolf
Er ist's ..... Wolf

Miss Smith

Papillon, Op. 2 ..... Schumann

Miss Bodholdt

A Dissonance ..... Borodine
Before My Window ..... Rachmaninoff
Little Fish's Song ..... Arensky

Miss Smith

Tarantella, "Venezia e Nepoli" ..... Liszt

Miss Bodholdt

Plaints of Love ..... Chaminade
Wishes ..... Chaminade
The Lake ..... Salter
Ecstasy ..... Rummel

Miss Smith

A program by pupils of the ensemble class will be given at Auditorium Recital Hall on Monday evening, December 8.

LOHENGRIN

The Lecture-Recital of "Lohengrin" at Fullerton Hall on Sunday night was not quite up to the mark set by "Parsifal." The story was not told so coherently nor was the reason of the opera disclosed so well.

However, Miss Weber again demonstrated her valuable points as a speaker and pianist, while the players of strings were also thoroughly good—especially well done was the "Prelude" to the first act in which Mr. Fritz Itte, the first violinist, had a few moments of genuine opportunity for artistry, which he certainly employed to their fullest valuation.

Miss Louise St. John Westervelt sang three of the Elsa excerpts and did them with an abundance of style and finish. The "Dream" was wholly admirable and was given in a way to emphasize its dramatic points as well as those purely vocal.

Her "Welcome" was in direct contrast as to style and was a piece of exhilaration entirely in keeping with text and at the same time in admirable contrast to the "Dream."

English text, of course, is used in these illustrative evenings, and this was managed by Miss Westervelt in a wholly attractive and authentic way.

So successful have these "evenings" been the past five weeks, it has been decided to extend them indefinitely. On next Sunday evening the opera exploited will be "Don Giovanni" and Dr. William Carver Williams will appear as the soloist.

Chamber Music—A series of three chamber music concerts was inaugurated at the North Shore School of Music last evening by the North Shore String Quartet. Mary Ann Kaufman being the assisting soloist.

NOTES FROM THE ILLINOIS COLLEGE OF MUSIC

An excellent concert was given at the Western Avenue M. E. Church on Thanksgiving night by the Illinois College of Music, 2831 Washington boulevard. The first part of the program was given up to the little folks, numbers being very well given by Grace Behan and Helen Rusch on the piano, Franklin Paul and Gladys Welge on the violin, followed by readings by Mabel Peterson, and orchestra numbers by the college juvenile orchestra. The latter part of the program was given by Emma Sollitt-Sherman, whose interpretation of the two groups of songs was so good as to warrant special mention, as was the piano work of Theo Bird. Readings were given by Miss Ida Moore of the faculty, and a trio of two violins and piano played by Marian Allers, Fred Johansen and Robert Couffer was given with taste.

The college has given a recital every Friday evening during the month of November, all of which were given by pupils whose work showed excellent training. The last program was given last Friday evening at the college, the following pupils giving the program: Adolph Kraus, Arline Newell, Mary Jones, Roberta Brashear, Beulah Berkowitz, Walter Heinekamp. Closing numbers were given by Miss Theo Bird, member of the faculty.

Last Saturday the Pupils' Recital Club of the Illinois College of Music gave their bi-weekly program. The following pupils played: Alice Wallford, Irene Stein, Lawrence Schweig, Roland Stetler, Grace Behan, Helen Neff, Beulah Bassett.

Von Ende.—At the Von Ende School of Music in New York a concert will be given tomorrow evening by Vita Witek, pianist, and Anton Witek, violinist.

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ELVYN AND ZUKOWSKY

Miss Myrtle Elvyn played at the Douglas Park Auditorium on last Friday evening and gave an exposition of her art which certainly places her in the very front rank of pianists.

The progress of this pianist has been steady and certain, and now there is no longer any need of saying "the young pianist" or "the coming pianist"—it is "Myrtle Elvyn, the pianist."

MYRTLE ELVYN

Her strength, breadth of style and endurance are wonderful, and in fact entitle her to comparison with Carreno, whom she resembles very much in her bravoura readings.

She also has abounding finesse, and therefore it is possible to shade her playing from the finest filigree effects to orchestral breadth and vigor, and throughout the entire range she is musical always, tasteful to the extreme in all she does, and artistic through and through.

Her Chopin group consisted of "Barcarolle," "Nocturne" (G) and "Polonaise" in A flat. All of these were played with decision and abundant color. The "Nocturne" was properly legato and the "Polonaise" was a piece of virtuosity which could be excelled by no pianist. In "Hark, Hark, the Lark" (Schubert-Liszt) there was an exuberance and a joy which could come only from buoyant youth, but youth which has attained success and poise, and in the "Erlkoenig" by the same masters she gave a reading not before equaled. Each voice was brought out as distinctly as a Schumann-Heink could have done it with the vocal text and this was backed up with an accompaniment which could not have been excelled by the most adept professional in that line.

Other Liszt numbers formed a concluding group. The Strauss "Fledermaus Paraphrase," of astounding difficulty, was played easily, and among the encores was "Butterfly Etude" of Chopin and "Prophet Bird" by Schumann. Miss Elvyn was given a genuine ovation by the splendid audience.

Alternate with the pianist was another artist, very popular in the environment and wholly fine also as a violinist, Mr. Alexander Zukowsky, who reaped as great a popular approval as did Miss Elvyn and who played his numbers superbly.

Sarasate's "Andalouse" and "Dance Tzigane" (Nachez) were played with great glitter and certainty, while a Mozart "Menuett" was given with a lusciousness of tonal quality and a daintiness of reading which will be matched but seldom.

Other numbers were by Bach and Wieniawski.

The combination of Miss Elvyn and Mr. Zukowsky was ideal for such a concert as this, and the Lawndale Club, under whose auspices it was given, is to be sincerely congratulated on a resounding success.

ALEXANDER ZUKOWSKY

NEUMANN ANNOUNCEMENTS

Ludwig Schmidt, Chicago violinist, will make his first appearance in Chicago next Sunday afternoon, December 7, at the Studebaker under the management of F. Wight Neumann. Mr. Schmidt will have the assistance of Ida Mae Cameron, lyric soprano. The program complete is as follows:

Concerto, Op. 64 ..... Mendelssohn
Andante, Allegretto non Troppo. Allegro molto vivace

Legende ..... Wieniawski
Spanish Dance No. 3 ..... Sarasate
Humoreske ..... Dvorak

A Little Pink Rose ..... Carrie Jacobs-Bond
Love Has Eyes ..... Sir Henry Bishop
Song of the Chimes ..... Lola C. Worrell
The Star ..... James Rogers
A Pastoral ..... Veracini

Miss Cameron

Concerto No. 4 ..... Vieuxtemps
Andante. Adagio religioso. Allegro

Auftraege ..... Schumann
Oh, si les fleurs avaient des yeux ..... Massenet
Chassant dans nos Forets ..... Weckerlin
Chere nuit ..... A. Bachelet

Miss Cameron

Menuett ..... Beethoven
Ave Maria ..... Schubert-Wilhelmj
Obertass ..... Wieniawski

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THE PAULIST CHORISTERS

In spite of the extremely inclement weather of Sunday afternoon, the 30th of November, a large and very enthusiastic audience attended the concert by the Paulist Choristers, under the direction of Father Finn. Very much of their work was of an agreeable order indeed. Their releases and diminuendos are good, but in the Mass, as well as in other numbers, many of the attacks were uncertain, and hence not effective. In the first number, sung unaccompanied, the choir fell in pitch from the key of B to B flat,—in the fifth number from the key of E to nearly D, and in the eighth number from G flat to F. Of course, keeping true to pitch in unaccompanied work is an extremely difficult thing to do, and many high grade professional organizations of all adults frequently fail in the same way.

The ninth number was a very well executed vocal fugue, and all the parts were well sustained, and very easy to follow, in spite of the intricacies of the score. This easiness was owing to the good rendition given by the choir.

The visiting soloist, Master Edgar Donovan, of Grace Episcopal Church of New York, was very well received, and obliged to respond with three encores to his first number of "With Verdure Clad." A false start in the beginning of this was to be regretted. Repeatedly some one member of the choir beat time on his music, which was distracting to numbers on the main floor, where it was very evident.

The "Missa Solemnis in C," a new composition by J. Lewis Browne, was given a very good rendition in several numbers. The work is an interesting one in strict four-voiced writing, and the accompaniment, with a couple of very brief exceptions, is a duplicate of the voice parts. The "Credo" was not sung. The entire mass gave plain evidence that it had not been particularly well prepared by the choir, this being particularly noticeable in the bad attacks in the "Gloria," and in the "Benedictus" the three lower voice parts were omitted, only the soprano part being used; this was ineffective, while it would have been a good number, had all the parts been used. One of the violins played badly out of tune, (probably owing to the weather) in the second number.

The choir is well balanced, usually, and some of the voices are very good. Altogether it was a very enjoyable concert, one that the audience seemed to appreciate, both choir and soloists, all of whom had to respond to encores, lengthening an already long program very much.

W. A. WHITE.

———♯♯♯———

American Conservatory.—A program of compositions by old masters will be given tomorrow afternoon by Jennie F. W. Johnson, Renzina Teninga and Ruth Ray.

MAX FISCHEL'S PUPILS

The Howard Theater contained a large audience Sunday afternoon, attracted there by the promise of excellent violin playing from the senior pupils of the Fischel class, Carl Brelos, Adamae Parsons, Gertrude C. Bates, Alfred Goldman and Herbert Kirchner appearing.

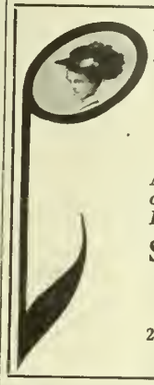
All of these have been heard at other times, and each one is a fine exponent of the splendid Fischel method. On Sunday the numbers included great works by Vieuxtemps, Wieniawski, Lalo, Bruch and Saint-Saens, and the entire program was a fine success.

This writer heard but two numbers, Gertrude Bates in the Lalo "Symphonie Espagnole" and Marjorie Dodge-Warner, the assisting artist, in the great aria from "Louise."

Miss Bates has poise, style and finish in addition to solidity of technic and great intelligence in the interpretation of violin works. Her tone in the slow movement was full and warm, and in the "Rondo" it was brilliant.

Mrs. Warner, who is a Protheroe pupil, is a young soprano who is rapidly assuming a splendid position among the better known and much liked local sopranos. She has a voice of most appealing sweetness, and at the same time dignity and style in the broadest sense. Her singing was very much appreciated.

C. E. W.



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———♯♯♯———

Brander.—Mr. Julius Brander played a violin recital at the Swedish M. E. Church on Thanksgiving Day at a few hours' notice. Among his numbers were "Cavatina" (Raff), "Serenade" (Drdla), "Traumerei" (Schumann), "Mazurka" (Wieniawski), and "Humoreske" by Dvorak.

———♯♯♯———

Schubert Club.—The Schubert Club, Mrs. Wilbur Fitch, director, gave a program at Bethany Union Church under the auspices of the Men's League last Sunday night. Mrs. Fitch also appearing as soloist.

THE PRODIGAL SON

Joseph A. Schwickerath, choirmaster of the St. Paul's Church at Fullerton Parkway, chose the Vincent setting of "The Prodigal Son," instead of the much read Sullivan one, Tuesday evening, November 25. Most interesting indeed did the change prove to lovers of oratorio.

St. Paul's has a well organized choir of perhaps a hundred and fifty voices, taken at rough estimate by one of the audience. From these singers, the director has been able to realize big results of the highly desirable kind. Particularly noticeable is their maintenance of fine ensemble. The assistance of Carl J. S. Weiss (son of the regular organist of the church) at the organ was a valuable one to the director. Mr. Weiss not only shows splendid training, but the genuine gift of the greater musician.

Follows the soloists: Mrs. C. A. Feildcamp, soprano; Mrs. G. C. Ickes, contralto; Carl Craven, tenor; Burton Thatcher, baritone. Though there was comparatively little for the soprano to do, Mrs. Feildcamp made the most of her readings. More was given the contralto, who sang to advantage on this occasion, and was in excellent voice. Mr. Carl Craven was not in his usual good form owing to a severe cold, which, however, he sang over with much success. There is always that appealing, and extremely beautiful tone quality in Mr. Craven's voice, and here again it was shown to fine advantage in his numerous solo parts and in his duet with Mr. Thatcher.

Mr. Burton Thatcher, it is safe to say, never sang better in his life. There is that comfortable authority in his singing, that smoothness of tone, in short the unmistakable artistry in his work, which invariably will interest even the most unversed in music lore.

Altogether, Mr. Schwickerath is to be congratulated upon his evening's success, which includes with his own, that of his choir, soloists and accompanist.

F. D. B.

———♯♯♯———

Emery.—Mrs. Lucella Clark Emery, now teaching at Long Beach, Cal., gave a recital with her pupils at "Ocean View Studio" on last Friday evening, the program being of the same high standard so well known to her Chicago clientele. She was assisted by Bessie Abbott Howland, a remarkably fine soprano who has large classes in Los Angeles and Long Beach, and who at this time sang with great success.

———♯♯♯———

Reckzeh.—Mr. Carl Reckzeh was director of the orchestra at the Chicago Musical College concert at Orchestra Hall on Tuesday evening and created a fine impression in the Prelude to "Hansel and Gretel" (Humperdinck), and the "Scherzo" from the Second Symphony, by Brune.

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HAMILTON HOPKINS STUDIO

Mr. Hamilton Hopkins, whose success in Chicago has been a remarkable one and who has very pronounced ideas as to vocal production, based upon his study with Casini, the master of Titta Ruffo, gave a practical illustration of his work at his studio, 710 Fine Arts Building, on last Saturday night, when his pupils, Mrs. Hopkins and Miss Eloise Peckenpaugh, both of whom are sopranos, appeared in a short program. Miss Peckenpaugh sang first a florid aria, in which she displayed great facility and much vocal skill, and, to prove also her fine legato and good breath control, she further contributed "I Hear You Calling Me" (Marshall).

Mrs. Hopkins sang the great aria from "Aida" to show her control in the dramatic style; "Ah fors e lui" from "Traviata," as an exposition of her colorature powers (taking an E above high C at the close); and, to show also simplicity of style, the "Old Folks at Home."

Whatever discussion there may be as to the merits of the Hopkins system, and these are things which concern this reviewer not at all, it must be stated most emphatically that the exposition of song as given by Mrs. Hopkins and Miss Peckenpaugh was thoroughly astonishing, and very especially so in the case of Mrs. Hopkins, who has a voice of marvelous range and wonderful power.

In the case of both singers the tone has the appearance of being absolutely free: there is no strain whatever, and it is so managed that undoubtedly it would be thrown out in a large auditorium in the way that is demanded for grand opera or for other work of the greatest dimensions.

Mrs. Hopkins also has remarkable facility. She not only sings very high notes but she produces them with great skill and shades them with remarkable effect. Every sort of fiature is wholly within her grasp and her brilliancy is such as will be encountered but seldom.

Every part of her scale seems to be produced with equal facility, and her abundant power is perfectly available for low, middle or high tones. As an exposition of results the "evening" at the Hopkins studio was a decided success. Other such evenings are to be given on succeeding Saturdays.

C. E. W.

NORTH SHORE SCHOOL OF MUSIC

The North Shore School of Music, which has just finished the first quarter of its school year, reports a rapidly growing enrollment, and a substantial increase over last year. The development has been especially gratifying in the piano, violin and theory departments, due to the growth of regular course work. The receipts for the first term for tuition show an increase of more than eighty per cent over the same period of time last year.

Beard.—Mr. William Beard, basso, will sing in "The Messiah" with the Oberlin Musical Union at Oberlin, Ohio, December 16. Other appearances of the month being: 5th, La Salle Hotel, Chicago; 7th, Oak Park; 11th, Fine Arts building, Chicago; 20th, lecture-recital on German songs in Chicago.

FOURTH ANNUAL CONCERT

The C. A. O. class of the Austin Baptist Church, in its fourth annual concert, on Tuesday evening, November 25, brought forth and presented a program of much interest and worth in which were heard Grace Stewart Potter, pianist; Charlotte Hussey, reader; Ethel Geistweit Benedict, soprano, and Gustaf Holmquist, bass. That the evening's entertainment was much enjoyed by the large audience that nearly filled the church was proven by the fact that after almost every number was added an encore. Miss Potter showed excellent taste in the choice of her numbers for this program. Her playing of groups of numbers by Schuett and Leschetizky showed the many phases of her equipment, which include a most graceful stage presence, a fluent technic, unusual surety and accuracy, and a compelling force throughout.

Miss Hussey was very warmly received by the audience, and her readings proved to be one of the treats of the evening. She possesses all the qualities necessary for the making of a splendid reader, and on this occasion her ability to sway the audience to the plane of the piece was very noticeable. She makes a splendid appearance, has a good voice and a strong delivery. We hope to hear more from Miss Hussey.

Mrs. Benedict, who has at her command a soprano voice of the lyric quality, was heard in two groups of numbers that gave the chance, and which she took advantage of, to show all her many powers as a singer of fine attainments. Mr. Holmquist, who is always a delight on any program, was no less so on this occasion. His singing of 'Rolling in Foaming Billows," with organ accompaniment, was indeed a fine rendition to this fine old number. A group of songs was sung with much charm, but in the closing number of the program was Mr. Holmquist heard to best advantage. His excellent bass voice rang out with tones such as are seldom heard in this, his highest achievement of the evening, Handel's "O Ruddier Than the Cherry."

H. M. B.

MABEL CORLEW-SMIDT

Mrs. Mabel Corlew-Smidt recently appeared in a joint recital with Richard Czerwonky, the violinist, at South Bend, Ind., Max Wald of Chicago, accompanist. The South Bend Tribune commented as follows: "Mrs. Smidt won the sympathy of the entire audience from her first song, and responded to several encores. Her work was particularly enjoyable in that she had songs to sing rather than a voice to display. She possesses a lovely voice of rarely sympathetic quality, to which are added a stage presence of unusual graciousness and ease. Her songs were admirably chosen to display the warm tones and richness of her voice. This was particularly true of 'The Flower in the Crannied Wall' by Mason, and 'Thought Fancies' by Herbert Jones."

Mrs. Smidt also appeared in a joint recital with Mr. Archibald, baritone of New York and Carolyn Cone, pianist, at the home of Mrs. E. E. Brush, Elmhurst, Ill.

On December 2, Mrs. Smidt appeared at the Rogers Park Woman's Club, Miss Lillian Cooper, accompanist.—(advertisement)

CHARLES W. CLARK AND MRS. JONES DOWNING AT FINE ARTS

This reviewer was a regular Pharisee on Sunday afternoon and gave thanks that he was not as other men who had to try and cover three or four concerts. When he saw his fellow craftsmen coming in breathlessly and dropping into a back seat for a few minutes, the humor of the situation was intensified. Mr. Clark's program was so atmospheric and cumulative in its scope and execution that no one could gain any sort of an impression of its superb effect from a hasty inspection. Rarely is such an offering placed before hearers so ready for it. For the audience itself was no less remarkable than the program. Turn which way one might, he encountered the faces of those in the front ranks of each form of artistic endeavor. And how they did rise to each wave of the sweeping tide of musical splendor.

There is no standard to gauge such an afternoon. It became an event. Mr. Clark sings as he did twenty years ago, save that the years have added their influence in growth and expansion. But it is no small compliment to him to find unspoiled and untouched the spontaneity and eager temperamental force after years should have brought sophistication and disillusion. The voice is still opulent in its richness and unsounded depths of volume. And it is even more obedient to the demands which control the interpretative intention. There is no moment of anything like hesitation as to the motive or message of each song, and the voice never fails to accent or decorate the mind's desire. Under such inspiration the Brahms songs became liquid in their elastic flow, the modern French songs revelations of finesse, and the English songs alive with vigor or graceful with refinement. One felt as if he had never before heard the Homer "Uncle Rome," and that the flow of Duparc's "Invitation for a Voyage" obtained its flavor from the sea itself. Arthur Dunham's "Pilgrimage" was a bit of rapt exaltation, and the Schindler songs fairly glowed with tonal loveliness.

The brilliant numbers preceding made a setting that tested as well as proved the merits of the songs of Lulu Jones Downing. The last twenty minutes of the recital were a sort of cap sheaf of excellence. With Mrs. Downing herself at the piano to play the accompaniments as simply no one else can play them, Mr. Clark threw himself unstintedly into their elusive but always fascinating charm.

The phrases melted into the loveliest rhythm and the quaint texts came easily and simply over the musical utterance. "June" was so sympathetically done that it had to be repeated, and the "Think No More, Lad" met a similar experience. This last is a new song worked out in Mrs. Downing's original way, and is deft and clever. The "Vision Beautiful" is new also, a lovely melodious thing, wistful and appealing in its vague outlines, and a distinct step upward for the composer, who has already earned and held a welcome place.

Mr. Gordon Campbell played for Mr. Clark, well poised, alert, resourceful and supplying many moments of beautiful color.

ALBERT COTSWORTH.

MISS HOLINGER'S RECITAL

Miss Elsa F. Holinger, daughter of the Swiss Consul to Chicago, gave a song recital at Fine Arts Theater on Monday evening, and pleased a capacity audience to the utmost.

This pleasure was manifested in unusual cordiality of all kinds, including the presentation of masses of flowers. Miss Holinger has a soprano voice of warm tone and considerable range and power and her instruction has evidently been along the lines which have developed ease and freedom of production and an exact manipulation of all mechanical resources.

The program was chosen most carefully and besides affording many opportunities for the display of the best points of Miss Holinger's voice and art it provided a wealth of variety and musical value.

A Von Fielitz "Cycle" and a group of modern French songs opened the program admirably, the next group being one of manuscript songs by Dr. Carl Bertschinger, who supplied excellent accompaniments.

These songs have much depth and color: they will be heard a second time with pleasure.

The German text songs by Sinding, Wolf and Brahms proved many kinds of excellence in the young artist, not the least of which was her German text pronunciation; also admirably in evidence in "Elsa's Dream" ("Lohengrin"), while the Italian of the "Vissi d'Arte" was also fine.

A group of the Protheroe songs have never been better done here, and besides reflecting credit on Miss Holinger, they proved the inherent worth and effectiveness of the songs themselves in no uncertain way. This effectiveness was much enhanced by the accompaniments of Miss Mae Doelling, which were positively ideal.

Throughout (excepting in the Bertschinger songs) Miss Doelling played for Miss Holinger, and she certainly proved her entire fitness for such task by a constant display of piano musicianship.

Also Miss Doelling played some Chopin and Liszt solos and created a genuine sensation by the brilliance of her technic, the wonderful accuracy and clarity of her readings and the very unusual and wholly delightful shading and coloring she was able to infuse.

C. E. W.

———♯♯♯———

HINSHAW CONSERVATORY PUPIL SECURES NOTABLE ENGAGEMENT

Miss Grace Darlington has just been engaged by the Western Extravaganza Company, a department of the Western Vaudeville Association, to appear as prima donna in one of the musical tabloids to be presented in the best theaters throughout the country.

Mr. Hamilton Coleman, the general producer for the association, considers Miss Darlington a "real find," as she not only possesses an extraordinary voice, but is also very charming and beautiful to look upon.

———♯♯♯———

Church concert.—Miss Al Meda Wadhams, pianist, and Mrs. Lily Wadhams Moline, organist, will give a joint recital at the Wesley M. E. Church on Thursday evening, December 11.

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DRAMATIC CLASS ENTERTAINS

The first evening performance of the dramatic class conducted by John T. Prince at the University School of Music in Lincoln, Neb., filled the Temple Theaater with a friendly and highly entertained crowd last evening. The usual canons of dramatic criticism do not apply, of course, to the work of the students. It is perfectly proper to write it all down as promising and interesting and conscientious and all that sort of thing. Very often the appreciation of the audience became extremely audible, some time following one of the little breaks that always come in amateur performances and often in appreciation of really clever work. One of the treats of the evening was the appearance of Mr. Prince as Captain Williams in the third act of "Paid in Full." This was strictly a professional appearance and was enjoyed as such. The cast in this act was as follows:

Captain Williams.....Mr. Prince
Sato, his Japanese valet.....Marshall Harding
Jimsy Smith.....William Aldrich
Emma Brooks.....Georgia Hall

The performance concluded with the first and third acts of the well-known Clyde Fitch comedy, "Girls," with the following cast:

Kate West.....Hazel Ritchey
Violet Landsdowne.....Beula Wait
Lucille Purcelle.....Florence Daniels
Lamela Gordon.....Georgia Hall
The janitor.....A. D. Bonner
A messenger.....Marshall Harding
Edgar Holt.....William Aldrich

Between the two parts of the program Miss Helen McAllister read "A Woman in a Shoe Shop" with fine spirit. She was also billed to read "A Sisterly Scheme" between the acts of "Girls."

THE MAC BURNEY RECEPTION

The annual Thanksgiving dinner given by Mr. and Mrs. MacBurney to the host of pupils of the MacBurney studios took place on Thursday evening, November 28, at the Euntz-Remmler restaurant. It was a happy and enthusiastic crowd that centered at the well-filled tables and passed one of the most enjoyable evenings of the season. A program of toasts and songs was carried on till the late hours, when the assembly disbanded, heralding Mr. and Mrs. MacBurney as most royal entertainers.

JOHN LORING COOK

Pupils of Mr. Cook will give a concert at Wurlitzer Hall, 329 South Wabash avenue, Friday evening, December 5. Miss Corinne Simpson is the assisting artist. Among the promising singers studying with Mr. Cook this year may be mentioned Miss Frances Brook of Minnesota.

Silber.—Mr. Sidney Silber will shortly appear in a piano recital at Seward, Neb.

AMATEUR MUSICAL CLUB

On Monday afternoon, December 1, the assembly room in the Fine Arts Building held a happy and enthusiastic crowd, as is always the case at the splendid concerts arranged and given by members of the Amateur Club. On this occasion a most excellent program was arranged and given by Miss Naomi Nazor, soprano, who made a fine appearance and gave a splendid account of herself vocally in a group of songs by Strauss, Cadman and Salter. Miss Mabel Woodworth played with excellent charm and effect the numbers, "Deep River" by Coleridge-Taylor, and the "Polonaise in D Major" by Wieniawski. Miss Anna Braun, who has at her complete command a contralto voice of beauty and much power, sang a group of songs by Brahms, Oscar Meyer and Foote. Miss Priscilla Carver was chosen as the pianist of the afternoon and her playing of the Bach-Chevillard "Prelude" and "Fugue" in E minor was up to the same high artistic standard that Miss Carver always carries her playing. The program was closed with two splendidly sung duets by Miss Nazor and Mr. James Hamilton, tenor. The accompanists of the afternoon were Miss Hazel Everingham and Miss Tina Mae Haines.

H. M. B.

WILLETT STUDIOS

On account of the illness of Sidnie Smith Cooley, who was announced to sing at the Willett Studios on last Wednesday evening, her place was taken by Miss Sybel L. Pollard and Miss Annette Pangbourne, two artist pupils of the Willett class.

Miss Pollard sang "Rose in the Bud" (Forster), "Summer Longings" (Foote), "A Bowl of Roses" (Clark), "My True Love Hath My Heart" (Foote), "Shoogy-Shoo" (Ambrose), "Snow Flakes" (Cowan), "April Rain" (Woodman) and "Come to the Garden" (Salter), and Miss Pangbourne was heard in a Franz group comprising "The Water Lily," "Lassie with the Lips So Rosy," "In the Woods," "The Pine Tree," and "The Messenger."

Both young ladies sang with much style and finish, each number being done in convincingly fine style, and Miss Pangbourne showed very especial adaptability to the works of Robert Franz.

Mr. Elmer Johnson played two groups of piano solos in his usual brilliant and finished style, and the large audience assembled in Kimball Hall endorsed the entire evening without reserve.

North Shore.—The North Shore School of Music gave a recital on Monday evening when Ruth Rudolph, a pupil of Gail Martin-Haake, was introduced in splendid program including numbers by Bach, Beethoven, Schumann, Henselt and Chaminade; appearing also in a two-piano number with her teacher.

MUSIC TO COME

(Under this caption Music News will hereafter schedule all announcements received by Tuesday noon of each week.)

Friday, December 5

Orchestra Hall, 2:15. Symphony Orchestra.

Kimball Hall, 8:15. Pupils' recital; C. A. Hutter.

Saturday, December 6

Chicago Piano College, 2:00. Children's concert.

Kimball Hall, 3:30. American Conservatory; Old Masters Program.

Auditorium, 2:00. "Jewels of the Madonna."

Orchestra Hall, 8:15. Symphony Orchestra.

Auditorium, 8:00. "Carmen."

Sunday, December 7

North Side Turner Hall, 3:00. Boeppler Orchestra.

Lincoln Turner Hall, 3:00. Ballmann Orchestra.

Fine Arts Theater, 3:00. William Wade Hinshaw song recital.

Studebaker Theater, 3:30. Violin and song recital. Ludwig Schmidt and Ida May Cameron.

Orchestra Hall, 3:30. Paderewski in piano recital.

The Auditorium, 3:00 and 8:00. Pavlowa.

Fullerton Hall, 8:00. Opera lecture-recital; Dr. W. Carver Williams, soloist.

Monday, December 8

Auditorium Recital Hall, 8:15. Cosmopolitan School. Ensemble program.

Auditorium, 8:00. "La Boheme."

Tuesday, December 9

Auditorium, 8:00. "Le Ranz des Vaches."

Wednesday, December 10

Auditorium, 8:00. Opera.

Thursday, December 11

Auditorium, 2:00. "Mme. Butterfly."

Wilson Avenue Y. M. C. A., 8:15. Recital, pupils of Dr. Wm. Shelp.

Orchestra Hall, 8:15. Mendelssohn Club.

Auditorium, 8:15. Opera.

PADEREWSKI RECITAL

Wessels and Voegeli announce Ignace Paderewski in piano recital at Orchestra Hall on Sunday afternoon, December 7, in the following program:

Prelude and Fugue in A minor.....Bach-Liszt
Sonata in E major, Opus 109.....Beethoven
Vivace, ma non troppo, sempre legato—Adagio espressivo—Tempo I—Adagio espressivo—Tempo I.
Prestissimo
Andante molto cantabile ed espressivo. Tema con variazione
Carneval.....Schumann
Preambule — Pierrot — Arlequin — Valse noble —Eusebius — Florestan — Coquette—Replique —Sphinxes — Papillons — Lettres dansantes (A. S. C. H.—S. C. H. A.)—Chiarina—Chopin—Estrella—Reconnaissance—Pantalon et Colombine—Valse Allemande — Paganini — Aveu — Promenade — Pause — Marche des "Davidsbundler" contre les Philistins.
Nocturne, E major, Opus 62
Mazurka, B minor.....Chopin
Sonata, B flat minor
Grave—Doppio Movimento—Agitato.
Scherzo
Marche funebre—Presto
Two Etudes.....Liszt
Waldesrauschen
La Campanella

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MRS. ZARING'S RECITAL

Mrs. Irene Belden Zaring gave the first of the season's pupils recitals at the residence studio, 4451 North Winchester avenue, Ravenswood, on Friday afternoon, November 28.

She was assisted by Miss Jessie Miller, soprano, of the Belden Avenue Baptist Church Quartet, and also of the recently organized "Chaminade Trio."

The following program was given:

"Peasant Dance" ..... Lynes
Doradel Morse
"Four Melodies" ..... Gurlitt
Lon Arney
"Gracefulness" ..... Gurlitt
"Miniature Waltz" ..... Mrs. Adams
Martha Weaver
"The Little Dancer" ..... Lynes
Bessie Carkhuff
"March of Tin Soldiers" ..... Gurlitt
"The Gentle Maiden" ..... Gurlitt
Iola Lanterer
"In the Woodland Swing" ..... Krogmann
"By Lo! Dolly" ..... Orth
Katharine McIntosh
"Dancing the Minuet" ..... Lemont
Harriet Clark
"The Rocking Horse" ..... Gurlitt
"Bee and Clover" ..... Geibel
Narcissa Fiske
"Valse Lente" ..... Friml
Lucille Legardine
"Serenade" ..... Schubert
Helen Stoeckert
Vocal Solo, "Summer" ..... Chaminade
Miss Miller
"Return of the Gondoliers" ..... Hern
Alice Mrosek
"Rowing Song" ..... Dutton
"Chant du Matin" ..... Devaux
Alma Ishmael
"Sextet" from "Lucia" ..... Donizetti-Tonelli
Adelaide McIntosh
"Rhodora" ..... Devaux
"Scherzino" ..... Dennee
Grace Herrick
"Evening Star" ("Tannhauser") ..... Wagner-Tonelli
Dolly Arney
"Mazurka" ..... Lichner
"Canzonetta" ..... Hollaender
"Gavotte," B flat ..... Handel
Helen Sparks
"March Fantastique" ..... Wilson G. Smith
Florence Miller
"Scarf Dance" ..... Chaminade
Esther Frost
"Norwegian Bridal Procession" ..... Grieg
Eleanore Villmow
"Hovering Butterflies" ..... Mrs. Gaynor
Laura Epple
"In the Merry Month of May" ..... Merkel
Helen Renry
"Nocturne" ..... Leschetizky
Otto Fearis
"Chaconne" ..... Durand
"Mazurka" ..... Borowski
Abbie Sawyer
Vocal Solos—
"Happy Song" ..... Del Riego
"Snowflakes" ..... Cowen
"The Merry Brown Thrush" ..... Buck
Miss Miller
"The Brook" ..... Karganoff
"The Syhil" ..... Schytte
"Minuet," in G ..... Beethoven
Robert Snyder (seven years old)
"Allegro" from "Faschingschwanck aus Wien" ..... Schumann
Edith Tomkins

Thal—Miss Dorothy Herman, a pupil of Miss Della Thal, was soloist last Sunday afternoon at the Zukowsky orchestral concert at the Hebrew Institute. She played, very successfully, the Grieg "Sonata," and for encore gave the "Gavotte" by Sapellnikof.

Buchhalter.—Simon Buchhalter, pianist, and Rudolph Engberg, baritone, will give a joint recital Sunday afternoon, December 21, at the Studebaker, under the management of F Wight Neumann.

MARIE STAPLETON MURRAY

Marie Stapleton Murray, soprano, who rounds out a busy half season with a Chicago recital, December 12, assists the Indianapolis Symphony at the regular concert of December 14, at Indianapolis. Her

MARIE STAPLETON MURRAY

Cleveland recital will be on December 15 and she will sing in Saint-Saens' "Christmas Oratorio" at the Skidmore School of Arts, Saratoga Springs, N. Y., December 19.

AMERICAN CONSERVATORY

The American Conservatory on Saturday afternoon, November 29, presented Miss May Doelling, pianist, and Mr. Arthur Slack, baritone, in joint recital to the many patrons of these weekly musical events held in Kimball Hall.

Miss Doelling, who is always a welcome addition and delight on any program, played, as always, with best of style and finish, and even seemed to surpass much of her former playing on this occasion. Her first appearance on the program gave her ample opportunities to display her high attainments as a pianist, for she was heard in the historic variations by Raff. This interesting number seems to possess nearly all styles of playing known to the pianistic art. In the Chopin group Miss Doelling was most admired, and her playing of these numbers was nigh faultless and should be an inspiration and example for the many students of piano present.

Mr. Slack, fortunate in possessing a baritone voice of the clear, ringing quality and much power, sang with good style and excellent breath control a group of numbers in German, an aria by Verdi and a group of songs in English. His interpretations of these numbers were most sincere and carried true inspiration. Mr. Slack had the advantage of splendid accompaniments played by Laurel E. Yeamans. H. M. B.

WILLIAM ALFRED WHITE

Mr. White, who is now teaching practical theory in the Lyceum Arts Conservatory, Fine Arts Building, is regarded as one of the foremost theorists of America, as the review of his harmonic part writing in Musical America of New York City, will show:

"Throughout the book one finds ideas that show a wideawake and live attitude on the part of the author; he has studied the works of the standard authors on the subject and his complete acquaintance with them has enabled him to devise the system which he advances. . . .

"It is all highly interesting and filled with new bits of suggestive reasoning that cannot fail to be helpful to the ambitious student. Those who have been brought up on Richter and Prout may rail at the novel presentation of the subject on the ground that what has been accepted for years back must be worth while and should be accepted today. American composition, however, is taking on proportions at the present time that indicate the establishment of a distinctive American school, and toward this there can be nothing more desirable than an active and up-to-date line of thought on the part of the American theorist who figures largely in shaping the destiny of the American creative product."

RENE S. LUND

Rene S. Lund has been engaged to sing the following group of three songs before the Austin Orchestra Club Tuesday evening, December 6:

A Vision ..... Daniel Protheroe
The Days of Long Ago ..... Chester B. Searle
Wandering Knight's Song ..... Horatio Parker
Alice R. Deal will be accompanist.

Stein—Mr. Ralph Brainard left last week for New York to join the De Koven Opera Company, with which he will sing Robin Hood and other leading tenor roles. In the same company will be Charles F. Cooke, who will sing Friar Tuck. Miss Glendora Barnes is meeting with success as soloist with the Cerny Concert Company on its western trip. Miss Cora Beier sang before the Forum at the City Club last Sunday. Miss Blanch Reincke was soloist at the special musical service of the Humboldt Baptist Church recently and Miss Marguerite Haas and Mr. Arthur Thoms at the Oak Park M. E. Church.

Miss Bess Marion Anderson was the reader at the annual festival of the Illinois Danes and Miss Maude Garnant has been chosen reader with the Imperial Concert Company, which is filling engagements along the North Shore. These are all pupils of the Stein Studios.

Chicago Piano College—The Chicago Piano College gave a concert of piano music at Kimball Hall on Tuesday evening, when a number of advanced pupils appeared in a splendidly chosen program. Many of the pianists have already arrived at the young artist stage and all of them played with discernment and effect.

Kober.—The pupils of Miss Georgia Kober, president of the Sherwood Music School, will give a recital Monday evening, December 22, in Wurlitzer's Hall.

ARISTODEMO

Giorgini

TENOR

Chicago Grand Opera Company

Sig. Giorgini has appeared in Opera in Spain, Russia, Paris, London, Milan, Parma, Naples and Rome. He has been decorated by the Emperor of Russia, the King of Spain, and the King of Italy.

A partial list of his repertoire reads as follows:

Don Pasquale
Pesca di Perle
L'Elisir d'Amore
Favorita
Tosca
Rigoletto
Barber of Seville
Lucia de Lammermoor
La Gioconda
Traviata
Linda De Chamouni
La Boheme
and
La Sonnambula

AT THE OPERA

CHARLES E. WATT

WEDNESDAY EVENING

Massenet's opera, "Don Quichotte," new to Chicago, was sung on Wednesday evening to a somewhat puzzled and decidedly reserved audience.

The part of the Don is a psychological study which would have delighted the heart of Henry Irving and even he could scarcely have improved upon Marcoux in the matter of a grotesque impersonation.

As a matter of fact so outre was this figure that—being continually on the stage throughout a long evening, the audience became more or less weary of it.

With but few of the usual concomitants of a grand opera, with only one woman's part and with no tenor at all, Massenet has drawn a subdued picture along somewhat impressionistic lines with very few definite "songs," and yet a continual flow of beauty from the Orchestra and a great deal of colorful descriptive matter from the singers.

Real students of music as well as admirers of fine art in acting will revel in further performances of this work, and the public at large may also adopt it, though that remains, as yet, to be seen.

Vanni Marcoux again proclaimed himself a fine artist and Mary Garden, in the modified "Carmen-like" part of Dulcinee was as correct in character drawing as always and much more melodious of voice than sometimes.

Dufranne, however, was the one great star of the performance. His conception of "Sancho" was perfect and his singing was masterful.

Egener, Warrum, Warnery, Venturini, Nicolay, Meyer and Daddi each added a characteristic bit of character sketching.

The production as a whole was nothing less than gorgeous and the direction of Campanini was masterful.

♮ ♮ ♮

Thanksgiving Matinee

At the Thursday matinee "Mme. Butterfly" was given with Alice Zeppilli in the name part, one she has sung here before, and with Margaret Keyes assuming Suzuki for the first time in Chicago.

Here is a singer of the most absolute charm from the purely musical standpoint and with an intelligence which covers every requirement of solo and ensemble effort. She is growing in stage-craft also, and each interpretation grows stronger and more definite. The music of "Suzuki" was sung by her with a suavity and power seldom given it before and her action was good at all times.

Bassi, who during the first years of our opera was a tremendous favorite in "Pinkerton" repeated at this time his former triumphs and gave his audience an exposition of pure song coupled with most intelligent action. Francisco Federici was a good "Sharpless," and the other parts were taken by Daddi. Scott, Trevisan and Defrere.

Die Walkuere

Thanksgiving night found a goodly audience at The Auditorium, and also there was a genuine—if not too demonstrative, approval of the splendid reading given the most popular of the Wagner scores.

Jane Osborn-Hannah and Charles Dalmores repeated the parts of Sieglinde and Siegmund in the same satisfactory way which was made so popular in both cases last year, and Julia Claussen, as "Brunnhilde," again proved herself to be an incomparable artist, and one that Chicago delights to honor.

Margaret Keyes, in "Fricka" had one of the greatest opportunities that have yet fallen to her in Chicago and she made much of it. Following Schumann-Heink in the part she appears small as to stature—, but in voice she was absolutely adequate and gave a splendid exposition of the possibilities of the part.

Clarence Whitehill as Wotan has been praised so much that nothing remains to be said, but that he sang and acted the part just as he did last year, and Henri Scott repeated the same interpretation of Hunding. Chorus, orchestra and scenic investiture were at the highest point of excellence.

♮ ♮ ♮

Aida

At the Saturday matinee "Aida" was brought out and served as introduction for two new singers, both of whom made immediate success. These were Rosa Raisa, who sang the part of "Aida," and Cyrena Van Gordon as Amneris.

Mme. Raisa has a voice of great brilliancy and her histrionic ability is ample for so exacting a part as "Aida," while Mme. Van Gordon, though successful in her part, did not, in her singing, cause any one to forget her handsome predecessor, Eleanore de Cisneros.

Bassi as Radames pretty nearly dominated the entire performance, and he was indeed a wonderful picture and sang delightfully. Scott, Polese and Venturini sang the parts already familiar to this public from them and Mabel Riegelman again delighted with her beautiful singing of the number allotted to The Priestess. This was the first time her voice had been heard except as one of the Valkyr maidens, and the audience was greedy to hear more of it.

♮ ♮ ♮

Natoma

On Saturday evening an "event" was scheduled in the fact that "Natoma" was given under the baton of the composer, Mr. Victor Herbert, who was received with great acclaim and who, in his curtain speech at the end of the second act, made a fine impression and was awarded an ovation.

Jane Osborn Hannah was successful in her first Chicago appearance as Barbara, and Alice Zeppilli made friends for her playing of "Natoma."

As a matter of fact, Miss Mary Garden, who created this part, made so profound an impression in it that no one else could hope for great popularity, and Miss Zeppilli was content to give a mild imitation of Miss Garden in dress, manner and posturing.

In the latter effort she fell far short of Miss Garden, however, for the latter knows exactly how still an Indian can stand or sit; how impenetrable may be the facial mask assumed, and these are details which Miss Zeppilli cannot even remotely understand. However, she did the Dagger Dance acceptably, and her singing throughout was extremely pleasing.

The other parts were all played as before, and the excellencies and shortcomings were the same as have often been noted.

The dance by Rosini Galli was a great popular success, and the scenic investiture of the opera could not well have been improved upon. The orchestra, under the guiding hand of Mr. Herbert, was superb, but the chorus fell short of perfection in several instances.

♮ ♮ ♮

The Sunday Concert

A Wagner concert, with Campanini and Winternitz conducting, was a potent enough attraction for Sunday afternoon to draw a large audience in spite of the stormy weather, and this audience was given a complete treat.

The orchestral numbers were magnificently read under the Campanini baton, and each vocalist re-established himself in general favor. Owing to a multiplicity of engagements, this writer heard but the last half of this program, opening with the "Ride of the Valkyries" and closing with the overture to "Rienzi."

Mme. Marta Dorda, a soprano with broad vocal style and much sincerity of manner, sang "Ewig bin Ich" (Siegfried) and "Dich Theure Halle," to much appreciation, especially from her colleagues of the opera company, and with Mr. Clarence Whitehill gave a resounding interpretation of a long scene from "The Flying Dutchman."

Mr. Whitehill sang "The Evening Star" so superbly that the audience would not cease applause until he had repeated it, and Mr. Charles Dalmores gave a brilliant reading of "The Holy Grail" from "Lohengrin."

♮ ♮ ♮

Rigoletto

On Monday evening "Rigoletto" was put on for the purpose of allowing Chicagoans another opportunity of seeing and hearing Ruffo in his wonderful reading of the name part, and this proved to be a remarkable event.

The glory of tone so amazingly shown in former performances of this opera were again in full evidence, and the great baritone held the capacity audience in the hollow of his hand and played upon the musical susceptibilities to such effect that one ovation followed another throughout the evening.

Alice Zeppilli, who sang Gilda, was brilliant at times but was, for some reason, so nervous that she forgot her lines (in "Rigoletto!") several times, and also she failed repeatedly to hold up her usual vocal standard.

Aristodemo Giorgini made a thoroughly attractive Duke, both in action and song, and the famous quartet, completed by Margaret Keyes as Maddalena, was a vocal joy.

Miss Keyes impressed most favorably in this part last season and she has added materially to its impressiveness.

Huberdeau, Berat, Nicolay, Fossetta, Venturini, Trevisan and Egener sang their usual parts and fulfilled all the possibilities. Perosio conducted.

♮ ♮ ♮

Samson and Delilah

First of all in a consideration of the performance of the Saint-Saens opera-oratorio, "Samson and Delilah," credit must be given to orchestra and chorus, for these two factors, under the Charlier baton, were of remarkable beauty and effectiveness.

The orchestral score welled up in continual waves of beauty and color and provided an always-beautiful undercurrent for the stage action.

The chorus has never excelled its achievements of Tuesday evening. In fact, no opera is remembered in which they were equaled. This is a most satisfactory state of affairs and it provides a backbone to the opera which is beyond valuation.

Hector Dufranne was wonderfully suave when occasion demanded, and at other moments, powerfully dramatic as the High Priest and Crabbe, who, as Abimilech, met an untimely and lamentable end in the first act at the hands of Samson, was good in his single solo.

Huberdeau made an impressive picture and sang admirably as an old Hebrew, while Venturini, Defrere and Fossetta supplied small bits convincingly, and Galli led her forces to a resounding ballet success.

Charles Dalmores repeated the "Samson" reading which has been so much praised in the past, and Julia Claussen, appearing as Delilah once more, proved the fact that in her the company has secured a star of the very greatest magnitude. Indeed, her successes so far this season have been on a par with those of any member of the company who might be mentioned—man or woman.

As Delilah she disclosed a new facet to her histrionic art, and she displayed it most convincingly; in the vocal score she was absolutely remarkable. No one who heard "My Heart at Thy Sweet Voice," for instance, will ever forget the suavity and the intensity with which it was rendered.

♮ ♮ ♮

Other Operas

"Girl of the Golden West" was repeated on Wednesday too late for current review, and "Christopher Columbus" had its premiere on Thursday.

Tomorrow afternoon and evening will bring "Jewels of the Madonna" and "Carmen" (in English), and next week begins with "La Boheme." "Parsifal" is scheduled for December 28.

♯ ♯ ♯

Ballmann—Mme. Else Harthan-Arendt, soprano, will be the soloist next Sunday afternoon at the Lincoln Turner Hall concert, given by the Ballmann Orchestra, under direction of Martin Ballmann.

JULIA

CLAUSSEN

CONTRALTO

Chicago Grand Opera Company

Claussen in "La Gioconda"

The second act was much more interesting, for which one must give the composer some credit and the singers more. There are at least three good tunes—for so may the artificial melodies of Ponchielli be defined. Mr. Ruffo had the first, the relatively famous "Pescator" aria, which he delivered with splendid effect, concluding it with a resounding A flat. The audience was disposed to demand a repetition. Then came the tenor aria, "Cielo e mar," which Caruso sings better than anything else in his repertory. Mr. Giorgini has an attractive lyric voice and he sang the number acceptably.

Mme. Claussen and Mme. White then appeared to assume responsibility for the remaining tune. It occupied their combined efforts for many minutes and resulted in as fine an example of pure vocal display as the season is likely to offer. At the conclusion the Swedish mezzo-soprano had made herself the undisputed star of the performance.

Last season her achievements in Wagnerian opera made a profound impression. Her voice was then recognized as one of the greatest of its kind. However, Italian melody, even of this artificial type, is more grateful material for the voice than the musically more significant talent of Wagner ever devised. In fact, the barrenness of Ponchielli's tune serves to center the attention of the listener upon the art of the singer exclusively. To listen thus to Mme. Claussen is sufficiently exciting to sustain the interest of the most jaded operagoer. Her voice is magnificent in power, enormous in range, glorious in the rich, vibrant warmth of its color.—The Chicago Tribune.

The Laura of Julia Claussen was particularly admirable and more nearly approached the vocal standard set by Mr. Ruffo than that of any other member of the cast. She is blessed with a contralto of rare flexibility and power, combined with unusual range as she proved by an excellent performance of Bruenhilde last season. In the solo "Stella del Marinar" and the final trio of parting "Sulle tue mani" her voice rang clear and true.—Evening Telegraph, Philadelphia.

Julia Claussen, the Swedish contralto, who scored a memorable success here in several Wagnerian operas last season, sang the part of Laura superbly.—Evening Bulletin, Philadelphia.

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Theaters

"GREEN STOCKINGS" AT THE WARRINGTON

This week's play at the Warrington in Oak Park is a comedy of the side-splitting sort, with a laugh in every line—"Green Stockings," in three acts, by A. W. E. Mason.

The story deals principally with the Farraday family, whose daughters are the belles of their immediate social set. It has long been an English custom that the elder sisters shall always wear green stockings at the weddings of their sisters, if the marrying ones be younger than they. When the piece opens, Miss Celia Farraday has already been called upon on two different occasions to don the emerald-hued coverings, and as another younger sister is about to announce her engagement, a family council is held.

The elder Farradays figure that it will be a disgrace for their daughter to wear the green stockings the third time without having any prospect in sight of getting married. They decide the younger daughter must defer her wedding until Celia has some hopes of becoming engaged.

Celia does not like the arrangement and she hates to feel that she is the cause of holding her sister back, so she announces that she has become engaged to a certain Colonel Smith. Colonel Smith, in her mind, is a mythical character, and to cover up the fact that he is not at her side, she says he is away with his regiment. Little does she imagine that there is a Colonel Smith in real life and that he is the commander of the very regiment she has chosen for her supposed fiance!

Every member of the stock company will be seen in this play and all provided with good comedy parts.

For the week of December 8 arrangements have been made to offer "Lavender and Old Lace," dramatization from Myrtle Reed's popular book of the same name.

CHICAGO LITTLE THEATER

"Womenkind: Three Aspects," replaced "An Evening with Columine" at the Chicago Little Theater, on the fourth floor of the Fine Arts Building, on Tuesday evening, December 3. The new bill comprises "Womenkind," by W. W. Gibson, with which the Chicago Little Theater opened its first season last year; Alice Brown's "Joint Owners in Spain," a racy and truly typical American comedy which has been described as the American "Workhouse Ward." It is the first native-born play that Maurice Browne has produced at his miniature playhouse and merits a worthy line of successes. The bill will close with Stanley Houghton's comedy, "Fifth Commandment," produced now for the first time in America, though it has been played frequently and with much success in England. "Womenkind" program will be given for three weeks only and will be followed on Friday, December 26, by "Christmastide," which is described as an old tale done in story and mind for those of all the ages. The description is tendered to arouse curiosity, and it is rumored that this holiday bill of the Chicago Little Theater will be a very striking and unusual nature with some very remarkable scenic effects.

NEWMAN TRAVELTALK

Combining in one Traveltalk, a comprehensive portrayal of two of the most delightful cities in Italy, Mr. E. M. Newman's fourth subject for this season will be "Florence and Venice." It will be presented next Wednesday evening, Friday evening and Saturday afternoon, December 10, 12 and 13, at Orchestra Hall.

In Florence, where art is the gospel of daily life, memories of Dante, Savonarola, Machiavelli and other gifted Florentines, are at every corner, making the tour a continuous succession of vital historical and literary reminders and magnificent objects d'art.

The second half of the Traveltalk will be devoted to a ramble through Venice, another stronghold of things artistic. In delightful gondolas Mr. Newman will conduct his audiences up and down the romantic canals, stopping here and there for a close inspection of the most interesting ones, and to hear the legends attached to each.

GRACE M. E. CHURCH

M. P. Clutterbuck, who has under his direction one of the best chorus choirs in the city, at Grace M. E. Church, corner of LaSalle avenue and Locust street, sang Gaul's beautiful harvest cantata, "Ruth," on Sunday evening, November 30. The church held a crowd of very satisfying proportions, which was no more than the choir deserved, for their rendition of the Gaul work was of high character, singing with a deep religious feeling and excellent expression, bringing some of the chorus numbers up to a rousing and brilliant climax. Added to the regular choir's splendid singing was the application of such well known Chicago talent as Marie Sidenius Zendt, soprano; Jennie F. W. Johnson and Mrs. Charles B. Ayers, contraltos, and Lemuel W. Kilby, baritone, who carried the solo parts to a point of most artistic finish.

Miss Maude F. Manley, the organist, was in full sympathy of all the numbers and proved, as always, an organist of high attainments.

H. M. B.

"MESSIAH" AT HOUGHTON

At Houghton, Mich., "The Messiah" will be sung this (Friday) evening, with the following list of soloists: Jane Osborn-Hannah, Permelia Gale, Alfred Quesnel and Arthur Middleton.

Sherwood School.—The pupils of Miss Keller, Miss Marley, Miss Peterson and Miss Hurley of the Sherwood Music School will give a recital Monday evening, December 15, in Wurlitzer's Hall.

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Editor
LESTER S. BUTLER

THE PADEREWSKI RECITAL

As was to be supposed, every seat and all the standing room was occupied on Sunday afternoon when Paderewski gave his second piano recital. We shall not attempt to go into detailed account of the individual numbers on the program, but rather sum up our impressions. In his greatest moments this master-artist is supreme and incomparable and several times in the course of the program he was at his best. Unfortunately, he is unable to sustain himself at the high level which he occasionally attains, and sinks back to a banal amateurishness that is disappointing, painful and annoying. These extremes were evidenced by the Beethoven "Moonlight" and Chopin "A Flat Ballade," as marking less significant and less praiseworthy playing, while transcendent beauty of touch and interpretation were matchless in Schumann's "Des Abends," Chopin's "B Major Nocturne" and Schubert-Liszt "Erl King." The playing of Chopin's "A Flat Polonaise" and Liszt's "Sixth Rhapsody" were nowise extraordinary. Playing that is so unequal; now coarse and brutal, then impulsive, again careless, then exquisite—a whole category of virtues and vices—is not a good object lesson for students, and, unless one is hypnotized, affords but a small amount of unalloyed pleasure to the listener. There was much interest and enthusiasm throughout the performance.

♮ ♮ ♮

The Opening of the Opera Season

The "Jewels of the Madonna" drew a capacity house on Monday night fitly to inaugurate the Boston season of grand opera. Familiar numbers were enthusiastically received, and the few tidbits that redeem an otherwise commonplace work can be regarded as sufficient compensation. The opera received an excellent performance, the principals and other artists being commended frankly and heartily. Socially, the evening was a success! The orchestra was well balanced and supported the voices without overshadowing them.

♮ ♮ ♮

The Maquarre Sextet Concert

An evening that must long remain as distinctively enjoyable was afforded by the artistically interpreted program given on Tuesday evening by the Maquarre Sextet. This organization consists of a string quintet and flute. Mr. Alfred deVoto was the assisting artist at the piano. He plays in the best of taste and with perfect technic. The honors of the evening went to Mr. Maquarre for his virtuoso flute playing.

♮ ♮ ♮

The Longy Club Concert

Just as the Maquarre concert was a rare treat, its sequel, quite as rare and unique, might be found in the Chamber Music Concert for Wind Instruments, given by the Longy Club, on Thanksgiving night, at Jordan Hall. The evening was devoted to compositions by representative American composers. For this reason, the program is reproduced:

Quintet in E Flat (Op. 18) for oboe, clarinet, horn, bassoon and piano.....Arne Oldberg
(A composition full of romantic ideas and seemingly conceived from a pianistic standpoint.)

At Twilight .....Howard Brockway
(Of gloomy character)

An Idyl of Murmuring Water (Allegro) for two flutes, two oboes, two clarinets, two horns and two bassoons .....Howard Brockway
(Very fine! Occasionally the water became decidedly turbulent)

Pastorale (Op. 8) for violin, clarinet and piano.....D. Gregory Mason
(An interesting number in spite of a few dreary places)

Serenade for two flutes, two oboes (with English horn interchangeable), two clarinets, two horns and two bassoons .....Arthur Bird
(Music that claimed much from the listener; but, nevertheless, whose four movements were enjoyable throughout.)

The Longy Club, like the Maquarre Sextet, is composed of Symphony players, and the fact that each is an artist on his particular instrument guarantees the excellence of all pertaining to the performance. The assisting artist of the evening was Mr. J. Theodowicz, violin; Mr. Alfred deVoto, pianist. The next program takes place January 22, 1914.

S. H. L.

♮ ♮ ♮

Tosca at the Opera

Friday night, November 28, "Tosca," Puccini's undesirable work, was performed with Mary Garden as "Tosca"; Vanni Marcoux, "Scarpia," and Giovanni Martinelli, who made his debut, and created a most favorable impression of his singing and histrionic ability as "Cavaradossi."

The story of Tosca is not one for public portrayal. It deals with uncontrolled lust and passion in unmitigated bestial way. If read at all, it should be in the company of the most pure-thoughted, where the atmosphere would be antagonistic to the sordid air of the brutish work.

When one has grasped the possible situations in the low-minded tale, and it is said that these were faithfully reproduced at the recent performance, enough has been said, and space given to the matter. The musocal director was Roberto Moronzoni.

♮ ♮ ♮

Tristan and Isolde

This Wagner opera was given its first production this season, Saturday afternoon, at the Opera House, with Mmes. Matzenauer (Isolde), Niessen-Stone (Brangaene), debut; Mm. Ferrari-Fontana (Tristan), Ludikar, Koenig Marke, Weil, Kurwenol, the principals.

The work was supposed to be sung in German, but French and Italian were also used. The great tongue, the one that should be used in opera when given in the United States before an American audience, English, was conspicuous by its absence.

These were moments of dreary, tediousness, when Wagner was groping for the right way to express his theories. Moments when one felt the impossibilities of the situation; that especially when Tristan, mortally wounded by a sword-thrust, takes longer in dying than could possibly be imagined, should one use the violence of exertion, in acting and singing, as was done at this performance.

It is such features which composers seem to accentuate in their scores that make sensible folk uninterested in opera. They do not depict life in a common-sense way, but, instead, create farcical situations where tragedy is called for. But the faults of the architect cannot rightfully be laid upon the builder; neither may the characters in a music-drama be blamed if these are untruthfully drawn by the composer. Their portrayal is the business of the cast and whatever is done to make the picture as conceived by the creator the clearest and most vivid, is the highest in efficiency and art.

Taking this view, the work of each of the principals mentioned was well performed. There were periods of intense fervor, as in the lover's great duet of statuesque posing, when Tristan and Isolde first met, effective pantomime of Brangaene and Kurwenal; splendid scenic effects and masterful orchestral control. The chorus, when it had opportunity, sang well, and the death of Isolde was a memorable scene.

The musical director was Andre Caplet.

L. S. B.

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With Music Schools

"Premieres" are promised for a dramatic recital to be given by the dramatic department of the New England Conservatory of Music, in Jordan Hall, under the direction of Clayton D. Gilbert, Friday and Saturday evenings, December 5 and 6.

"The Vampire Cat," a legend of Old Japan, arranged as a pantomime by Mr. Gilbert, with music composed by Charles P. Scott, and dances under direction of Miss Bertha Draper King, will have its first performance on any stage. "Le Passant," a one-act operetta, the text by Francois Coppee, music by E. Paladilhe, and translation by Mrs. Ella Mahr, with music under the direction of Minnie Stratton-Watson, a work originally produced at L'Opera Comique, Paris, will have its first performance in English on any stage. "Tilda's New Hat," a study of character in one scene, by George Paston, will be given for the first time in this country. By special permission of Arnold Daly, Mr. Gilbert's pupils will give "The Monkey's Paw," a story in three scenes by W. W. Jacobs, dramatized by Louis N. Parker. These works have been selected not only because of their novelty, but because they admirably illustrate the principles of acting, pantomime, gesture and impersonation are taught in the conservatory's dramatic department.

♮ ♮ ♮

A pupils' recital at the New England Conservatory of Music, on Saturday afternoon, November 22, had for an interesting concluding number Cesar Franck's Pianoforte Trio in F sharp major. This was played in good form by Gertrude Kelley of Fitchburg; Ignace Nowicki of New York, who was one of the winners of the Sears prize in violin playing, and Adolph Vogel, Jr., of West Orange, N. J. Another ensemble number which was well received was the "Andante" from Mozart's Pianoforte Trio in E major, in which the performers were Alita D. Eames of Seattle, Ignace Nowicki and Ora Larthard of Malden. The soloists were Gertrude Matthews, Waltham; Florence Griesmer, Wilkesbarre, Pa.; Eva S. Mortensen, Dorchester; Ina Stanley, Kezar Falls, Me.; Marjorie Holmes, Newton.

♮ ♮ ♮

The next Faelten piano school recital will be Saturday afternoon, December 6. The solo players will be Weaver Adams, Dorothy Clark, Thelma Cooper, Grace Bassnett, Marjorie Stephens and Alberta Sanford. Evelyn Merrow, assisted by Carl Faelten and others, will play the A major "Concerto" by Mozart. A class of pupils who had their first lesson in October will give an exhibition, and there will be the usual ensemble playing.

♯ ♯ ♯

Robinson.—Miss Carol Robinson, assistant to Fanny Bloomfield Zeisler, and herself a pianist of much prestige, was the accompanist at the Weisbach recital on last Sunday afternoon at Orchestra Hall, and proved herself to be absolutely without superior in the skill with which she accompanied and supplemented the soloist.

HELENA BINGHAM'S SONG CALENDAR FOR OCTOBER

September 4, Frankfort, Ind.—Rock Him to Sleep, The Red Parasol (MS.), The Balloon Man, Miss Lyravine Votaw.

September 21, Oscaloosa, Iowa—Sunset and Evening Star, Miss Helena Bingham.

October 3, Cedar Falls, Iowa—A Ladder of Clover Bloom (new), It Is Not Raining Rain to Me, Miss Harriet Case.

October 3, Cedar Falls, Iowa—Songs from The Balloon Man, Miss Helena Bingham.

October 6, Fort Dodge, Iowa—It Is Not Raining Rain to Me, Her Literary Taste, Sunset and Evening Star (by request), Miss Helena Bingham.

October 10, Onawa, Iowa—Recital of songs and stories, Miss Helena Bingham.

October 20, Clinton Iowa,—To You, Ma'y Jane (MSS.), Mme. Sofia Stephali.

October 24, Chicago, Ill.—A Ladder of Clover Bloom (new), Mrs. Meta Whitesell.

October 27, Pomeroy, Iowa—To You, Ma'y Jane (MSS.), Mme. Sofia Stephali.

October 29, Dana, Ill.—A Ladder of Clover Bloom (new), Her Literary Taste, Mrs. Ida Jackson Foster.

♯ ♯ ♯

MELBA MAE FRENCH

Miss Melba Mae French is fulfilling a concert trip with the following itinerary:

Monday, November 24, La Crosse, Ind.
Tuesday, November 25, Mishawaka, Ind.
Wednesday, November 26, Three Rivers, Mich.
Thursday, November 27, Richland, Mich.
Friday, November 28, Battle Creek, Mich.
Saturday, November 29, Grand Rapids, Mich.
Monday, December 1, Muskegon, Mich.
Tuesday, December 2, Schoolcraft, Mich.
Wednesday, December 3, Jackson, Mich.
Thursday, December 4, Groverhill, O.
Friday, December 5, Tontogany, O.
Saturday, December 6, Gibsonburg, O.
Monday, December 8, Elmore, O.
Tuesday, December 9, Chicago Junction, O.
Wednesday, December 10, Butler, O.
Thursday, December 11, Coshocton, O.
Friday, December 12, Strasburg, O.
Saturday, December 13, Newark, O.
Monday, December 15, W. Jefferson, O.
Tuesday, December 16, Marion, O.
Wednesday, December 17, LaRue, O.
Thursday, December 18, Rushsylvania, O.
Friday, December 19, Spencerville, O.
Saturday, December 20, Sidney, Ind.

♯ ♯ ♯

Freer—One of the most notable pupils of the late Mathilde Marchesi was Eleanor Everest Freer, who, in a school of sixty pupils, was chosen to be the exponent of the classic song. No wonder, with inherited talent, years of the best study, that she should give us a song-literature to outlive us all. Mrs. Freer began her studies at the Marchesi School at the time when Mmes. Nevada, Calve, Melba, Eames and others were leaving, thus hearing and meeting singers of world-wide reputation, and herself singing and being accompanied by Massenet, Godard, Widor, Bemberg, Liszt and other composers.

The Elderly Person

If he has any control of his thoughts at the time, The Elderly Person approaches the Art Institute as a sort of sacred precinct or shrine. And he is apt to say to himself, if he does not speak it aloud, that the building and what it contains and what it stands for is the greatest thing in Chicago. And that is not forgetting other good and valuable considerations. Once upon a time, in a smaller community, a group of people who were interested in a church which had stood in its place for a long time and had ministered to many generations, were deploring the lack of attendance upon its services of the men who had always aided in its maintenance. The question was hazarded: "What would happen if the building should burn down?" Quick as a flash a lady answered, "The men we are talking about would rebuild it at once and build it even better than it is now." In a few years the surmise became a fact, and the answer of the lady was justified by the speedy actions following. In some such way that square sturdy building on the lake front guarded by those big Kemyss lions fills a place in so many Chicago hearts, that should disaster befall it, men would vie with each other to be first aids to the injured. Those who insisted on its present location builded even better than they knew. Its convenience is one of its greatest blessings. It lovers can visit it often and find what they need in the way of restoration and refreshment in its quiet corridors. Therefore, when The Elderly Person finds himself in the new world which each open door recalls, he is apt to liken himself to Sancho Panza, when, out of a full heart which needed what it was about to receive, he called down blessings on the man who invented sleep.

Quite fittingly the recent gatherings of the "Immortals," as the members of the Institute of Arts and Letters are dubbed, were held in Fullerton Hall, and one afternoon those who sought entrance to Blackstone Hall found themselves shut out by the rich folds of Persian rugs, and were told that the feast for the present day gods would be served there. The Elderly Person, knowing that he would not be among those present, found himself smiling at the location selected for dress suits and patent leathers. For if Blackstone Hall is rich in one thing more than the other, after you have mentioned the two gentlemen on horseback, it is in its replicas of church portals with sculptured bishops and saints for decoration, and for numberless sarcophagi and tombs. There are so many kings and queens and knights and ladies with their toes turned up that the environs are not exactly hilarious. There is one old fellow, with no clothes on to speak of, save a loin cloth, who is hopelessly thin, and one wonders why his emancipation is so carefully copied. The Egyptians were in the habit of introducing a skeleton at each feast. So the Elderly Person figured it out that this old fellow would answer the purpose and keep our present gallery of gods from becoming too rampantly happy over their cups. This banquet came early in the proceedings when the appetites were fresh. Later on, from much entertaining, the Immortals were sadly harried, not by the skeleton at the feast, but by the skeleton of the approaching feast. For in his closing comment Mr. Brander Matthews reminded his confreres that they were due at the Cliff Dwellers at 1 o'clock, and it was now that hour, "and," he added fervently, "I hope sincerely that it is the very last of the hospitality we shall have to accept from this all too hospitable city. It is exhausting and destructive to such habits of economy and restraint as are forced upon men of letters in their daily life."

It was exhilarating to slip into the meeting on that last Saturday morning. There was a great crowd, and The Elderly Person was late. A fringe stood in the little lobby and gazed down at and strained their ears to hear Meredith Nicholson while he read his paper about the problem novel. A young man in a seat at the very foot of the aisle abandoned it, and came up the stairs. Scarce knowing what he did in his desire to get nearer, the Elderly Person sped down and took the vacated place, as quietly as celerity would allow. When he had time to seek covertly at where he was, he found that he had had the temerity to insert himself right into the nest of the Immortals themselves. It was a cause for trembling. Gathering further courage he encountered the calm face and friendly nod of Mr. Stock and so felt safe, and a little complacent that his boldness had not mischanced. For all about were the men who are making history in the best things of life in this country, and there was unquestioned inspiration just to see them and hear them talk.

Mr. Nicholson (he of "The Thousand Candles"), who looks like an active business man, finished his fine paper and took his seat with the others on the platform. Professor Lounsberry had been before Mr. Nicholson, and so had Augustus Thomas, the playwright, answering the compliment which came to him in the bestowal of the medal given each year to some man distinguishing himself particularly in creative work. Then came Mr. George W. Chadwick in a paper packed full of sterling worth. He is very eastern, even down to his "idears," as he calls them, but he has a jolly sense of humor. Then Mr. Robert Underwood Johnson read a portion of the paper of John Burroughs. Mr. Johnson is a courtly southern gentleman, and did everything with deliberation. This made him just the man for Burroughs' clear-cut meaty sentences. A lot of us were busily saturating ourselves with the spiritual substance offered when the fleshly reminder of luncheon engagement made Immortal Chairman Matthews tap Immortal Johnson on the shoulder and (figuratively) tell him to "cut it out," and the public doings were over. That is, except as such things never die, but fit themselves into the inner consciousness and make the men and women so touched and influenced, bigger and stronger.

The present exhibit of American artists is a series of brilliant galleries so arranged that the pictures have space to speak freely. At least one gains that sense of spaciousness by reason of the added rooms now available and put into service. Pictures are like people, they need elbow room to show off well. The assemblage on the afternoon of the opening, however, found but little of the commodity, for everybody and her cousin from out of town was there with the proverbial best bib and tucker. A cursory visit brought to view so many lovely things that the impression was formed that the collection thus brought together was one of the best offered in recent years and that the cubists and futurists were thoroughly routed and ignored. One can laugh good naturedly as a rule at the dissatisfaction apt to be expressed over the way the prizes are placed. The criticism is always to be expected and would be there no matter who supplied the authority. But this year one really does wonder somewhat at the motives which gave value to the "Repose" of Arthur B. Carles and secured for it the N. W. Harris prize. To elderly eyes it was a hideous distortion of a necessary factor in all healthy lives. Such a generous anatomical display should create havoc in the good Methodist soul of the prize giver. If we are any or all of us as repulsive when we are in a state of repose as this representation then we are a sorry lot. If an artist must paint such things to secure applause what chance is there for such men as Ernie Carlsen with his clear vision of a great episode, which he calls "O ye of little faith?" This is a lofty conception, not entirely realized, of Christ walking upon the water. It is brim full of imagination. So too, is "The Nightingale" of Mary L. Macomber, a composition quite out of the usual.

To paraphrase Paul Dunbar "Nothin's Right but Dreaming" in a picture gallery. One wants so much the scenes which take him out of his present and which put him where the fields and hills and valleys and waters glow and shine and breathe deeply The picture poets have sent their visions in plenty and the dreamers will have happy moments before Mary Low's "Dogwood in Bloom," Bruce Crane's adorable "Gray Fields," Kenyon Cox's "Moonrise Vision," Granville-Smith's "In the Surf," Page's "On the Quay," Redfield's "Village," Ryder's two beautiful convases, Van Boskerck's Adirondack book, and, best of all, Muendel's "Road to Darien." These and a dozen others are the meat and drink for those who haunt the Art Institute for the elixir of life—inspiration.

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Gregory.—Mr. Heathe Gregory will sing at a reception to Mrs. Harry Selfridge at the Anna Morgan Studios tomorrow afternoon. On Sunday, the 7th, he will give a recital for Mrs. Theodore Sheldon at the coming-out party of her daughter, Miss Helen, at the Fortnightly Club rooms. Mr. William E. Zeuch will be accompanist.

People & Events

MRS. BOND'S NEW SONG

The splendid advertisement of the Carrie Jacobs-Bond "God Remembers When the World Forgets," as it appeared in Music News last week, has created such a flood of inquiry that Music News readers will be glad to have this word of detail as to the song.

It was produced last July, and immediately made such a success that there was an unprecedented demand, and to date there have been sold more than seventy-five thousand copies.

This is not astonishing, in view of the immense popularity of all of the Carrie Jacobs-Bond songs and the fact that singers everywhere were eagerly awaiting a new work from her facile pen.

It is not likely that any single song ever published in America has had a more beautiful production than "God Remembers." The title page shows a drift of wild roses (the original painted by Mrs. Bond herself), and the coloring of this sketch is superb.

Typographically throughout the song is perfect and is a great credit to the publishers, the Bond Shop.

The offices of this company have been removed recently from the Fine Arts Building to 726 South Michigan avenue, where commodious and artistic quarters have been provided.

Mrs. Bond has just left for her winter home in California, where she will spend most of the winter.

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Haake—A series of Sunday afternoon musicales will be given at the Northwestern University Settlement under the direction of Charles J. Haake. These concerts will be for the benefit of the pupils and friends of the Conservatory of Music of the Settlement, this being under the direction of the University. At the first program, given last Sunday, the program was furnished by Mrs. Upjohn, Miss Doris Trafford, Mr. David Jacobs and Mr. Leon Iltis.

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Hadley.—Grant Hadley gave a recital on Wednesday, November 19, before the Country Club at Hammond, and Thanksgiving day at Ravenswood Y. M. C. A. The students' regular recital was given December 2, at the school.

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RECITAL IN OAK PARK

On Tuesday evening, November 25, the First Methodist Church of Oak Park was crowded with the elite and society people of Oak Park to hear the song recital of Charles W. Clark. The ushers were ladies, all in full evening dress, and the majority of the ladies and gentlemen in the large auditorium were also in full evening costume, making a beautiful and inspiring sight to greet the artist of the evening.

Mr. Clark was in fine voice and mood, and gave his five groups of songs in inimitable fashion. The beauty of voice and vocalization remains in his grasp from the lowest to the highest tone, and his high voice gave some very fine illustrations of powerful, rich tones, as well as many passages that were soft as a whisper, but yet as clear as a bell.

CHARLES W. CLARK and GORDON CAMPBELL

In the Schubert group Mr. Clark rose to a very high dramatic outburst in "Der Doppelganger," and in "Erlkonig" his representation, through voice and quality, of the various personages of the poem was truly noteworthy. The writer has never heard a better interpretation of Sidney Homer's "Uncle Rome," where the boisterous call of the "Ol' Marster" was contrasted with the almost echo effect when Ol' Marster calls the darkey home. In "How's My Boy?" the effect was most effectively dramatic.

The group of French songs towards the latter part of the program allowed some very effective sustained tones of a depth and warmth that went straight to the heart. In fact, from beginning to end, the program sustained a high degree of interest, and consistent musicianly and vocal qualities of a very superior kind.

Mr. Clark had to respond to several encores, one at the end of the first group of songs, two at the end of the second, two at the end of the third, and three at the end of the last group. His phrasing was at all times a splendid example of real musical and oratorical values that were noted by many excellent local singers who were present.

This important event cannot be passed without a word about the accompanist, Mr. Gordon Campbell. Mr. Campbell played the entire program from memory in a masterful manner, and many of the accompaniments are more difficult than solos for the instrument. The oneness of artistic accord between the singer and the accompanist was notably fine.

This concert is one of a series of three planned for by the Asbury Bible class of the church, and such enterprise seems most commendable, for it brings to the immediate locality artists of national reputation, and makes the church a center for culture and refinement. W. A. WHITE.

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JOHN D. ROCKEFELLER PRAISES MARTHA S. STEELE'S VOICE AND SINGING

Martha S. Steele, the Pittsburgh contralto, spent several days in Cleveland last week engaged in musical work. She sang at several affairs, and on Sabbath day in the Euclid Avenue Baptist Church, of which Mr. Rockefeller is a member. On Monday afternoon Mrs. Steele was the guest of Mr. John D. Rockefeller at his residence and on an automobile tour of the country surrounding Cleveland. Mr. Rockefeller was profuse in his praise of Mrs. Steele's voice and singing, and expressed a wish to hear and meet her again. While in Cleveland Mrs. Steele was the guest of Mr. and Mrs. Gay Donaldson, formerly of Pittsburgh. On December 5, Mrs. Steele will sing at the Rittenhouse, and during the first of January will appear in Johnstown at the Mendelssohn Conservatory of Music, and the latter part of the month in Erie, Pa.

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MARY LINDSAY-OLIVER

Miss Mary Lindsay-Oliver of the Tri-Cities, has been playing and singing a great deal this season and has also had much success with her artist pupils; Alice Quinlan and Carl Spence, soprano and tenor, having made especially fine reputations and being much praised by the local press.

Miss Oliver appeared as pianist with the Shildkert Orchestra at Rock Island recently with much success, one of the many fine notices reading as follows:

"It was not because Miss Oliver is a local woman that she was mentioned by many as the artist of the evening. Her numbers, Schumann's "Prelude" and "Romanze," with her own composition, "Nocturne," and the "Erl King," Schubert-Liszt, were beautifully given. She was so heartily applauded that it was necessary for her to respond to an encore. She has a charming stage presence and her complete understanding of her chosen instrument and her ability as a pianist was plainly manifested in her playing last evening.

The program was a decided treat to everyone, the only regret of the evening being that more did not avail themselves of the opportunity to hear truly good music rightly played.—The Evening Mail.

(Advertisement.)

FREDERICK PRESTON SEARCH IN IDAHO

Frederick Preston Search has just completed a most remarkable tour through Idaho, on his way to the Pacific coast. That mountain state has gone wild over his matchless 'celo playing. Over a dozen recitals were given in representative cities and all are clamoring for return dates. At Boise he opened the annual artists' course with a monster audience. At Pocatello he has played his fifth program within eight months, and that a city where he had no previous acquaintance. From mining camp to state university comes only one story: he is capturing his audiences as has been done by no 'cellist who before him has appeared in this country.

Of his personal appearance, the chairman of the Art Leagues of the state of Idaho says:

Since Mr. Search's appearance in Pocatello the writer has examined the portraits of the world's musicians, and in not one other face is found the intentness shown in the physiognony of Frederick Preston Search."

Mrs. C. Douglass Smith, critic for the Pocatello Daily Tribune, writes:

Once again in the flight of time Pocatello has had a musical treat; and fortune has indeed been kind to us in sending us for an evening (fifth time during the year) that couplet of artists, Frederick Preston Search, the master violoncellist, and his talented accompanist, Walter Chapman. . . What shall we say of their playing together and singly It seems that the vocabulary of a musical expert might well be exhausted in an effort to describe the beauty of tone, wonderful technic, shading, expression, and entire mastery of their respective instruments. Surely no artist is so doubly blest as is Mr. Search, in that he himself is so great a genius, but that he also possesses such a rare accompanist as Mr. Chapman. . . . Music lovers who failed to be in attendance last night surely missed one of the greatest musical events it has ever been the good fortune of the people of Pocatello to hear.

At Idaho Falls Frederick Preston Search was presented by all the federated clubs of the city, suported by the Chamber of Commerce, with most distinguished social, artistic and financial success. The Idaho Register reports:

The recital last evening by Frederick Preston Search, 'cello soloist, assisted by Walter Chapman, his accompanist, was an artistic success. The large audience was most responsive and the musicians were delighted with the expressed appreciation, giving a fuller program because of it. The music-loving public realized it was a rare privilege to hear these artists. Mr. Search proved himself a master of his instrument and delighted his hearers with his beauty of tone and marvelous technic. In Mr. Chapman he is supported by a concert pianist of exceptional merit. The program opened with a group of three short numbers for the 'cello, "The Swan" by Saint-Saens, "Andante Religioso" by Becker, and Cadman's "From the Land of the Sky-Blue Water," followed by a Bach "Gavotte" and Sinding's "Serenade" for the piano. Then came the big number of the evening, the Dvorak "Concerto" for 'cello. This immortal composition is essentially classic, but the audience was thrilled by its beauty and the wonderful mastery displayed by the performer. Mr. Chapman delighted the audience with the beautiful Liszt "Lieberstraume" and a lovely Chopin "Etude." Mr. Search gave a very dainty number of his own composition, entitled the "Butterfly Waltz," followed by the always beautiful and satisfying "Traumerei" and Schubert's "Serenade." The concluding number was the first movement of a concerto by Popper, recently deceased, and acknowledged to be the most popular composer for the 'cello. The audience dispersed, gratified and conscious of having heard an artist of the highest rank.

So it goes, wherever Frederick Preston Search appears. As one distinguished critic says, "The American 'cellist has arrived." (Advertisement.)

NEWMAN IN ROME

Although hundreds of years have passed since Rome was the capital of the world, figuratively all roads still lead there. Mr. E. M. Newman's third Traveltalk at Orchestra Hall, on Wednesday evening, Friday evening and Saturday afternoon, December 3, 5 and 6, will disclose the countless attractions which lure thousands upon thousands of tourists each season, and then weave such an irresistible charm around them that they return again and again. The modern portion of the city—remarkably improved and developed in recent years—will be found no whit less interesting than the ancient, with its majestic ruins and crumbling reminders of the glory of the city during the time of the Caesars. The Forum, where new wonders are being daily brought to light by the excavations of antiquaries; the Palatine and Capitol Hills, and impressive spots outside the city walls along the Appian Way, and in the suburbs of Tivoli and Frascati, afforded Mr. Newman many opportunities for pictures of singular artistic excellence. Mr. Newman will show glimpses of St. Peter's and others of the hundreds of churches within the limits of the city, while the pictures—both still and motion—which he took in the Vatican, will reveal some of the world's best known paintings and sculptural masterpieces. Here a motion picture of the Pope will be an unusual feature.

No city in Europe contains such a variety of interesting types of humanity, and Mr. Newman's photographs emphasize the charm of these modern Romans.

THEODORA STURKOW-RYDER

The following comment is from the Minneapolis Tribune of November 7:

Although the season is yet young, members of the Thursday Musical Club have already had the privilege of enjoying two artists' recitals, the second of which took the form of a piano recital by Mme. Sturkow-Ryder, yesterday afternoon. The First Baptist Church was filled with an audience, whose pleasant expectation of hearing again the talented pianist was made a delightful reality before the first number was over. When Mme. Sturkow-Ryder was heard with the Minneapolis Symphony Orchestra, she won scores of warm friends, and her appearance of yesterday added many new admirers. Not only is the pianist an artist in the fullest sense, but she is so fortunate as to possess a charming personality, which by its frank friendliness at once puts performer and audience in the closest sympathy.

So well established is Mme. Sturkow-Ryder as an artist, that it remains for the reviewer but to readmire the exquisite delicacy of her touch, her colorful interpretation, the brilliancy of her technic, and the entire absence of effort, which marks the master in any line.

The program was most interesting, containing several novelties, without which Mme. Sturkow-Ryder seldom builds a program. Two of these, by Rhene-Baton, so delighted the audience that an enthusiastic repetition was demanded. It is difficult to accord to any number more praise than its fellows—the brilliancy of the Saint-Saens "Etude," the charm of the Arensky, the fine musical intelligence shown in the interpretation of Arthur Foote's "Prelude and Fugue," and his unusual and difficult etude for the left hand alone; the Meudelssohn "Fantasie" and the Schubert numbers, the "Impromptu in F Minor," and Mme. Sturkow-Ryder's masterly transcription of the march, opus 40, were each polished gems that afforded the musical connoisseur the keenest pleasure. (Advertisement.)

American Conservatory—Advanced pupils of Messrs. Kurt Wanieck, Frank Van Dusen, Edward Clarke, Charles LaBerge and Herbert Butler will give a recital at Kimball Hall Saturday afternoon, December 13.

William Wade

HINSHAW

Three Years Baritone of the Metropolitan Grand Opera Company

Some Recent Press Comments:

Mr. Hinshaw as the King ("Aida") was admirable, both in the dignity of his impersonation and the excellence of his singing, and one of its most notable excellences lies in the clearness and intelligibility of his diction.—Richard Aldrich in New York Times.

Mr. Hinshaw, appearing in the part of Jesus in Sir Edward Elgar's "Apostles," presented by the Apollo Club, sang most effectively and with much refinement and marked dignity of style, especially in the declamation of the Beatitudes.—Chicago Tribune.

William Hinshaw, the baritone, deserves first mention, not alone because of the difficult and prominent part assigned him, but because of his thoroughly satisfactory way of singing. Nature has given Mr. Hinshaw a big voice of pleasing quality; a voice which diligent study has trained to obey every demand. A quick and unerring perception of what is musically right, a warm temperament and a loyal regard for the intentions of the composer make him that rare specimen—a singer who is likewise a musician. —Milwaukee Sentinel.

William Hinshaw was the real feature of the symphony concert yesterday afternoon. Overflowing with life, he awakened everyone in the large audience to hearty applause, which became boundless enthusiasm after the Toreador song from "Carmen." Mr. Hinshaw is mighty in stature and forceful in personality and an audience is almost in his power before his magnificent baritone voice is heard.—Denver Republican.

Already with his single appearance in Graz (Austria) alone—which marked his European debut—William Hinshaw, of the New York Metropolitan Opera House, created a brilliant impression which was still further enhanced by his vivid, original interpretation and his rich voice. His Wotan, ("Die Walkuere") vocally and dramatically, was among the finest operatic events of the season.—Grazer Volksblatt.

William Hinshaw, who sang the role of Gunther, ("Die Goetterdammerung") well deserved the sincere admiration of the musicians present, as much for the thoroughness of his musical knowledge as through the majesty of his presence, which rose toweringly above the rest of his colleagues.—Grazer Tagepost.

Mr. Hinshaw sang the Wanderer ("Siegfried") with well modulated, refined and manly voice, that was, nevertheless, capable of great climacteric power when occasion demanded.—Grazer Tageblatt.

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SUNDAY AFTERNOON CONCERT

In spite of the dismal wet weather on Sunday afternoon, November 30, a large crowd of music-lovers flocked to North Side Turner Hall to hear and see Boeppler, his orchestra and soloists in one of their best concerts of the season. This splendid and well balanced orchestra, under the direction of Mr. Boeppler, is giving to the patrons of these concerts music of high order, unique in variety and extra well rendered. Considering the environment, it did one good to notice the splendid attention given each number and the outburst of applause which followed. Especially was this noticeable during and after the rendition of Schubert's "Unfinished Symphony."

The soloists of the afternoon included two members of the orchestra, Franz Wagner, 'cello, and A. J. Prochaska, clarinet, who were heard in solo parts of the number "Under the Linden Tree" by Massenet.

The principal soloist of the afternoon was the charming soprano, Else Harthan Arendt, who made a most graceful and elegant appearance. She sang "Dich theure Halle" from "Tannhauser," accompanied in most excellent style by the orchestra. Her voice rang out with glorious tone and volume in this big number, and she threw herself into the character of the piece with such abandon that an ovation was created which called her back to the platform with two encores. These numbers were in the German folk song style and were written by her father, Mr. Harthan. It would indeed be hard to find a more capable singer than Mrs. Arendt proved to be on this occasion. In her encores she had most excellent support from the piano, which was played by the regular accompanist of these concerts, Miss Grace Grove. H. M. B.

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NEWS OF THE N. A. O.

The New York members of the National Association of Organists gathered in goodly numbers at the Hotel Gerard on Monday evening, November 17, for their first "get-together dinner" of the season. Dr. J. Christopher Marks presided, and in his opening remarks said that the National Association was now growing rapidly and very soon every organist in the land would be a number. T. Tertius Noble, organist of St. Thomas Church, was called upon for a speech, and during his remarks said that he was glad to be at this dinner, proud that he was a member of the N. A. O., that was doing so much in bringing into one fraternal organization all organists, no matter what their positions in the musical world might be. There was no room for pride nor conceit in this profession, for there is always "a better man." He gave a very humorous account of his experiences playing a "melodeon" at St. Thomas' Church, while the new organ was being installed. In closing, he hoped that every organist in this country would recognize the value of being a member of the association, and pledged himself to work for its interests.

Gottfried Federlien, secretary of the American Guild of Organists, was the next speaker. He said that he had been a member of the N. A. O. since the first meeting seven years ago. There was absolutely no conflict between the guild and this organization. He spoke very emphatically against the practice of giving free organ recitals, saying that neither the organist nor his instrument will ever be considered seriously until this free service is done away with. Violinists, pianists, singers and other musicians are not giving any free recitals. He was glad that these dinners are to be held every month; it is the only way of bringing the members of the profession together.

Herbert S. Sammond read an excellent paper on "How Can the Young Organist Become a Proficient Choirmaster." He gave many valuable suggestions, and the paper was heartily applauded. F. W. Riesberg of the Musical Courier spoke on the work of the association. Dr. James Pearce of Yonkers and several others made brief remarks. It was decided to hold the next dinner at the same place on Tuesday evening, December 9. A change was made in the night, in order to meet the desires of those who could never attend on a Monday night. It is likely that the following dinner will be on Wednesday night.

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Messiah.—The Apollo Musical Club will give two performance of Handel's "Messiah" during the Christmas holidays, Monday, December 29, and Friday, January 2. Two solo artists engaged for both concerts are Arthur Middleton, bass, and Reed Miller, tenor.

CADMAN IN SOUTH BEND

South Bend heard, and met socially, and thoroughly liked, a most noted man last week—Charles Wakefield Cadman. He made three appearances first an informal talk on the subject nearest his heart, Indian music, before the Woman's Literary Club on Thursday night, illustrated by his own characteristic piano playing; in a public concert, the second in the artist concert course of the South Bend Conservatory at the Oliver Theater on Friday evening, and before the several hundred students of St. Mary's Academy, Notre Dame, on Saturday afternoon, and was given an informal reception at the home of Mr. and Mrs. Milton B. Griffith on Saturday evening. . The program for the Oliver concert and the one at St. Mary's were exactly the same and included the assistance of Milton B. Griffith, tenor, vocally illustrating his compositions and by Hal G. Van Aiken, violinist, and Hans Roeder, 'cellist, in his new trio in D major, which is yet in MS., played here for the first time in its history. Mr. Cadman was received with great enthusiasm everywhere and made many new friends. In fact, to just meet Mr. Cadman is to like him. To learn to really know him makes one wax warm and glow with enthusiasm over his wonderful talent and personality. The following was the program presented in the public concerts:

PART ONE

(Miscellaneous)

Trio in D major (from MS. first time in South Bend)
Allegro moderato
Andante cantabile (Romance)
Vivace energico
Mr. Hal Van Aiken, violin; Mr. Hans Roeder, 'cello; Mr. Cadman at the piano

Songs—
I Found Him on the Mesa
At Dawning
Call Me No More
Mr. Griffith

Piano numbers—
Melody in G flat
The Pompadour's Fan

PART TWO

The "Indian Music-talk"

The Old Man's Love Song (Omaha tribal song) ..... Farwell

Examples of primitive music used as an analogy:
The Omaha Tribal Prayer (Sung in Indian)
A Gregorian Chant of the Seventh Century (in Latin)
An Ancient Egyptian Chant (in Arabic vocables)

A demonstration of involved rhythms of two Omaha songs showing the use of opposite tempi maintained by Indians.

Some Harmonized Songs—
Her Shadow (Ojibway) ..... Frederick Burton
In the Forest (Ojibway) ..... Frederick Burton
Blanket Song or Lover's Wooing... Carlos Troyer

Exhibition of native musical instruments and some flageolet songs played on this instrument by Mr. Cadman

Idealized Songs—
Far Off I Hear a Lover's Flute (Omaha)
From the Land of the Sky-blue Water (Omaha)

Piano Numbers—
The Chattering Squaw (Cree Humoresque)..... Loomis
Beside the Niobrara (Omaha)

Songs—
The White Dawn is Stealing (Iroquois)
The Moon Drops Low (Omaha)

Note.—All the songs and piano music are by Mr. Cadman unless otherwise designated.

———♯♯♯———

Burdick—Miss Marie Andrews, contralto, pupil of Miss Sara Burdick, substituted at two services at the Pilgrim Congregational church, November 23, and also Thanksgiving day services.

ANNA GROFF-BRYANT AND SOMETHING ABOUT HER PUPILS

A cablegram received from Berlin announces the engagement of Miss Edythe Van Styke Gibson to sing coloratura roles in grand opera, Berlin, Germany, for the season of 1913-1914. It will be remembered that Miss Gibson has been heard in many of the musical programs of the Anna Groff-Bryant Institute, during the five years that she was a pupil of that school, and a private pupil of Mrs. Groff-Bryant. After her graduation she was elected assisting teacher of the institute. The opera craze took her abroad to study the opera and the languages in Paris and Berlin, which has resulted in the recent operatic engagement.

Mrs. Lillian Fleckman-McKinny, lyric soprano, is meeting with the usual success that her artistic worth merits. She is the possessor of a pure lyric type of voice with a phenomenal range and the prima donna high E and G fame. Her voice is brilliant, sweet, flexible and with a distinct dramatic value seldom heard in a lyric voice. Musicians who have heard her sing have compared her voice and art to that of Tetrazzini, and her singing of "Elsa Traum" equaled that of a dramatic soprano.

Mrs. McKinny will give a song-program for the auxiliary of the Birchwood Country Club, Evanston, on December 3.

On November 18 she gave a song program before the student body of Lombard College, where she was forced to respond to several encores, which were followed with prolonged applause.

JENNY DUFAU

In "Lucia" at Philadelphia:

"The whole opera was a testimony to the abundant ability of the company in a general way, and to the splendid vocal endowments of Jenny Dufau in a particular way. This soprano sang the woes of Lucia with wondrous charm, and more clearly than ever before demonstrated her capability for a role that requires the exercise of the highest talents in the singer-actress. Her voice was a dominant factor in the beautifully sung sextet; and her work as she simulated madness in the next scene, was rapturously applauded. In all her scenes she appeared a most gracious woman, and hers was a real triumph which must surely add to the good will a Philadelphia audience has always manifested toward her as an artiste.—The Philadelphia Record. (Advertisement.)

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Eddy—Mrs. Clarence Eddy, the distinguished dramatic contralto, will give a program of French, German and English songs under the auspices of the Walter Spry Music School, Saturday afternoon, December 6, at 2:30 o'clock, in Suite 825, Fine Arts Building. Mrs. Eddy will have the assistance of Mr. Spry, Mr. Krauss and Mr. Klammsteiner, who will be heard in the Beethoven Trio.

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Stein—Miss Cora Beier, pupil of Karl Buren Stein, sang at the Forum Club last Sunday afternoon, and was given a very rousing reception. Her lyric soprano voice is one of beauty and it shows very excellent training.

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AMERICAN ARTISTS IN THE CHICAGO GRAND OPERA COMPANY

(Continued from page 3)

Throughout the season, the American singers are scheduled for important roles, and naturally, they dominate in the Saturday evening performances, when opera in English is being given. The list of operas announced for this series and the casts are of such variety and excellence that no one can doubt but that they will furnish a complete and convincing test of the value of opera in the vernacular.

The American singers in the Chicago Opera Company are not, however, limited to English text singing, for without exception they are among the most accomplished of linguists, and their appearances in German, French and Italian operas are on a par with that of their colleagues of other births.

———♯♯♯———

Faust—When Gounod's "Faust" was first produced, the European critics did not like it, and a New York journalist declared there was only one melody in the whole opera. The London critics went to Paris and wrote scoffing accounts of it to their papers. There was one conspicuous exception—H. Chorley. He recognized its possibilities, but the managers and publishers were guided by the adverse verdict of the others. Finally Chorley persuaded Tom Chappell to venture as much as forty pounds on the opera. He bought the English rights and made a fortune. As for Chorley, he made for the opera, when first produced in London, an English version, which has been in use at Covent Garden for half a century.—The Nation.

———♯♯♯———

Fitch.—Mrs. Wilbur Fitch has been soloist on two fine programs, during the last two weeks. The first at a birthday memorial in honor of the late John H. Vanderpoel, of the Art institute. Mrs. Fitch's songs were well chosen for the occasion, they were "Harmony," Del Riego; "Birth of Morn," Leoni, and "A Perfect Day," Bond.

———♯♯♯———

McGranahan—Mr. Thomas McGranahan, Chicago tenor, sang at Ashland, Wis., on Monday; Plymouth, Ind., Tuesday, and will be at Springfield, Ill., this (Friday) evening.

4
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MUSICAL MATTERS

J. S. VAN CLEVE

New York is now fully awake musically, and it is simply bewildering. Not a day passes but some friend asks me eagerly "Did you hear So-and-So's recital yesterday?" or "Are you coming to the symphony concert this evening?" I am like Richard Blackmore's quaint, delicious hero, John Ridd, who said: "I answered, I do not know, sir; an expression which has always been a favorite of mine, as it is so often needed." So, I say, there are some thousand or more first rate hotels in New York, and I do not doubt that the Ritz, Carleton, the St. Regis, the Hotel Astor, the Waldorf, the Plaza and all the rest have excellent table d'hote dinners, but one a day for me is enough. The churches do not reach their high-tide till Christmas, but there is excellent music, new and old, great and small, sung by singers, good, better and best, to be heard every Lord's day; and so Sunday to a weary musician is not so much a day of rest as a field-day.

A remarkable recital was lately given at the Aeolian Hall, our present sacred place for concerts of the recital and medium-big sort, by Miss Florence Hinkle. This lady is the soprano at the West End Collegiate Church, and is an absolutely American product, a fact of which she and we all are justly proud. Her voice is a pure, brilliant high soprano, and her art is in so advanced a state that I feel it necessary to pour a cup of ice water upon my enthusiasm lest I should become extravagant. I venture the assertion, however, that she will be a world-famous singer, unless all present indications fail. Her voice is of sufficient volume, is of pure timbre, has been brought to an even scale, and her breath control is so perfect that steady tones, exquisite nuances, and sustained phrasings are constant with her. One of her most conspicuous merits I find to be enunciation very near to the point of perfection. During the entire program (lasting an hour and a half) I did not miss more than a half dozen words, and I did not need to strain my attention, or use any guesswork, either. There are three things which in my opinion are never to be tolerated in singers, and the slightest example of them is a defect to be mentioned and blamed. These three things are first singing off key; second, forcing the upper third of the scale; and third, blurring the words. Of these three demerits it is not easy to select the most heinous. Of course, singing sharp or flat is the fly in the ointment which maketh the whole pot stink (Observe! These words are King Solomon's, as found in the King James version). The second is distressing to such a degree that we nearly always squirm when undergoing the discharge of altitudinous fortissimos; and as to the last, nothing more cools and depresses the poetic impression of a song than the catching of only a word now and again. I go still further and maintain that a singer must make us know just what the poet has said, down to the minutest consonant. This is difficult, but is imperative.

In my long experience as a trainer of

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voices, I have found more difficulty in securing real enunciation than any other one of the dozen or more essentials of good vocal art.

The Scottish poet Robert Burns made a famous poem upon a lady at church who was displaying with poignant vanity a new and gaily decorated bonnet, on the topmost feather of which a healthy louse was disporting itself, and he said: "Ah, wad some power the giftie gie us, To see ourselves as ithers see us," and I paraphrase the couplet thus:

"O, were the wisdom ever near us
To hear ourselves as others hear us."

In my long experience as a voice trainer, I have often been compelled to bring my pupils to the vexation-point by repeating after them the exact thing which I heard them say. Not seldom did they think I was quizzing them, and that was when I was especially attentive and sincere. I offer this challenge to the readers of the Music News. Try any song you like on some listener and ask to have the entire sentence of the poetry repeated to you, and if oftener than once in ten times it can be done with a sentence of six or more words, I will give you a year's tuition free of charge.

Miss Hinkle sang a program ranging from Haendel to the latest American music, and in Italian, German, French and English, and in each language her enunciation was nearly of equal excellence.

The Musicians' Club has been taking on a most vivid and brilliant life of late, and what with banquets attended by nearly two hundred guests, the regular Sunday night ten o'clock concerts, and a newly inaugurated series of monthly chamber music concerts, illustrated lectures and composer's concerts, to say nothing of the social use of the beautiful rooms for chatting, reading and rehearsing, there is a life about it which is quite unique.

I have been a member of all manner of musical, literary and social clubs, and am so still, but I can not parallel this new Musicians' Club of Greater New York. There is a movement on foot to obtain a large and exclusive club-house, and all enterprising musicians, whether pianists, organists, singers, orchestral artists, composers, or earnest lovers of the art, can do nothing better, either for self or for art, than to associate themselves, either as city or out-of-town members, with this club, which is an earnest effort to unify in fraternal relations and mutual helpfulness the various devotees of our supremely beautiful art.

At the first banquet of the season Mr. Walter Damrosch made a clever little speech, and excellent musical numbers were given by Dr. Frederick Martin, Dan Beddoe, Mrs. Florence Otis, Miss Volava pianiste, and others of excellent caliber.

———♯♯♯———

Miller.—John B. Miller will be the soloist with the Boeppler Orchestra at North Side Turner Hall on Sunday afternoon.

MR. SILBER PLAYS IN LINCOLN

Following is some comment of the Lincoln press on the very successful piano recital given by Sidney Silber recently:

Many persons attending the piano recital given at the Temple Monday evening by Sidney Silber declared that it was a triumph even over former brilliant recitals given by this artist. However that might be, last night's recital provided a perfect evening's enjoyment for the large assemblage of music lovers gathered to hear it.

. . . . . .

Sidney Silber gave a brilliant piano recital last night at the Temple theater before a large and enthusiastic audience. The program was long and taxing but in response to recalls the pianist consented to add three extra numbers, one at the close of the beautiful group of poetic Chopin numbers, when the Chopin etude in A flat, known as the "harp study," was played, and two for the double encore after the last number. These latter were Dvorak's "Humoresque," which ended in an improvisation by Mr. Silber of the "Suwanee River" theme, and an etude by Juon.

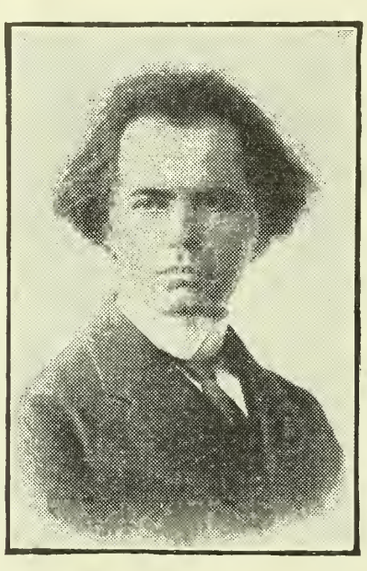
Following Mr Silber's usual arrangement of programs, the heaviest number, the MacDowell "Sonata Tragica," came first. Then followed the Chopin group, and some novelties of the poetic order, and closed with the brilliant technic of the Glazounoff-Blumenfeld "Concert Waltz." The most important of the novelties, "A Story of Love," by Erich J. Wolff, as interpreted by Mr. Silber, became romance personified. The concert was most satisfying throughout and brought added laurels to the performer. (Advertisement.)

MME. GERVILLE REACHE'S TRIUMPH IN CANADA

"The season began a week ago, but the real opening night was last night, when Gerville Reache appeared in the part of Delilah." Thus writes the critic of the Montreal Presse. All his colleagues voice the same opinion of the great contralto's success. "Every box and every seat was filled," the Gazette states, adding: "One cannot realize how much of last night's success was due to the ability of the interpreter until one begins to analyze the performance. To Mme. Gerville Reache naturally falls the greatest share of praise." "There was absolutely no flaw in Mme. Gerville Reache's portrayal of Delilah. . . One would have to delve into one's vocabulary of laudatory adjectives only to find that they would not suffice. —Daily Mail.

"Mme. Gerville Reache, with her rich, warm tone and her splendid artistry, left nothing to be desired, and in her scene as the triumphant courtesan reached the heights. . . . Besides being the possessor of a contralto voice of organ-like fullness and mellowness, she is a great actress."—Herald.

(Advertisement.)



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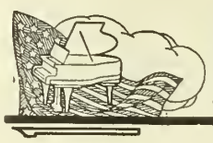

Music in America

YREKA, CALIFORNIA

Frederick Preston Search, after most distinguished success in the northwest, is now in California, playing to great audiences at Los Angeles, Santa Barbara and other cities in that land of musical appreciation. Particularly interesting to him is his recovery of several cities in northern California and southern Oregon which had been lost in his last year's itinerary by an enforced cancellation of dates in order to get to Los Angeles on time for his famous recital in the Temple Auditorium before an audience of over 4,000. The failure of a postmaster to properly forward certain important letters had resulted in the double booking of the third week in last December. Mr. Behymer had announced the 'cellist for a great convention recital in Los Angeles, and, with no word of this, another manager had packed the same week with seven recitals in that many different cities, a thousand miles to the north. All four of these cities, thus necessarily canceled, not by the soloist's fault, but through the inexcusable carelessness of an entrusted postmaster, have now been redated. Yreka, California, and Klamath Falls, Oregon, completing the list with concerts given in these cities last week.

It is difficult for eastern people to realize the virility and musical interest of some of these smaller places in the far west, the small towns there often putting to shame many cities of the east. Yreka is a splendid example of this extraordinary pride and enterprise. Here is a city of only 3,000 inhabitants, but big enough to recently telegraph Schumann-Heink an offer of $1,500 for a date. As Schumann-Heink could not come, Frederick Preston Search was secured for the same date. Under the efficient management of Miss Josephine Colby, the musical genius and Civic Club leader of this progressive place, the 'cello recital was promoted to magnificent success. With the evening came the ranchers from fifty miles around, the town being full of arriving automobiles with their loads of hungry music-lovers. The soloist, who had been wondering what he had been sent to that little town for, looked on with amazement at the people assembling from long distances and crowding to the opera house. The audience proved one of the most enjoyable and appreciative on his entire trip. Miss Colby, who has presented many eminent musicians in this interesting place, and is herself a most capable critic, in reporting this concert writes:

"Frederick Preston Search is undoubtedly the greatest artist who ever played in Yreka. From the first masterful stroke of his bow in the Dvorak 'Concerto' to the last soft vanishing note of MacDowell's 'Wild Rose' he delighted his audience. The variety of tone at Mr. Search's command is wonderful; his greatness, however, lies in his power of interpretation. He may well be compared to Harold Bauer in the tremendous sweep of his conception and the vigor of his execution; while in the balance and clarity of his interpretation he recalls the exquisite playing of Kreisler." This high success is to the credit not only of visiting artist, but also, preeminently to the honor of this worthy community center which, under capable leadership, responds so generously in musical appreciation. All honor to big little Yreka. We expect to report the larger city appearances next week.

KALAMAZOO, MICH.

A recital-reception was given by the Kalamazoo Musical Society on last Monday evening, the program being as follows:

Ritorna Vincitor from "Aida".....Verdi
Mildred Hanson-Hostetter
Valse Caprice in B Flat.....Chaminade
Miss Frances Leavens
Air Des Roses from "Damnation of Faust".....Berlioz
Dormiro sol from "Don Carlo".....Verdi
Harper C. Maybee
Caprice Espagnol.....Moszkowski
H. Glenn Henderson
Ah, Love but a Day.....Beach
Dearest.....Homer
The Birthday.....Woodman
Mildred Hanson-Hostetter
In der Nacht.....Schumann
Miss Margaret B. Cobb
La ci darem la mano from "Don Giovanni".....Mozart
La dove Prende from "Magic Flute".....Mozart
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UPLAND, INDIANA

Following is the program which was given by Miss Elsie MacGregor on the handsome new pipe organ installed in the Methodist Church at Upland, Indiana. Taylor University is located at Upland, and consequently many of the students and professors were present.

The organ was built by the Barkhoff Company of Basic City, Va.

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Recitativo, Choral and Fugue ..... Guilmant
Evensong ..... Johnston
Humoreske ..... Dvorak
Toccata and Fugue, D minor.....Bach
Menuett ..... Beethoven
Adoration .....Borowski
Allegro assai vivace, Sonata No. 1..... Mendelssohn

Hutter.—Mr. C. A. Hutter will present the following list of pupils in a recital at Kimball Hall this evening. Hattie Feldman, Harry Quinn, Mr. Carroll, Helen Hawkins, Raymond Barker, Margaret Hargarten, Mrs. D. J. May, Charles Sinclair, Mr. Long, Patricia Kelley, John Goldthwaite, John McIntyre, Kathryn Kees, James Kane, May McFarland, Waldo McCabe and Mrs. Widman. Estella Byrd will accompany.

Lutton.—Mr. Charles E. Lutton sang at the annual banquet of the Evanston branch of the Chicago Medical Society recently. "The Song of Saul," by Grant-Schaeffer (inscribed to Mr. Lutton) was especially well received, Mr. Grant-Schaefer appearing as accompanist. Other numbers were by Homer, Hughes, Speaks, Trevelsa, Peel and Newton.

Miss Winifred Lamb, pianiste, will be heard in recital Sunday, December 14, at 3:30, at the Fine Arts Theater.

NEW HAVEN, CONNECTICUT

The twentieth season of the New Haven Symphony Orchestra commenced the winter's course Tuesday evening, November 4. Professor Horatio Parker took up his baton as director after a year's absence in Europe.

The symphony played was the A minor of Saint-Saens. The orchestra was most successful in bringing out the beautiful characteristics of this French work, which for the greater part are dainty and elegant. A novelty, played for the first time in America, was the beautiful tone-poem by Delius. It did not meet with a generous reception, owing to its complexity.

Mr. Herbert Witherspoon was the soloist.

Under the auspices of the Dorscht Lodge Beethoven's "Fidelio" was given on Sunday evening, the 23rd, in the Grand Opera House, by New York soloists, augmented by a chorus of New Haven singers. Mr. Walter Goldie was conductor, while Mr. Louis Bower was the stage manager. Miss Minna Langenhahn assumed the title role and gave to the music dramatic force, which the opera demands. It will be remembered that Teresa Tietjens was considered to be the best "Fidelio" of her time.

The orchestra, sixty in number, did splendid work, especially in the "Third Symphony," which so many are familiar with, having been played so often by the best orchestras. It is a pity that "Fidelio" is not in the modern theater's programs, as the greater part of the opera is intensely interesting. The opera was well staged and sung.

Friday, November 28, Walter Damrosch, with his orchestra, will play at the Hyperion Theater. Gadski will be the soloist. A strictly Wagner program will be performed. Excerpts from six of his best opera dramas will form a most interesting program which will please the many music-lovers who will probably fill the theater.

MADAME TEALDI.

♯ ♯ ♯

COLUMBUS, OHIO

The Columbus Woman's Music Club presented Mr. Adolph Foerster, composer, last Tuesday, when his works were interpreted by a number of Columbus artists. The program follows:

Exaltation ..... Foerster
Miss Rathbun
L' Eslave ..... Eduard Lalo
Outre tes yeux bleu ..... Massenet
Der Spielman ..... Hildach
Der Traum (Hansel und Gretel) ..... Humperdinck
Mrs. Hatch
Homage to Rubinstein ..... Foerster
Exultation, Op. 37, No. 1 ..... Foerster
Mrs. Ruth
Unfathomable Sea ..... Foerster
Calm Be Thy Sleep ..... Foerster
Mrs. Aler
Love's Litany
Those Eyes of Thine
Unceasing Love
Ave Maria
..... Foerster
Mrs. Parnell
Mrs. Mills, organ; Mr. Foerster, piano; Miss Cockins, violin
Suite, Op. 46, Prelude—Intermezzo Waltz ..... Foerster
Miss Schmidt
Novelette, Op. 36 ..... Foerster
Mrs. Combs
Fulfillment ..... Wilson G. Smith
Welcome Sweet Wind ..... Cadman
The Star ..... James H. Rogers
Tomorrow ..... Henschel
Mrs. Hatch

ERIE, PENNSYLVANIA

The past week has been a very busy one for musical Erie. On Tuesday night Mrs. Edwin Brevillier presented one of her most talented pupils, Isabel Hunt, in a very interesting song recital. Miss Hunt's program consisted of songs by Brahms, Grieg, Rubinstein, Blumenthal, Reichardt, Becker, Dowling, Thayer and Haynes, and was in every number received with great enthusiasm. Miss Hunt has a lovely mezzo-soprano voice and, combined with a keen intelligence and unusually clear enunciation, she is bound to make herself known to the musical world at large within a very short time.

♮ ♮ ♮

On Thanksgiving night Erie was treated to about the poorest bit of "grand opera" that has been heard here within the writer's memory. Advance notices announced "Grand opera singers from the Boston Opera House," but it is very doubtful if any of this aggregation of singers ever sang in the Boston Opera House—unless in the chorus. The least said about the whole performance the better, and the one bright feature of the evening was the singing of one Mme. Di Gabbi in an otherwise very inferior performance of "Cavalleria Rusticana." A concert program was given before the opera, but we will kindly draw the curtain over the singing of the quartet from "Rigoletto," the sextet from "Lucia," and other selections from the operas.

♮ ♮ ♮

The Woman's Club presented Miss Sue Harvard, soprano, of Pittsburgh, as the leading feature of a very delightful program preceding their annual ball in Masonic Hall on Friday evening, November 28. Miss Harvard was heard for the first time in Erie. She will be warmly welcomed upon her return. Mrs. James Neeld, a local violinist, contributed to the program several interesting numbers, and Miss Lois Berst, who is the director of the Woman's Club Chorus, was a very efficient accompanist.

♯ ♯ ♯

Wildman-Osborn—Mrs. Sarah Wildman-Osborn, organist of the North Shore Congregational Church for the last six and a half years, has been granted a leave of absence for several months. Mr. Walter Spry will be the substitute organist.

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LOS ANGELES

A highly meritorious program by the faculty of the Egan Music and Dramatic School was given last week. The Los Angeles Symphony Orchestra of fifty of its members took an important part not only in the overture of "Waltarlied" by Herr Tandler, the director, but in concerto for piano, 'cello and violin, and also musical dramatic readings and vocal solos.

The piano work of Grieg's "Concerto in A Minor" by Brahm Van Den Berg was marvelous in execution and interpretation and elicited vociferous applause. "Das Hexenlied," reading by Mr. Egan, with the orchestral setting by Schilling, is a classic in its line. The closing with Guilmant's "Pastorale and Finale" to "Fifth Symphony," by orchestra and organ, which was played by Mr. Charles H. Demorest. The vocal, violin, piano and 'cello solos were in keeping with the special numbers mentioned in grade and artistic rendition.

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The Western Metropolitan Opera Company opened its season of two or three weeks, presenting Puccini's "Madame Butterfly," with Carmen Melis in the name role, in which she captured the entire audience. Luca Botti, in the part of "Pinkerton," shared equally with honors of the leading part. The orchestra chorus and staging is equal to the best operatic work put on the boards in the best cities of musical taste and complete requirement.

In the double bill of "Cavalleria Rusticana" and "Pagliacci" was another great evening of operatic pleasure. The author of the last, Ruggiero Leoncavallo, conducted with the skill of a master at the baton and brought out the beauty of his composition. The "Prologue" given by Montesanto was as fine a rendition as we are able to hear by anyone. The appreciation of his art and charming voice demanded a repetition. He was none the less effective in the part of "Silvio" in the opera.

Pietro Schiavazza as tenor in "Rusticana" is worthy of special mention. His is a lyric tenor with a pleasant quality of voice.

Lucia Crestani as "Santuzza" carried her part most effectively. "Alfio," by A. Modisto, displayed a voice character and vitality in the bass register, who also effectively sang "Tonio" in "Pagliacci" with Maria Mosciska as "Nedda" and Chiodo, tenor, as "Canio" in the same opera.

Their first performances surely bespeak a good patronage from those who appreciate good performances.

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The popular program of the People's Orchestra was most happily received, all of good order and so well played that they would give pleasure in any list of the best music. They comprised "Poet and Peasant," Chopin's "Funeral Marche," "Artist's Life" by Strauss, "Lucia Sextet," "Miserere," with Miss Mabel Clark, soprano, and Mr. Joseph Dupuy in the characters of "Leonora" and "Manrico;" also closing with Herold's "Zampa" overture.

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Some very commendable programs have been given by our best high schools. The Choral Club presented, with fifty voices, Arthur S. Sullivan's "The Prodigal Son." It is well to acquaint the youthful students with works of such musical merit, yet it is a question if unprepared voices in tone production and breath control, to say nothing of the state of the youthful mind to grasp the depth of dramatic content and feeling, as embodied in that grade of text. They are to be commended for their mastery of the tune, rhythm and harmony, but it could hardly be expected that an effective rendition could be given by vocal and mental unpreparedness due to youth and lack of individual training. Lighter and happier lines of study would be more fitting. The experiment may suggest the proper selections. Miss Verna C. Blythe, director, is to be congratulated for the very arduous work in preparation, with the assistance of Miss Mary E. Haynes, the accompanist.

The miscellaneous program in the Manual Arts High School, conducted by Miss Mary Esta Groves, with a good part musical numbers, using the High School Orchestra, and physical and dramatic presentations, gave an opportunity for a varied line of talent.

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Miss Frieda Peycke and Mrs. Beatrice Hubbell-Plummer gave an entertainment of exquisite pleasure in a program of pianologues, in which Miss Peycke excels in humorous recitation with unique expressive accompaniment. They are clever and of much interest and would incite a happy delight with child nature. They seem to give much pleasure to older people as well.

♮ ♮ ♮

Mr. and Mrs. Hans Linne will make their home here, and he is engaged in writing an opera. His orchestral work, latcly performed here, indicates a good preparation for such a composition as opera.

S. W. MOUNTZ.

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ZANESVILLE, OHIO

A very appreciative audience greeted the director and teachers of the Zanesville School of Music last evening. Each number, from the wonderful Rubinstein "Concerto in E Major," for two pianos, to the close of the program, was thoroughly given and appreciated. Every requisite for the accomplished musician was in evidence throughout the entire program. Temperament, technical strength and velocity, wonderful power of memory and beauty of tone could well be said of each performer.

The program was as follows:

Concerto E major, two pianos (A. Rubinstein); moderato, andante con moto, allegro—Mr. Buckmeyer and Miss Porter.

"In Native Worth" (Haydn)—Mr. Whitcomb, tenor; Mr. Spencer at the piano.

Piano solo, Mazurka Caprice—Wollenhaupt, Op. 28—Miss Martha Spence.

Violin solo, "Thais," Meditation (Massenet); Serenade A major (Drdla)—Mr. Buckmeyer; Miss Mary Patterson at the piano.

Piano solo, "Fruhlingsrauchen" (Christian Sinding); "Le Sylvains" (Chaminade)—Mr. Buckmeyer.

Largo (Handel)—Mr. Whitcomb, tenor; Mr. Spencer, piano; Mr. Buckmeyer, violin obligato.

MINNEAPOLIS

A goodly number of chamber music enthusiasts assembled last Wednesday evening, after a month of anticipation, for the 'cello recital of Cornelius Van Vliet. The program claimed interest from the start. It was an historical series, including a solo sonata of N. Porpora of the early eighteenth century, two morceaux of Mozart and Gossec, the sonata in A major of Beethoven, two solos from the Dutch composers Schravesande and Jeral, and the Strauss F major sonata.

Both the Beethoven and the Strauss sonatas are scored for 'cello and piano; the difficult piano part was adequately played by Mrs. Louise P. Albee of this city. The Beethoven, tried and true, opened the program and was enough in itself to have made attendance at the recital worth one's while. It is poetry from start to finish, and Mr. Van Vliet showed himself again a poet in its interpretation. The Strauss sonata, though less well known, was most enthusiastically received. Though many times recalled after each group, Mr. Van Vliet responded with an encore only at the end of the program, giving then a charming transcription of MacDowell's "To a Wild Rose."

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Minneapolis Symphony Orchestra

The concert this week will go down in the annals of the orchestra as "Hinton day." Arthur Hinton, the noted English composer, was present to hear the first performance in America of his "C Minor Symphony." He may well be pleased with the cordial reception both he and the symphony received from the Minneapolis audience. The symphony is modern in many of its effects, and like all new things ought not to be judged at first hearing. It was played first under the baton of Sir Charles Stanford in London in 1905.

The soloist of the evening was Katherine Goodson (Mrs. Arthur Hinton in private life). She was heard in the Paderewski brilliant "A Minor Concerto." "What a whirlwind she is," was a chance remark overheard, and indeed she was. But she showed herself in another mood—that of great poetic reflection—in the Chopin "Romance," played as her second encore. Katherine Goodson is a pianist of first rank and a true artist.

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Miss Georgia Kober, the well known Chicago pianist, made a most successful appearance at the Sunday popular concert, November 16, in the "A Minor Concerto" of Grieg. The concerto, though built on classic lines, is full of both rich and delicate Norwegian themes. It is less brilliant than the majority of concertos, but the orchestral accompaniment is so well written and so effective that it has gained much deserved popularity and is always welcomed on popular programs. M. J. W.

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MUSIC IN PHILADELPHIA

It was an affectionate farewell that Philadelphia opera lovers paid to Titta Ruffo yesterday afternoon, when the great baritone impersonated Christopher Columbus in the Franchetti work, for the second time this week. The performance given on November 20 was the first production of the work in America, and it makes a pleasing addition to the repertoire of the Chicago-Philadelphia Company. It may be justly said that Ruffo does not have the opportunity in this work to display his powers as he does in some other roles assigned to him, but it cannot be denied that he makes a wonderful impression on his hearers, as he lives the life of the great explorer in the several phases of his existence, as shown in the opera. The performance of "Christoforo Colombo" also marked the debut of Miss Rosa Raisa, who represented Queen Isabella, and who seemed to please the large audience, though it must be confessed that her work is as yet rather immature. Amadeo Bassi made an extremely earnest Don Fernan Guevra, although his voice is very light. The remaining members of the cast representing the other characters of the well known story of the discovery of the new world were all well taken by the regular members of the company. The orchestration is very beautiful throughout the entire work, and has a strong leaning toward Richard Wagner; in fact the second act, showing the deck of the "Santa Maria" is very similar in effect to "Tristan." The scenic effect of the golden shore of the new land is beautifully done, and a fine finale to the second act is occasioned by this scene on the deck of the "Santa Maria," where but a few moments previous the crew were driven to mutiny, all are now on their knees in prayer. In the last act the discoverer is seen near the tomb of his beloved queen, and finally, crazed by grief, expires on the steps of the catafalque.

WALTER ST. CLARE KNODLE.

WORCESTER, MASS.

Tuesday night, the 18th, the Worcester Oratorio Society began its seventeenth season with a concert in Pilgrim Church. The following artists, Mme. Marie Sundelius, soprano; Benjamin E. Berry, tenor, and Gwilym Miles, baritone; Miss Stella L. Marek, violinist; Mrs. J. Vernon Butler, pianist; Charles H. Grout, organist, and a chorus of 170 selected voices, J. Vernon Butler, conductor, giving the program.

Mr. Miles sang in the musical festivals of 1898, 1899 and 1900, and his return to Worcester as a soloist was an event in its musical history.

After an opening chorus, "Magnificat" by Bach, and "Honor and Arms," Handel, were sung by Mr. Miles; "Summer I Depart," Goring Thomas, by Berry; Mendelssohn's "Jerusalem," and the "Ave Maria," Bach-Gounod, with violin obligato by Miss Marek and piano and organ accompaniment by Mme. Sundelius.

Weber's "Jubilee Cantata" was given its first performance in Worcester at this time, the soloist being Mme. Sundelius, Mr. Berry and Mr. Miles.

Friedrich Kind, author of the libretto, "Der Freischutz," wrote the original words of this work, but at this performance an English translation by Rev. J. Troutbeck, from the second text by Amadeus Wendt, was used. The work consists of short choruses, recitatives and arias for tenor, soprano, bass; a duet for soprano and a quartet. Miss Ethel Jones, contralto, assisted in the quartet.

"The beauty was well brought out, the historical dignity of the work, its melodiousness, its unusual recitatives and arias were treated with intelligence."—From the Worcester Telegram.

There were other solos by the artists

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which met with generous applause and the violin playing by Miss Marek was especially noticed as she made her first appearance in such distinguished company that night.

Mr. Grout and Mrs. Butler can always be depended upon for musicianly work and Mr. Butler is popular, in the best sense, with his chorus, and has done a whole lot for the musical interest of Worcester.

"The Messiah" will have its annual production by this society, in Mechanics' Hall, the night of December 26. This will be the fourteenth yearly presentation of this work. It will be given by a chorus of 250, the Boston Festival Orchestra, and prominent soloists. This will be the forty-third concert of this society.

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The First Concert of the Worcester Mechanics' Association

The first concert of the Worcester County Mechanics' Association was given in Mechanics' Hall, Monday night, November 17, by the Teele Band of Boston, with Gertrude Hope the soloist. There was much interest shown by a fair sized audience in both the soloist and the band. The program was interesting and varied.

The next entertainment in this course will be December 15, when Dr. Charles H. Tyndall will lecture on "Ether Waves."

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Musical Forum

Monday night, November 17, the Musical Forum met in the studio of the writer and elected all the officers for the ensuing year except the president, the nomination committee, W. C. Steere, W. Lawrance Cook, W. G. Ingalls, not having been able to see candidates for this important office. The vice-president is W. Lawrence Cook; secretary and treasurer, Lester S. Butler. The outlook and program committee, W. Lawrence Cook and Miss Alice C. Heaphy. These two will choose a third. The membership committee is chairman, Charles H. Grout, and Walter W. Farmer, and Walter G. Ingalls are the other members.

This club is organized for the purpose of discussing matters important to musicians, and is conducted on lines similar to the clubs of physicians and lawyers. It has advocated payment for missed lessons, credit toward graduation for work done by pupils of the high schools, discussed a professional code of ethics, and stands for united effort to prevent the constant and unfair competition of those who make teaching a means of securing a little extra money without being thoroughly prepared for the work.

The club has met with considerable success, but it needs stronger support than it is getting, and a plan is being considered which will enable musicians anywhere to become affiliated with the club and so be a power toward putting the music profession on a basis of dignity and importance such as is enjoyed by the other liberal professions.

Any musician interested may secure detailed information by consulting the secretary.

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Two Lectures on the Opera

Tuesday afternoon, the 18th, the writer spoke before the Music Study Class of the Worcester Woman's Club, in the hall of the Renaissance suite of the Club House, on Mozart and his operas. He was assisted by Mrs. Smith, chairman of the class, who illustrated the music of "The Marriage of Figaro," "Don Giovanni," "The Magic Flute," with Victrola records, and Mrs. Hartley, who played the minuet, composed by Mozart when five years old, an Andante Cantabile, from the D minor string quartet, and a minuet from "Don Giovanni."

The lecturer sketched the life of the composer and told briefly the stories of the three operas mentioned.

Friday night, the 21st, Mr. Hubbard, from the Boston Opera House, gave a lecture on "The Jewels of the Madonna" (Wolf-Ferrari), to representative music-lovers, in the studio of Mrs. Carolyn King Hunt, under whose direction the address was given.

Mr. Hubbard was assisted by Mr. Baxter who played excerpts from the opera, while the speaker recited the words of the song.

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With the Teachers

Miss Alice C. Heaphy will give a pupils' recital in her studio, Day building, December 3.

Mrs. May S. Ruggles will present Phyllis Dearborn in a recital of songs, at her Worcester studio, Day Building, December 4.

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Concert in Framingham, Mass.

The first concert of the Framingham Choral Society will be given Wednesday night, December 10. Four short works will be heard and the society will be assisted by players from the Boston Symphony Orchestra, a soprano and a baritone soloist.

F. W. Wodell, conductor of the People's Choral Union, Boston, is the dircetor of this choral society.

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A School's Activities

The Music Club formed by the pupils of the Hultman-McQuaid School of Music will have its first meeting Friday evening, December 5, at the school, when plans for the coming year will be made. There will be a talk on Schumann by Miss Olive Johnson, and piano selections by Miss Phyllis Lations and Rudolph Fagerstrom, assistant piano teachers of the school. Violin solos will be given by Miss Hazel Dann, assistant violin teacher, and Daniel Hult, pupil of Robert Morosini, will entertain with vocal selections. The clul will hold its meetings the first Friday of each month.

Paul Hultman, director of the school has recently been elected a member of the Rotary Club to look after the musical interests of the city of Worcester on behalf of the club.

Miss Beatrice Fitzwater has been added to its faculty as teacher of expression, taking the place of Miss Signe Widell. Miss Fitzwater is a graduate of the Greeley School of Elocution and Dramatic Art of Boston, and is widely known as a reader and pianist. Mr. Hultman and Miss Fitzwater will be heard in a recital on Saturday evening, November 29, in Pythian Hall, Day building.

LESTER S. BUTLER.

BOISE, IDAHO

The first concert in Boise under the idea of neighborhood acquaintance was given the first of this month, when Elias Blum, musical director of the Whitman Conservatory of Music, gave an evening of song, assisted by Miss Lila Crosby at the piano. Mr. Blum is a member of the faculty of the conservatory of Whitman College at Walla Walla, Wash., and believes that musical interests would be greatly benefited by a union of cities after the policy of commercial clubs of a territory forming a federation. He says that where musical activity is awakened all share in the harvest.

The women's Columbian Club was the hostess of the evening and the concert was held in the attractive auditorium. The program was of classical selection and was artistically rendered by Mr. Blum, who has a melodious voice highly cultured. Miss Crosby is a student of the conservatory, but plays with the skill of a finely organized temperament. The audience was pleased with Mr. Blum's idea of acquaintance and his visit.

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The Kellogg Haines Singing Party appeared at the Pinney Theater on the evening of November 18, under the auspices of the Boise Lecture Course, before a well-filled and appreciative house. The program consisted of selections from operas, a group of songs of the 60's given in costume, and the farcical operetta, "Lovely Galatea." The quartet work, in which the real music of the voices and the heart was revealed, received a warm response from the audience.

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HAMMOND, IND.

Mr. Grant Hadley, tenor, and Miss Al Meda Wadhams, gave a piano and song recital last Wednesday afternoon at the Hammond Country Club, Hammond, Ind.

For the first group Mr. Hadley sang "Let Me Love Thee," Arditi; "Zueignung," Strauss, and "Love Song," Lehman, which he interpreted in a masterly manner. But his greatest effect was achieved in the cycle "Idylls of the South Sea," by Cadman, which contains four songs, "Love Song," "Ghost Song," "Canoe Song" and "Death Song."

Miss Wadhams played a prelude of a Whiting "Etude de Concert," by Lily Wadhams-Moline, and "Concert Etude in F Sharp" by MacDowell. She responded to an encore, playing a composition dedicated to her, "Etude de Style" (Music Box) by Lily Moline. Her second group was composed of Chopin: "Nocturne," F Sharp, "Valse," E Minor" and "Ballade" in G Minor. These were played with artistic finish, displaying tone and interpretative qualities of the highest order. A Mazurka of Chopin's was added as an encore.

As an accompanist, Miss Wadhams gave sympathy and support in accordance with her usual high standard.

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Rappold—Mme. Marie Rappold, soprano will come to Chicago Sunday afternoon December 14, at the Studebaker, for a song recital, under the management of F. Wight Neumann.

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COLUMBIA, MISSOURI

Christian College has announced its concert course for the season. Madame Dimitrieff, the Russian soprano, is to be heard in recital December 2; Jacques Thibaud, the French violinist, in recital on January 13; on May 1 there is to be a concert by the soloists with the Minneapolis Symphony Orchestra, and on the next day a matinee and evening concert by the orchestra itself.

On November 4 the second of the faculty recitals was given at Christian College by Cady Kenney, pianist, and Alvin L. Barton, violinist. The program opened with the first movement of the Edward Schuett suite for violin and piano. Mr. Kenney contributed three groups, broad in scope, ranging from the early Frenchman, Rameau, to the ultra-modern Debussy and Cyril Scott, with Gluck, Chopin, Beethoven, Liszt and Saint-Saens representing the intervening period of time. To each of these composers he brought sympathetic insight and fine interpretation. Mr. Barton played two groups, of which the "Daemmerung" of Natrowski and "Berceuse" of Nesvera proved the most pleasing.

Miss Frances Oldfield, soprano and head of the vocal department at Stephens College, assisted by Miss Nelle C. Hudson, pianist, gave the third faculty concert of that fine school on the 17th, presenting an aria from Gounod's "Queen of Sheba;" Isadore Luckstone's "Doll's Calendar," cycle of twelve songs; Rachmaninoff's "O Thou Billowy Harvest Field;" two songs by Widor, and Rummel's "Ecstasy." Miss Hudson played the Beethoven opus 22 sonata and a group of Chopin numbers.

Charles W. Clark appeared in recital here on the 12th, as the first of the six Phi Mu Alpha concert series artists. He gave a fine program—three Gretry songs, four by Schubert, four by Sidney Homer, four by Faure, two by Kurt Schindler, and three manuscript songs by Frances Wyman. Mr. Clark sings the French songs beautifully, but carries the French style into the German and English songs so that they did not quite "get across." The Wyman songs and the "Scorned Love" and "Fairest One of All the Stars" by Kurt Schindler proved very interesting, and one would like to hear them again. Mr. Clark is to be congratulated upon having such an accompanist as Gordon Campbell. He won much approval from the musical elect here by his fine playing.

Frank Parker, director of the music at the First Christian Church, gave the first of a series of seven special musical services Sunday night, the 9th. The program consisted of compositions of Chris W. Henrich, the organist of the First Presbyterian Church, Detroit, Mich. The anthems, "Pleasant Are Thy Courts," "Close of the Sabbath," "Into the Silent Land," "Crossing the Bar" and "Lead Kindly Light," and the baritone solo "Alleluia" were given. The soloists were the Misses Irene Cook and Winifred Limerick, sopranos; Blanche Wanamaker, mezzo-soprano; E. G. Spargo, bass, and Frank Parker, baritone. F. P.

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Miller.—Mr. Reed Miller, tenor, will give a recital in New York City on December 3.

WOODSTOCK, ILL.

While not wishing to be understood as clamoring for recognition and distinguished attention in the column of your music makers, still I may report that there has been something doing in the concert field at this highest point of land in the proud state of Illinois. My "Juvenile Choir," twenty-four strong, spoke to a large audience at the Presbyterian Church last Monday evening in terms of Alexander Mathews' cantata, "The Life Everlasting." They accorded it a dignified introduction in Mendelssohn's effective duet for two sopranos, "In His Hand Are All the Corners of the Earth."

With one notable exception the solo numbers of the cantata were taken by members of the choir, if for no other reason than that of developing internal resources, giving courage and confidence and reducing the self-consciousness which is so productive of evil consequences to the novitiate.

It is fair to say that in this case there was no disaster to the successful discourse of the cantata's fluent solo numbers, and the choruses were prompt, pointed and delightfully sonorous.

The solo soprano on this occasion was Mrs. L. A. Torrens of the Cosmopolitan Music School, Chicago, who also sang the favorite song from Charpentier's "Louise," in reposeful poise, and with tone distinguished by absolute sweetness and glow, but not in the least by spasmodic seizures in the most exacting passages. Her chosen numbers from that opera was "Depuis le jour," and responding to a universal encore she gave C. B. Hawley's "Noon and Night," accompanied in both songs by Mr. Dwight Hoy, who is the pianist of this choir.

Only they who sing know how largely dependent the soloist is upon the sustainment of the friend at the keys. "The keys" in this instance gave the coveted support and completeness to the beauty of the soloist's measures.

He also gave a very spirited rendition of Grieg's "Prayer and Temple Dance" from Olaf Trygvasson, with the favorite Godard "Venitienne" as a recall number.

The choir sang "A Night in May" to close, the leader playing all organ accompaniments and Mr. Hoy those of the piano.

Sitting behind some column in the old church sat the director, Dr. Maxon, of the Harvard choir, and as a result of what he saw and heard, our choir has been honored with an invitation to visit his church in the Onward Sister City, and repeat the program.

This was some praise and if the walking remains good we are going (twelve-mile hike). Sincerely yours,

FIDELIA B. HAMILTON.

———###———

Hinshaw—William Wade Hinshaw, for three years baritone of the Metropolitan Grand Opera Company, will make his reappearance in Chicago, after an absence of about six years, in song recital at the Fine Arts Theater, at 3 o'clock, Sunday, December 7, presenting a program composed of German songs, with Edgar A. Nelson at the piano.

INDIANAPOLIS

(Delayed Correspondence)

Cecil Fanning, baritone, and H. B. Turpin, accompanist, gave the first artist recital for the matinee musicale, November 5, at Hollenbeck Hall. A representative audience was present to greet the young singer, he having sung here before. The program follows: Three Schubert songs, "Du bist die Ruhe," "Wohin?" "Am Feierabend;" "Der Erlkoenig" (Loewe), "Der Flieger" (Hubert Pataky), "Teufelslied" (Eugen Haile), "Morning" (Rachmaninoff), "O Thou Billowy Harvest Field" (Rachmaninoff), "Bonton de Rose" (Old French), "Le Cycle du Vin" (Old French), 'Dame Durden" (Old English), "No, John" (Old English), "Ballad L' Africaine" (Meyerbeer), "The Last Leaf" (Sidney Homer), "She Is Far from the Land" (Frank Lambert), and "Smuggler's Song" (Marshall Kernochan). Mr. Fanning is, unquestionably, an artist in every sense of the word. He has a voice of unusual beauty and uses it with an ease which is extremely agreeable. He has marked dramatic ability, which adds greatly to the interpretation of his programs, and it is needless to say he was most enthusiastically received. Mr. Turpin supplied artistic accompaniments and also added much to the program with his explanatory remarks regarding the various numbers.

♮ ♮ ♮

The Indianapolis Orchestra, Alexander Ernestinoff, conductor, gave the second concert, November 9, at the Murat. Mr. John Hoffman, tenor, was the soloist. The program included: Overture "Hansel and Gretel" (Humperdinck), "Finlandia" (Sibelius), three dances from "Henry VIII." (German), "Lohengrin's Origin" from "Lohengrin" (Wagner), "Indian Suite" (MacDowell), "The Last Slumber of the Virgin" (Massenet), and "The Bamboula" (Coleridge-Taylor). Mr. Hoffman was so well liked that he was obliged to add several extra numbers, and the orchestra played with excellent finish. Those who are interested in the growth of musical Indianapolis look upon these concerts with much satisfaction. Not only are they well attended, but the orchestra shows steady improvement

♮ ♮ ♮

The first of the Ona B. Talbot subscribed concerts was given at the Murat, November 10. The Russian Symphony Orchestra, which was booked to appear, was snowbound in Cleveland and failed to arrive. However, Margarete Matzenauer of the Metropolitan Opera Company, together with Ward Stephens, composer-pianist, gave a delightful program. Mme. Matzenauer sang several arias and a number of French, German and English songs, two of the latter being composed by Mr. Stephens. Mme. Matzenauer was greatly enjoyed, and especially so in the "Introduction" and "Love Death" from "Tristan and Isolde." The audience was very large and fashionable and the success was very much deserved.

♮ ♮ ♮

On November 16 the subscribers of the Ona B. Talbot concerts were given a complimentary concert by the Russian Symphony Orchestra, which was to have appeared here with Mme. Matzenauer, November 10. The program was: "Symphony Pathetique" (Tschaikowsky), "Isle of Love" (Glazounow), "Cappriccio Espagnole" (Rimsky-Korsakoff), "Enchanted Lake" (Laidoff), "Praeludiam" (Jaernfelt), "Dance of the Fairy Dolls" (Tschaikowsky), and fantasie "Romeo and Juliet" (Tschaikowsky). Modest Altschuler, the conductor, understands his orchestra and is evidently in perfect sympathy with his men, otherwise the effects which they produce would be less perfect. One is first attracted by the beautiful tone of the string section and their unfailing accuracy and smoothness of ensemble. The playing of the entire orchestra reflects the master hand at the conductor's stand. The writer has never heard a stronger interpretation of the Tschaikowsky symphony. The success of the orchestra and its conductor was a genuine triumph, and we shall be glad to hear them again.

♮ ♮ ♮

The first concert of the Musikverein was given November 17. The program follows: Overture "Phrede" (Massenet); two numbers for male chorus, "Des Muller's Tochterlein" and "Die Muhle im Thale" (Wesseler); "Nordische Weisen," for string orchestra (Grieg), and "Requiem" (Verdi). The soloists for the "Requiem" were Mrs. Leo M. Rappaport, soprano; Miss Frieda Klink, contralto; Mr. Walker, tenor, and Frank N. Taylor, bass, who all acquitted themselves with distinction. Mr. Ernestinoff conducted and deserves credit for the success of the concert.

♮ ♮ ♮

Mrs. Arthur G. Monninger, pianist, assisted by Ferdinand Schaefer, violinist, of the College of Musical Art, gave a recital at the college November 17. This was Mrs. Monninger's "homecoming recital," she having recently returned from Berlin after a period of study with Martin Krause. The following program was given: "Carnaval Mignon" (Schuett), "Concerto E Minor," for violin (Vivaldi), "Variations on the Name 'Abegg'" (Schumann), "Vecchio Minuetto" (Sgambati), "Deux Arabesques" (Debussy), "Moto Perpetuo" (Sauer), "Romanze G Major" (Beethoven), "Orientale" (Cui), "Liebesfreud" (Kreisler), "Nocturne" (Chopin), "Barcarolle" (Chopin), and "Tarantella" (Liszt). Mrs. Monninger played with finish and displayed a beautiful tone and excellent technic. Mr. Schaefer was in fine form and his technic and good musicianship were displayed to advantage.

♮ ♮ ♮

The Indianapolis Conservatory gave a faculty recital at Hollenbeck Hall, November 18. Mr. Daniel Jones, pianist; Gaylord Yost, violinist, and Wesley Howard, tenor, gave the program, which was made up of the following: "Sonate," opus 27, No. 2 (Beethoven;) "Where'er You Walk" from "Semele" (Handel); variations and fugue on the Welsh hymn "Bryn Calfaria" (Daniel Jones), "Wander Fantasia" (Schubert), "Meditation" (Glazounow), "Capriccietto" (Haydn), "Fabular" (Charles H. Gabriel, Jr.), "The Bee" (Pavel Bytovetzski), "Consolation and Polonaise" (Liszt). Mr. Jones strengthened the excellent impression which he made at his debut recital some time ago. He gave all of his numbers with a technical finish and mastery, and his variations on the Welsh hymn shows that he has also mastered the technic of composition. Mr. Howard was in good voice and gave a very fine interpretation of the Handel number. Mr. Yost, who has always been known for bringing out new and worthy works for the violin, played in his usual artistic manner. At this time a new composition by the talented composer-pianist, Charles H. Gabriel, Jr., was played by Mr. Yost, and the number made a most favorable impression, eliciting much applause.

♮ ♮ ♮

The first concert of the Maennerchor was given November 21. Madam Corinne Rider-Kelsey, soprano; Miss Alma Beck, contralto, and Claude Cunningham, baritone, were the soloists. The Maennerchor sang "Im Wald" (Franz Leu), "Schoen Rortraut" (Velt) and "Elsien von Caub" (Filke) in a most finished manner. Mme. Rider-Kelsey gave "Der Gaertner" (Kahn), "Shouggie Thou My Bairnie" (Henschel), "A Song of Sunshine" (Thomas), "A Venetian Song" (Bemberg), and "A Birthday Song." This was her seventh consecutive appearance here and she sang with wonderful beauty of tone and repose of manner. Miss Beck gave "Morgen Hymn" and "Zigeuner Staendchen" (Henschel), "Waldeinsamkeit" (Reger), and "Fallih, Fallah" (Van der Stucken). She was heard to fine advantage. The mixed chorus and soloists gave "Erlkoenig's Tochter" (Gade). There was a freshness of spirit throughout the work which added much to the pleasure of the evening. Mr. Rudolph Heyne, the director, has certainly raised the chorus to a high standard.

♮ ♮ ♮

Unusual interest is being created here by the paintings of Johann Berthelsen, who is head of the vocal department of the Indianapolis Conservatory of Music. Mr. Berthelsen's specialty is snow scenes, and several of his paintings are now on exhibition at the H. Lieber art store.

Hutter—C. A. Hutter announces a pupils' concert in Kimball Hall on December 5.

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Music Abroad

DRESDEN, GERMANY
(Delayed)

Leon Rains in his song recital displayed no new features, neither as regarding program making nor as to increased interpretative powers. His real field is the opera, yet he has with wonderful intelligence and insight entered into the style of song. Rains delights in programs of variety of style. Only once, while giving a whole program exclusively of Strauss songs in a recherche choice, he gave me full satisfaction artistically. Prof. Rains had strong applause.

Marie Alberti on the same evening gave a Schumann song evening, the musicianly result of which was even more remarkable. Previous to her attempts in presenting but one author at a time, the singer used to devote her powers to the dramatic style of ballad singing. All the more surprised we therefore were to notice that she also in the presentation of musical lyrics—represented by the German Lied—attains to great heights. In conjunction with her first rate partner at the piano, Rudolf Zwintscher, Fraulein Alberti succeeded in creating the true atmosphere of romance, dreaming and longing, suggestive of the muse of Robert Schumann.

Luise Ottermann in her song evening considered various composers, the latter part of her program being devoted to Dresden authors, such as Reinhold Becker, Felix Draeseke and B. Roth. With Becker's songs she achieved a genuine success. Draeseke's posthumous songs were given with that intensity of feeling, depth of conception and subjective power and conviction that characterize the singer's interpretations. Fraulein Ottermann also added songs by the English composer, Albert Mallinson, one of which was redemanded. Frau Dr. Tangel Strik did the accompaniments exquisitely.

The Petersburg String Quartet (Grigorowitch, Kranz, Bakaleimkoff and Butkewitch) was greeted with enthusiasm. Glazounow, Op. 64, Handel and Gliere were on their program. As well known this union fully rivals the Bohemians and the Brussels Quartets. The Russians delight in fulness of tone, a perfect ensemble and spirituality. The Glazounow quartet had great success, yet it is not deep. Handel's Passacaglia for two violins is a virtuoso piece, which was played with utmost elegance and spirit by the artists Kranz and Bakaleinikoff. The Russian singer Kobelatzky-Illyna owns a deep mezzo-soprano, bearing the signs of wear and tear. She sang Gretschaninoff, Tschaikowsky and Rachmaninoff. Miss Gladys Seward did the accompaniments in a finished style.

The American pianists, Rose and Ottilie Sutro, highly distinguished themselves in selections on two pianos by Alg. Ashton Pierre Maurice, Op. 19 (M. S.); Rich. Roessler Sonata, Op. 22, and "Silhouettes" by Arensky. The three first authors' works were new here. They found immense recognition by public and press. The artists had a well-filled hall. Their ensemble playing is deserving of great praise. The fine work by Roessler was excellently rendered. Arensky's Op. 23 is a charming composition. Three encores were kindly granted.

A novelty, "Coeur As," was presented at the Court opera with no great success. The author, E. Kueneke, attempts to display some comedy style, though he does not own the requisites for light music. The overture was the best part of the work, which fails to fasten the interest of the hearers. It was built up upon the remnants of Scribe's text "Damenkrieg," which is altogether antiquated. The cast was first rate, with Minnie Nast von Frenskell and Grete Barby in the female roles and a number of exquisite singers, Soot, Rudier, a. o., in the male parts. It was, as Hans von Bulow used to say, a "fiasco d'estime."

Reinhold Becker's works were given a hearing in the Salon Zuleger, achieving, as usual, full recognition by the press. Fraulein Juanita Brockman played the Second Violin Concerto, the singers Victor Port and Stamschulte interpreted songs, some in manuscript. They are full of mood and feeling.

Coinciding with this concert occurred Professor Berte Roth's Wagner celebration. The well-known pianist is said to have enthused his hearers by his beautiful presentation of some Wagner transcriptions, in which he excelled. This fine musician in another concert played some novelty compositions of his own (three pieces for violin and piano, "Elegy," "Arabeske" and "Dreaming"), in conjunction with Julia Stummer, the violinist.

Roth's newest work will find universal favor and recognition. The pieces are replete with feeling, mood and expression and are sure of success on the concert platforms.

At Frau Rappoldi-Kahrer's we witnessed a most interesting musicale. In the program took part Miss Honoria Traill of London, a former pupil of the famous pianist, as well as present pupil of Mrs. Rappoldi. Miss Traill gave a virtuoso reading of a study for the left hand alone by Scriabine, as well as of MacDowell's "Hexentanz" (Witches' Dance). The young students distinguished themselves in the interpretation of Liszt's "Hexameron" and Second Rhapsody (with a brilliant "Cadenza" of Laura Rappoldi recognized by the author), also in selections from Schubert, etc. The names of the pupils are Herr Sigurdson— a prominent musician— and the ladies Huebner and two sisters Eiben. All of them were very good exponents of their exquisite teacher's method.

A. INGMAN.

Dresden, Franklinstrasse 20, November 5, 1913.

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(Delayed Correspondence)

DRESDEN

The first philharmonic concert boasted of soloists as Elena Gerhardt and Bronislaw Hubermann, the former winning her audience immediately by her supreme art. She sang three arias exquisitely, with accompaniment by Mrs. Arthur Nikisch, from Marcello, Gluck and Durants, as well as a number of songs. Hubermann proved to be a fine violinist. His Mozart and Paganini selections were well nigh perfect, but the Beethoven concerto was not as yet quite perfected.

A young, highly gifted violinist, Miss Evelyn Starr of America, appeared with striking success in a concert, devoted exclusively to compositions of Serge von Youferoff, a Russian musician, who directed his orchestral works in person. Miss Starr, a pupil of Auer's, was a thorough surprise. Very young (apparently in her earliest "teens"), she should be proclaimed as an artist possessing a remarkable technic, soul, temperament, and a most beautiful tone. As for the compositions, they reveal but little, scarcely any originality. They are, however, pleasing and full of reminiscences of well-known authors' works. Frau Bender-Schafer interpreted songs which were perhaps the most valuable of the selections. They reveal mood and national color.

The People's Singing Academy gave an "a cappella" folksong evening, which counts among the greatest musical enjoyments of the season. To Johan Reichert belongs the credit of having trained this body of singers—the biggest choral union of Dresden. The soloist was the American violinist, Frank Gittelson, who greatly distinguished himself as a virtuoso and a musician. He played Bach's "Ciaconna" and Brahms-Joachim's "Dances." Gittelson is a pupil of Flesch and is sure of a brilliant

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future. If reports are true he will tour the States next year.

The other violinists, Sascha Culbertson and Jascha Heifetz, the latter the most wonderful child prodigy ever heard in Dresden, also played. Culbertson is still a remarkable virtuoso, less so as a chamber music player, in which latter quality he introduced himself here this year. Heifetz is a real genius, really the very best in his profession. Among his hearers were Dresden's greatest musical lights, such as Emil Sauer, Joh. Lauterbach, etc.

Recitals were given by Helga Petri, singer; the Petri Quartet Union; by Raoul Koezalsky, the unique Chopin poet; by Susanne Mittasch, singer; by Lisa and Sven Scholander, and many more.

Max Pauer delighted a big audience. He played Brahms, Schubert (A major impromptu in G flat major), which is a decided improvement in tone quality.

At the "Ladies' Club" Frau and Herr Nuessle sang duets and solos with great success from Brahmes, Pfitzer, Roth, etc.

In the Royal "Schauspielhaus" (Theater), Karl Hauptmann's fantastic new fairy tale drama had its initial hearing on October 17. This is entitled "Die armseligen Besenbinder" (The Poor Birch-Broom Makers), and treats scenes from the life of the poorest outcasts of Silesian peasants. The play is a wonderful mixture of dream and reality, lacking structure, but full of poetry and fantastic visions. It is impressive beyond description and had an artistic success with the chosen few. Karl Hauptmann is the eldest brother of Gerhart Hauptmann, with whom he has fantasy and suggestive power in common. Paul Juon wrote the music to this fairy tale drama, which music is replete with deep sympathetic understanding of the work's fragile, poetical content, such as is for instance the introductory picture where we hear the soft, weird strains which "Death," the fiddler, plays, while the "nightwinds come and go upon the meadow grass" all over the plains. The final scene is the same dream-picture imbued with a grandeur and a fantastic imaginative lift such as is only rarely experienced.

Lila von Erdody and Anita Burkhard are two new comers on the concert stage. They were well received. The one is a singer and the other a pianist.

Gertrud Matthaes and Vera v. Zedtwitz—violinist and pianist—played a Mozart sinfonie concertante in conjunction with Th. Bauer, violinist. Other works interpreted by Fraulein Matthaes were the Tschaikowsky concerto and a Sonate by Bach, in which latter she distinguished herself.

The American singer, Alice Perraux Williams, scored a big success with her song recital. Of American and French extraction, she combines these racial characteristics to utmost advantage. She has a splendid voice of warm timbre; possesses a finished technic and plenty of artistic temperament.

Paul Otto Mockel and Fritz Rotschild, pianist and violinist, introduced some very interesting compositions of Cyril Scott (apparently a devotee of the Debussy school), whose works claim far more than usual attention.

A. INGMAN.

Dresden, Franklinstrasse 20, October 26.

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Music News

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Music News

Vol. 5 Chicago, December 12, 1913. No. 50

Editorial

VARIED REPERTOIRE

Cleofonte Campanini is to be emphatically congratulated on the great variety and extent of the repertoire offered so far at The Opera.

The works already given and those announced for the next few days are: "Tosca," "La Gioconda," "Don Quichotte," "Mme. Butterfly," "Die Walkuere," "Aida," "Natoma," "Rigoletto," "Samson and Delilah," "Girl of the Golden West," "Christopher Columbus," "Jewels of the Madonna," "Carmen," "La Boheme," "Le Ranz des Vaches," "Herodiade," "Faust," "Barber of Seville," "Fedora," "Don Giovanni," "Zingari," "Pagliacci" and "Parsifal."

This certainly is a list of which any manager might be proud and not only so but the productions have been, for the most part, very fine, and the list of soloists already advanced, a notable one.

Not only is this true, but also there is already much more promised, and under rehearsal—many artists are still to arrive and show us their best parts—and altogether the season promises to be one of the utmost brilliancy.

Attendance has been large also and everything put together seems to augur even this early in the season that this year will far exceed the others both in achievement and reward.

———♯♯♯———

THE M. T. N. A.

The meeting of the M. T. N. A. at Cincinnati, Ohio, December 29 to January 1, will be one of much importance. The events as now scheduled will be as follows:

MONDAY EVENING, DECEMBER 29

General reception.

TUESDAY FORENOON, DECEMBER 30

Address of welcome, Arnold J. Gantvoort, Cincinnati.

"Civic Music in New York," Arthur Farwell, New York.

"Social Betterment Through Music," Mrs. Adolph Klein, Cincinnati.

"Music School Settlements," Mrs. Howard Mansfield, New York.

TUESDAY AFTERNOON, DECEMBER 30

"The Trend of Modern Composition," Edgar Stillman Kelley, New York.

Harmony conference, led by H. D. Sleeper, Smith College, on "Teaching Harmony in View of Modern Tendencies," with papers by Louis V. Saar, Cincinnati; T. C. Witmer, Minneapolis; A. E. Heacox, Oberlin, and the chairman.

Voice conference, led by J. L. Erb, Chicago, on "Voice Teaching Viewed from Two Aspects of Method—Physiology vs. Psychology, the Individual vs. the Small Group," with papers by L. A. Russell, New York, and others.

TUESDAY EVENING, DECEMBER 30

Recital.

WEDNESDAY FORENOON, DECEMBER 31

"Early History of Public School Music" (Master's Thesis, Columbia University), Frances Dickey, Kent, O.

"History of Music in Cincinnati," F. E. Tunison, Cincinnati.

"Illustrations of Early Netherland Music," A. J. Gantvoort, Cincinnati.

"The Nature of Aesthetic Pleasure, a Study in the Value of Music," Charles H. Farnsworth, New York (President's address).

WEDNESDAY AFTERNOON, DECEMBER 31

Annual business meeting.

The Question of Musical Editing—"Theoretic Aspects," Waldo S. Pratt, Hartford, Conn.; "Practical Aspects," W. J. Baltzell, Boston.

Piano conference, led by Allen Spencer, Chicago, on "The American Pianist, His Future and His Needs," with papers by Walter Spry, Chicago, and others.

Public school conference, led by Osbourne McConathy, Northwestern University, on "The Work and Position of the Music Supervisor," with papers by Karl W. Gehrkens, Oberlin, and others.

WEDNESDAY EVENING, DECEMBER 31

Recital.

THURSDAY FORNOON, JANUARY 1

"Some Measurements of Musical Ability" (experience in Pitch-Discrimination, Perception of Consonance, Tonal Imagery, Tonal Memory, Sense of Rhythm), Carl E. Seashore, State University of Iowa.

"The Conducting of Examinations"—"In England," Douglas Powell, Cincinnati; "In France," Johannes Miersch, Cincinnati.

THURSDAY FORENOON, JANUARY 1

Reports on the movement by State Associations for Examinations as a Basis for Professional Recognition—Ohio, C. E. Davis (Columbus), L. B. Dana (Warren); Michigan, H. A. Milliken (Bay City); Minnesota, Willard Patton (St. Paul); Missouri, T. Quarles (Ithaca, N. Y.); New York, J. A. Hallam (Saratoga Springs).

"Co-operation Among Music Associations," C. H. Farnsworth, New York.

Annual meeting of the International Musical Society, Waldo S. Pratt, president (open to members of the M. T. N. A.).

Full official program will be issued later.

AMERICAN CONSERVATORY

The next Saturday afternoon recital of the American Conservatory, after tomorrow, will be January 10. With the new year a number of interesting musical events will take place in which some of the leading artists of the conservatory will participate. Among those who will appear might be mentioned Adolf Weidig, Herbert Butler, Robert Ambrosius, Heniot Levy, Silvio Scionti, John T. Read, Mrs. Herbert Butler, Jennie Johnson, Marie Zendt, Susan Drought and others. Eric Delamarter will deliver a series of lectures on the "Art Song."

Mrs. Louise Hattstaedt-Winter will be much in demand for song recitals and concerts from present indications. Mrs. Winter appears under the exclusive management of Fannie E. Warren.

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Music in Chicago

INTERNATIONAL COLLEGE OF MUSIC

The first faculty concert of the new International College of Music, under the direction of Emma Clark-Mottl was very successfully given at the Auditorium Recital Hall on Thursday evening, before a large and thoroughly appreciative audience.

Mrs. Mottl, Mr. Ralph Kraum and Mr. Ludwig Corell (piano, clarinet, 'cello) gave a thoroughly artistic reading of the "Trio" B Flat Major, by Beethoven, and Helen Beelman and Herman Braun Jr., were equally effective and successful with the

EMMA CLARK-MOTTL

"Sonata" (piano and violin) in G Minor by Grieg; Mr. Corell also played a 'cello solo.

Mrs. Eleanore Capps-Hostler, soprano, was in unusually good voice and sang the "Tosca" aria with much style and finish, and was thoroughly pleasing in "An Autumn Bacchanal" by Lola Carrier Worrell. "When Roses Bloom" (Rechardt) and MacDermid's new song, "Sacrament," the audience demanding also an encore.

Mr. Herbert M. Bailey, a newcomer to this field, is the possessor of a splendid baritone voice as well as of good presence and fine concert style. His voice is resonant and dramatic in the bigger things and in a "Lullaby" by Elizabeth R. Schoreck (a Chicago composer) it was full of pathos and the song was given with such fine musical feeling that the audience was eager for an encore and also desired greatly to have Mrs. Schoreck appear on the stage.

Mr. Bailey sang "Invictus" (Huhn) and "The Sparks Fly Through the Smithy Door" (Gounod) with spirit—the last being a splendid climax to a group which had contained further the very beautiful "Allah" by Chadwick.

Miss Mary Hester Cleary, a reader who has very promptly captured all hearts wherever she has appeared in Chicago, was delightful in a "Pianologue" and various other appearances, winning most enthusiastic recalls, and Helen de Laubenfels gave some interpretative dances neatly, though the place was illy suited to the effort.

Julius Brander, a young violinist, who has a big circle of friends in Chicago and who will be a great addition to the college, rounded out the program by playing a Wieniawski "Polonaise" with glittering technic and a thoroughly fine musical display. He has style and temperament and every audience grows enthusiastic over his work.

Accompaniments were played by Emelinda Makeel and Helen Beelman.

C. E. W.

MARSHALL FIELD CHORAL SOCIETY

The Marshall Field Choral Society under the expert and alert baton of Thomas A. Pape, has long since established itself as one of the worthy ensembles of Chicago, and the concerts are always attended numerously and applauded vigorously.

On last Thursday evening a part song program was given, only a few numbers of which were heard, these, however, showing that the club is in excellent condition, the bass section being particularly fine and sonorous.

The best of the songs heard was "Here Lies a Pretty Baby," by H. Arnold Smith, a touching little song, done exquisitely by these singers.

Mr. Armand Crabbe was the assisting soloist and doubtless he deserved the rapturous applause which greeted him, even though his singing gave absolutely no pleasure to this one listener.

This, however, was not his fault, but was because of the fact that through some misadvertence a piano was used which was so out of tune that the singer would have been more than justified in having refused utterly to fulfill his engagement. Nothing like it has ever before been heard in Orchestra Hall.

C. E. W.

MRS. SCOFIELD'S RECITAL

Mrs. W. C. Scofield presented a number of her pupils in song program at Kimball Hall on last Wednesday evening, drawing, as usual, a capacity audience.

The work of this teacher is always marked by sincerity and true musical feeling and the results, as judged by the hearing of a few numbers on Wednesday evening, were again thoroughly satisfactory, there being in evidence both ease of production and great care in the proper reading of the songs chosen for the program.

WILLIAM WADE HINSHAW IN RECITAL

The large audience present at the Fine Arts Theater on last Sunday afternoon was attracted partly by the fame which Mr. William Wade Hinshaw has attained in the East, and especially in view of his triumphs at the Metropolitan Opera House in New York, but also the audience contained very many who have known this singer intimately during his residence in Chicago and who were present on Sunday to extend a welcome to him on the occasion of his first appearance here in a number of years.

And the welcome was a right royal one.

WILLIAM WADE HINSHAW

Appreciation of the program and the art with which it was given were in continual evidence and the enthusiasm throughout was pronounced.

Mr. Hinshaw elected to give a program devoted exclusively to German text songs and this in itself imposed a severe test on his powers, for magnificent as was the list he presented, there are yet very many in every audience who would fail to appreciate this fact to the full.

However, in the case of Mr. Hinshaw there was every justification for giving such a program. For not only is his German pronunciation perfect, but also he has a serious and an exact appreciation of the German attitude toward life and nature as expressed in the poems used and he also is wholly adept in the translation of Teutonic musical thought.

The songs were distinctly serious for the most part, and were given with a corresponding dignity and breadth, but also, there were many dramatic flashes and occasional plays of wit and light fancy, all of which moods were deftly presented to the audience.

The Schumann group, sung with much fervor, included "Ins Freie," "Die Huttle," "Ihre Stimme," and "Der Knab mit der Wunderhorn," while Schubert, given with a different touch and spirit, was represented by "Der Atlas," "Die Taubenpost," "Der Doppelganger," and "An Schwager Kronos." The third of these was particularly effective in the dramatically strong reading given by Mr. Hinshaw.

Brahms, curiously enough, supplied some of the lighter moments of the recital in his "Standchen" and "Tambourliedchen," while "Auf dem Kirchoff" and "Wie bist du meine Konigin" were among the most poetic offerings of the afternoon.

The composer, Hugo Bruckler, who is unknown in our concert rooms in spite of the fact that he was born in 1845 and died in 1871, was introduced in four thoroughly fine songs, which proved so colorful and so "diffcrent" from the usual German lied that it is a wonder we have not had them often before. These were "Am Wilden Klippenstande," "Lind Duftig Halt die Maiennacht," "Verrath," and "Hell Schmetternd Ruft die Lerche," these supplying one of the most grateful opportunities of the afternoon for Mr. Hinshaw.

The program closed with a well chosen group of Jensen.

Mr. Hinshaw's voice is very powerful, in fact so powerful that a recital by him in the Auditorium would be more effective than one in Fine Arts Theater. He has however, great control of his powers and is able to shade the voice to text requirements in very convincing way.

His dramatic power is very pronounced and his ability to build a rousing climax is an amazing one.

As said before his enunciation of German text is wonderfully exact and effective.

Accompaniments of the most superior order were furnished by Edgar Nelson.

C. E. W.

———♯♯♯———

BESS LEONE BRADFORD

The brilliant pianist, Bess Leone Bradford, who is a graduate of Chicago Musical College, being in that institution a pupil of Rudolph Ganz for three years, has just returned from three seasons abroad studying with Thuel Burnham in Paris and Malwine Bree of Vienna and achieving the best of success in concerts. Miss Bradford is teaching at 716 Fine Arts Building and will soon go on a concert trip to southern Illinois.

ARGANGELI CONCERT

The following program will be given by the Arcangeli pupils at the Fine Arts Theater on December 14:

"Non e ver" ..... Mattei
Signor G. Viviano (first appearance)

"My Dear" ..... Hall
Miss Esther Becker (first appearance)

From opera "Simon Bocconegra," aria for bass.... ..... Verdi
Mr. W. F. Berry (first appearance)

From opera "Ernani," aria for baritone .....Verdi
Mr. Oliver Mellum

"To be Sung on the Water" ..... Schubert
Miss Norma Ranton

From opera "Faust," "Dio Possente," romanza for baritone ..... Gounod
Mr. M. Mele

"Elegie" ..... Massenet
Miss Florence Mellum

From opera "Don Carlos," romanza for bass, Verdi
Mr. Roy Johnson

From opera "Il Trovatore," "Stride la Vampa".... ..... Verdi
Miss Grace De Camp

From opera "La Gioconda," romanza for tenor.... ..... Ponchielli
Mr. Antonio Lombardo

From opera "Salvator Rosa," aria for bass..... ..... Gomez
Mr. E. Concialdi

"Rosemonde" ..... Chaminade
Miss Eloise Roach

Duo from opera "Tosca" ..... Puccini
Miss Gladys Easter, Mr. Henry Thorpe

Prologue to opera "Pagliacci" ..... Leoncavallo
Signor Arcangeli

From opera "Carmen," aria "Micaela" ..... Bizet
Miss Celia Glaser

From opera "Samson and Delilah" "My Heart at Thy Sweet Voice" .....Saint-Saens
Miss Fredericka Wehrman

From opera "Masked Ball," aria for soprano, Verdi
Miss Eva Coffey

Duo from opera "Carmen" ..... Bizet
Miss Glaser, Mr. Thorpe

From opera, "Faust," "Jewel Song" ..... Gounod
Mrs. Ruby Leffingwell

Aria from opera "Louise" ..... Charpentier
Miss Ruth Melba Stein

Aria from opera "Aida" ..... Verdi
Miss Madeline Lutkins

From opera "Don Carlos," "O Don Fatale," Verdi
Miss Margaret Quinn

Duo from opera "Madame Butterfly" ..... Puccini
Miss Easter, Mr. Thorpe

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NORTH SHORE SCHOOL OF MUSIC

The North Shore School of Music is to be congratulated on the initial success in its newest artistic venture. We refer to the excellent concert of chamber music compositions, presented under its direction, at St. Simon's Hall, on Thursday evening, December 4. The artists on the occasion were the North Shore String Quartet, composed of George Dasch, first violin; Hjalmar Rabe, second violin; Otto Roehrborn, viola, and Carl Brueckner, violoncello, together with the assistance of Mary Ann Kaufman, soprano. The quartet is directly associated with the school. The concert given Thursday night of last week was the first of a series of three to be given during the season.

Following is the program as given:

Quartet, Opus 18, No. 1, F major.....Beethoven
Allegro con brio
Adagio—Affetuoso ed appasionata
Scherzo—Allegro molto
Finale—Allegro

The Quartet

Das Veilchen (The Violet).....Mozart
Das Wandern (Wandering).....Schubert
"Aus meinen grossen Schmerzen".....Franz
("From My Soul's Great Longing")
Traeume (Dreams).....Wagner

Miss Kaufman

Terzetto, for two Violins and Viola.....Dvorak

Messrs. Dasch, Rabe and Rochrborn

A Spirit Flower.....Campbell-Tipton
The Silver Ring.....Chaminade
"The Lark Now Leaves His Wat'ry Nest"....Parker
Quartet (Two Movements).....Grieg
Romanza
Tarantelle

The Quartet

NORTH SHORE SCHOOL OF MUSIC STRING QUARTET

The quartet, from both an individual and the ensemble point of view, showed itself thoroughly capable in its work. The rapid movements of the Beethoven were read with much vivacity and dash, and the Adagio with veneration for its musical contents. In the Terzetto, by Dvorak, played by Messrs. Dasch, Roehrborn and Rabe, the last movement, with its unusual rhythms, was given an incisive reading. A Romanza and Tarantelle by Grieg closed the program. The Tarantelle was played in brilliant style and evoked much applause.

Mary Ann Kaufman, who is an artist always worth hearing, was at her best. Her German songs were given with depth, sincerity and most finished vocal art. In her second group, Miss Kaufman was delightful. In her singing of "The Lark Now Leaves His Wat'ry Nest," she infuses in her interpretation a spirit of real nature and out of "door-ness" that suggests some things of Bryant and Wordsworth we used to read. This number was encored.

The audience, while not big, showed its thorough appreciation in generous applause of the several numbers.

THE PADEREWSKI RECITAL

To be perfectly fair with Paderewski, the Chicago audience of last Sunday, one which filled the Orchestra Hall to overflowing, did not find his playing so much deterioriated as could have been expected from the very outspoken criticisms which have come from Boston and New York.

Truth to tell, there is still much of the individual charm of the many years ago and the artist is still very careful to prepare striking stage pictures and to make his every appearance a dramatic event.

His playing is remarkably uneven. In some of the things he played on Sunday, a perfectly well known and hackneyed program, by the way, he produced tones of luscious beauty and effects of much grace. At other times he pounded beyond all limit and broke every rule of beautiful piano playing. He was, however, cheered to the echo and the audience asked, and received, many encore numbers at the close of the regular program.

———♯♯♯———

Wheaton, Ill.—A Thanksgiving Song Service was given at the Baptist Church on Sunday evening under the direction of Nora L. Olin. The Wheaton "Progressive" said editorially: "The singing of the choir under direction of Miss Olin was of very high order. There was real delight and uplift in listening to such singing."

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MME. CLAUSSEN AT EVANSTON

Mme. Julia Claussen was the artist that brought forth a large crowd to the Woman's Club in Evanston, on Wednesday morning, December 3. Rachel Busey Kinsolving, who has the direction of these Matinee Musicales, is indeed bringing an array of artists of the highest type before the music lovers of Evanston. With the action, singing and inspiration of the opera, "Samson and Delilah," at the Chicago Auditorium, not yet twelve hours' old, Mme. Claussen chose to open her morning's program with the ever delightful aria from the same opera, "My Heart at Thy Sweet Voice." That she brought this number up to the artistic heights of which only she is capable was easily discernible from the enthusiastic applause which called her to the platform again and again. Then followed a group of songs, "Molnet," Sjogren, "Efteraarsstormen," Grieg and "Jahrlang Mocht Jeh so Dich halten," Sjogren, in which the splendid art of the concert singer appeared, as was the case in the following groups: "Feldeinsamkeit," Brahms; "Saphische Ode," Brahms, and "Lenz," Hildach, the last named number having to be repeated.

The numbers closing the program were "Heimkehr," "Befreit" and "Heimliche Aufforderung," all by Strauss, and were sung with all her abounding temperament and beauty of voice. All her splendid vocal material, persuasive personality and the sparkle and charm of her features, which make her so admirably fit for operatic work, seems also to be ever at her command in the concert room. H. M. B.

BUCHHALTER AND ENGBERG

Simon Buchhalter, pianist, and Rudolph Engberg, baritone, will be heard in a joint recital Sunday afternoon, December 21, at 3:30, at The Studebaker, under the management of F. Wight Neumann. The program is as follows:

Sonata, C Major ..... Brahms
Allegro, Andante, Scherzo, Allegro Con Fuoco
Mr. Buchhalter

Hear Me Ye Winds and Waves ..... Handel
Wie Bist Du Meine Koenigin ..... Brahms
En Svane ..... Grieg
Med en Vandlilge ..... Grieg
Novembre ..... Tremisot
Le Plongeur ..... Widor
Mr. Engberg

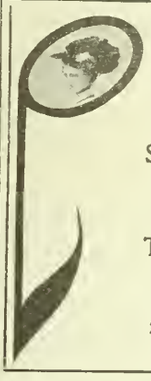
Prelude, D flat, Op. 8 ..... Kreider
Prelude Tristesse, Op. 33 ..... Kramer
Prelude, an Oriental Sketch, op. 33 ..... Kramer
Prelude, D minor ..... Borowski
A Vision, C sharp minor ..... Buchhalter
Hungarian, Op. 39, No. 12 ..... MacDowell
Mr. Buchhalter

Invictus ..... Huhn
May, the Maiden ..... Carpenter
Sad Memories ..... Downing
Serenade ..... Bantock
The Cave ..... Schneider
The Song of Tristram ..... Borowski
Mr. Engberg

Ballad B Minor
Liebestraueme A flat, E flat ..... Liszt
Rakoczy Marche
Mr. Buchhalter

OPERETTA GIVEN

At the West Side Masonic Temple, Oakley Boulevard, near Madison street, on Tuesday evening, December 2, the West Side Co-Educational Club Chorus gave the operetta, "The Egyptian Princess," under the direction of Mrs. G. E. M. Pratt. This chorus, considered by many one of the best in the city, deserves high praise for the excellent work done on this occasion, and that a great amount of time and rehearsing had been spent in getting the operetta ready to deliver, was noticeable by the way the work went from beginning to end. The staging and costumes were a delight to the eye and the singing a treat to the ear. That this club numbers among its members many who possess good solo equipment was proven by the fact that no outside singers were brought in to take the leading parts. Anna C. Braun, a contralto singer, who is gaining much in her favor by her excellent singing, took the part of the "Queen," and the way she carried through her part was one of the delights of the evening. Eleanore Capps Hostler, a soprano, well known in Chicago, carried the part of the "Flower Queen," and her singing and acting was received with much enthusiasm by the audience. Others taking principal parts were Florence Greenburg, Mrs. Helen Hackley, Mrs. Frank J. Burton and Miss Alta Burton. An added pleasure to the entertainment was the beautiful and graceful dancing of Beulah Skallerup and Jeanette Campbell. H. M. B.



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MacBurney—A musical festival is being given by the Palmer Park Musical Society, December 12, at the Palmer Park Assembly Hall, Roseland. Besides a chorus of more than one hundred and fifty voices, under the excellent direction of A. R. Simpson, there is an assisting orchestra conducted by Melville Martinson, and two soloists. Miss Minnie Stowell Wallace, a pupil of Thomas MacBurney, is the soprano, and Miss van Haar the contralto.

RECITAL BY MRS. EDDY

On Saturday afternoon, December 6, Mrs. Clarence Eddy gave a song recital at 825 Fine Arts building, assisted by Walter Spry, pianist; Alexander Krauss, violinist; Carl Klammsteiner, 'cellist, and Clarence Eddy, accompanist.

Mrs. Eddy came before her very appreciative audience with that pleasing and winning stage presence which always creates a mutual feeling between herself and hearers. Her voice seemed fully at her command at all times and her songs came forth with intense feeling and convincing delivery. Mrs. Eddy was indeed fortunate in having such splendid accompaniments as was furnished for her singing by Mr. Eddy.

Mr. Spry and Mr. Krauss were heard to good advantage in their numbers and were a most welcome addition to the program which follows:

Trio for Piano, Violin and 'Cello, B flat major ..... Beethoven
Messrs. Spry, Krauss and Klammsteiner

"O ma Lyre Immortelle," (from Sappho) ....Gounod
Mrs. Eddy

Nocturne, Op. 9, No. 2 ..... Chopin
Caprice Viennois ..... Kreisler
Mr. Krauss

"Lungi dal caro bene" ..... Secchi
"Das Kraut Vergessenheit" ..... von Fielitz
"Stil wie die Nacht" ..... Bohm
"Ich liebe dich" ..... Grieg
"Im Herbst" ..... Franz
Mrs. Eddy

Nocturne, Op. 27, No. 1 ..... Chopin
Mazurka, Op. 7, No. 1 ..... Chopin
Mr. Spry

"Out of the Darkness" ..... Guy d'Hardelot
"Will o' the Wisp" ..... Charles G. Spross
"Dearest" ..... Sidney Homer
"Give Me the Sea" ..... R. H. Woodman

H. M. B.

HEATHE GREGORY

Heathe Gregory has been engaged to appear at the charity ball on January 9, singing the "Prologue" from "I Pagliacci," in costume in representation of a famous portrait.

Mr. Gregory appeared last Saturday evening at the Fortnightly Club in recital for Mrs Theodore Sheldon, in the following program:

Falstaff's Song ..... Fisher
"When Love Is Done" ..... Alling
"Couplets de Vulcain" ..... Gounod
(Philemon et Baucis)
"Dichterliebe I, II, III ..... Schumann
"Sacrament" ..... MacDermid
"Invictus" ..... Huhn
"Im Walde" ..... Miersch
"Sehnsucht" ..... Castello
Prologo di Pagliacci ..... Leoncavallo
Mr. William E. Zeuch at the Piano

Gail Martin-Haake.—Miss Louise Haake, pupil of Gail Martin-Haake, will give a program of piano compositions, at the North Shore School of Music, on Monday evening, December 22. She will play works by Bach, Beethoven, MacDowell, Rachmaninoff, Nollet and Godard.

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MAUD POWELL IN RECITAL

Mme. Maud Powell, acknowledged to be the most distinguished woman violinist before the public, Tuesday afternoon, December 2, played to a capacity house at Leon Mandel Assembly Hall. Not only were all seats taken, but the large stage was filled with music lovers whom it was impossible to accommodate in the body of the house. A great part of this audience was made up of Chicago concert goers, in addition to the University students and faculty members.

The most interesting and beautiful G minor concerto, by Coleridge-Taylor, and dedicated to Mme. Powell, opened the program. Great enthusiasm which Mme. Powell's playing always inspires, prevailed at once, and this intense appreciation continued throughout the afternoon. Her other big work was the ensemble number, E major Sonata (Bach), Adagio; Allegro ma non tanto; Adagio; Allegro; Supplementing the perfect work of Mme. Powell, was that at the piano of Francis Moore, a pianist of very rare attainments, and one of whom it is safe to predict a very great future. Such abundant technique, so exquisite a touch, in short such mastery of the pianistic art is found only among the few chosen ones of the gods.

Remaining numbers on the program were: "Gaze with Pity" (Tenaglia); Rondo (Mozart); "Hungarian Dances" (Brahms); Minuet (Beethoven); Minute Waltz (Chopin-Powell); Caprice Viennois (Kreisler); Hejre Kati (Hubay).

Several encores were played in addition to the above numbers.

The next concert will be given on December 16, by the Chicago Symphony Orchestra at 4:15 p. m. F. D. B.

———♯♯♯———

COMPOSITIONS BY OLD MASTERS

The American Conservatory presented a program of compositions by the old masters on Saturday afternoon, December 6, in Kimball Hall, with Jennie Johnson, contralto; Renzina Teninga, organist, and Ruth Ray, violinist, as the interpreters of the fine old melodious compositions chosen for this program. Miss Johnson proved again that her capacities as a singer are unlimited, for she brought out all the meaning and beauty of the interesting numbers, "Ah Rendimi," by Rossi; "Thou Whose Praises Never End," by Bach, and "Hear Me, Ye Winds and Waves," by Handel. Miss Teninga was heard at the organ in the numbers "In dulci jubilo," by Bach; a Ciaconna by Pachelbel and a violin fugue by Bach. She proved to be an organist of very much ability and her playing of the violin fugue was an excellent rendition of that beautiful number.

Miss Ray, a violinist, young in years, but playing like a fine violinist of years twice her age, was heard to splendid advantage in the Tartini Sonata in G minor, and a group of numbers by Pugnani, Bach and Francoeur. Her playing aroused tremendous enthusiasm in the large audience present. The program was closed by an excellent rendition of the Handel "Largo" arranged for violin, piano and organ. Herbert Butler and Mrs. Sara L. Beals were the accompanists of the afternoon.

H. M. B.

DRAKE SCHOOL MEN'S GLEE CLUB

The Glee Club of the Drake School of Music, under direction of Charles S. Wengerd, gave a thoroughly satisfactory concert on last Wednesday evening, their own contributions (by Foster and Buck) proving that they have established a good ensemble and attained considerable finish.

A quartet composed of Messrs. De Wolf, Wengerd, Lessenger and Kettering also did some very nice work.

Vocal solos by Harry Lessenger and Grace Dunlap-Woodard were admirable and reflected much credit on the teacher, Mr. Charles S. Wengered, who also delighted the audience with his own singing, his numbers being the "Prologue" from "I Pagliacci," "My Sweet Repose" (Schubert) and his own "The Rainy Day."

The assisting artist was Ralph Michaelis, a young violinist (tcacher in the Drake School) who has fine presence, perfect poise and an abundance of musicianship. His tone is round and warm and his reading of "Liebesfreude" (Kreisler), "Berceuse" (Hetzel) and "Mazurka" by Earl R. Drake, were such as to mark him a splendid musician. The latter number especially is one of very great worth and should be heard on violin programs much more often.

Accompaniments were played by Mr. Wengerd, Mr. Drake, Daisy Koelling-Brown and Margaret Worth-Evans. A large audience was present. C. E. W.

(Continued on page 11)

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The Elderly Person

The Little Theater is quite one of the real things of Chicago. The Elderly Person finds himself haunting its confines on small provocation. For those who do not know, the statement may be here made that entrance may be obtained when you pay a dollar for your seat. But you will have to search somewhat in the Fine Arts Building before you find the person to take the dollar. The elevator man will tell you that it is on the fifth floor (or is it the sixth?) and then clang the gate behind you and leave you there mystified. That is, until your eyes fall upon a small illuminated sign with a hand pointing vaguely down the long hallway. Pushing ahead along the indicated path your ears are at once deafened with all sorts of noises and you may wonder whether you are in a madhouse corridor or near a menagerie. But the names on the doors are reassuring and you perceive that you are amid the studios and can take notes as well as hear them in passing. Here is a rising young tenor, as yet a long way off from his eminence and requiring much boosting to keep him on the key. Next is a church quartet at work. You can figure out that it is that bane of all choirs, an extra rehearsal, and of Christmas music, judging from the text flung out so viciously. You can be sure, too, that some one at least is planning to get over to the opera, where "Samson and Delilah" is on, and that it is really time to go, by the way the phrases are hammered out. Next is the baritone who has reached the "Toreador Song" stage of his progress, and he shouts the notes forth as if he already wore the red and yellow mantle of Escamillo. The accompanist does not seem to feel that way. There has been a full day of it, no doubt, and there is not much enthuisasm left. Over the transom of one room come the unmistakable tones of a "reader" being coached —horrible sounds they are, too. As you reach the angle of the hallway, half way down the turn, is the welcome sign of the place you are seeking. The Elderly Person was nearly led astray just here, however, because he heard from one studio decided evidences of a string quartet at work on some chamber music. Only the stern promptings of other duties prevented him from breaking in on the enthusiasts. Quartet players are the only real musical enthusiasts, all others being imitations. Self-forgetfulness and surrender to the music itself make them thus, and you can't play chamber music without those essentials.

There isn't anything different in the Little Theater's entrance from that of an ordinary studio. But so soon as you are inside the door intimacy becomes your comrade. Everything is diminutive and elbows itself. The theater proper is a long room, one side of it a sort of foyer on a level stretch the remainder sloping towards the stage. There are just ninety-nine seats and about six of these are in tiny boxes and are gilded chairs in spaces marked off by invisible lines. A wide arch admits to an adjoining tea room. Two columns denote the entrance to the seats on the incline. There is a studied harmony in fittings and draperies. Everything is toned and blended to the last degree. Colors are so soft and undemonstrative as to delight the tone of the esthete who craves harmony as the sum total of beauty. By the same token the man who is replete with red corpuscles loses his joy in the absense of a sense of contrast which is his standard of healthy color-play. The only concession to him is in a bit of wood carving on the tea room wall where the delicate tint of the wall is outlined in the tracery of the scroll work. Very neat and soft voiced attendants show you to your seat, which is not slammed down with a bang and does not creak. You are asked to buy a program, as is the English of it, and when you pay ten cents for this, you find that it is printed upon pliable non-rustling paper and makes no noise in handling. The tea room is where libations are poured to the gods and goddesses of the high-brows, as one irreverent youngster says. There you find the round tables, immaculate as to daintiness of appointment and service. In the center of each table is a very slender vase holding a single rosebud, usually drooping languidly. When he sees these the Elderly Person gets what Miladi calls "the giggles," so he is not allowed to remain long in the sanctuary of the holy of holies. People sit in their seats a spell before the curtain rises. There is no law either written or unwritten which prohibits chatter, but such talking as is done, is done in almost hushed tones. One lady who is of so generous a proportion that she really should buy two seats, laughs and talks audibly. She is of the sort who indulges in many extra curls and combs, and can't have been there often. Suddenly she realizes that she is looked at askance, and sobers down quickly, annihilated.

Imperceptibly the lights are growing dim and there is hurried but easy motion among the attendants and the click of side lights being shut off, and curtains being drawn. An absolute hush ensues. Then the stage curtain is drawn. All is dark for an instant. Then light suffuses itself and we see the interior of a humble cottage as of a mining town, a room at once parlor, living room and kitchen. An old, blind man, feeble, but querulous and exacting, sits fronting the light coming through the open door. His bent but energetic wife goes about her household tasks, or does "tatting" in moments of respite. There is a long talk between them, and their life together for forty years passes in review. Sordid and mean and appalling in its ugliness is his attitude towards this woman who gave her youth and her beauty to him, and might have found uplift and ambition for both, had there been initiative and inspiration from him. Instead of that he taunts her with what he was and might have had, had she not passed his way. There is no resentment from her. Her life has hardened her and she knows only too

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well how he depends upon her and needs her.

There is a mean spirited son of this father who is to bring his bride home that day—the first woman to come into the house, she says, for forty years. All of the children have been sons, and this youngest of them all the only one left. But before he arrives, a girl whom he has wronged and thrown aside comes in dejectedly, bearing her child in her arms. The mother suspects this child's parentage and urges the girl to go elsewhere. Before she is persuaded to do this, the son and his bride are inside the door. Developments follow rapidly. The bride discards her faithless husband, proudly takes the forsaken girl and child under her protection, and leaves the household. The curtain falls upon the father and son inveighing against the faithlessness of all women and scoring them roundly. But while they do it, the woman who has endured much and expects nothing more, pours tea for the old man and urges him to drink it while it is hot, which he does noisily. Then she strikes a match to light the pipe of the surly son. There is no word of thanks and there is no word of complaint. It is life as they find it and have helped make it—mean and worse than commonplace. If the picture were not so pitiably true, even in higher walks, one might resent so hopeless a realism as presented.

This is one phase of "Womenkind" as exemplified by three plays of varying moods. This play was written by W. W. Gibson and is well made. It is acted by Mr. and Mrs. Maurice Browne and their talented young followers. The other plays are "Joint Owners in Spain," by Alice Brown and Stanley Houghton's "Fifth Commandment." "Samson" was calling the Elderly Person also, therefore he saw but the one play. He joined in the applause with all his fervor, but no amount of concussion can bring those curtains apart for any bowing and smiling from the players. You have to go to the Auditorium to find that in perfection. So far as is known much of the work done by Mr. Browne's aides is volunteer and for the compensation of experience. It is all done with a singular ease and freshness. There is only one word for the presentations as a whole. They are admirable in the largest sense of the word. As said in the beginning, the Elderly steps often trend towards this inviting place to find therein something of stimulant and pleasure that is not to be found in the ordinary currents where diversion and inspiration supposedly join hands.

* * * * * *

Turning to the other place where true joy is to be found, the Elderly Person takes a chance and recommends to his brothers of the choir loft, a little book which recently fell into his hands. Not all of what it preaches is accepted as finality. That is a reservation to be made of all books, particularly of those which deal with subjects which can never be exhausted. An organ and is possibilities can not yet be considered as completed. But Mr. George L. Miller writes so engagingly of "The Recent Revolution in Organ Building" that in a certain way he has done the unusual thing. He makes frequent allusion to the works of others, but what is most enjoyable is the compactness and brevity of his work. There is nothing discursive. It is all solid food, and for that reason becomes a desirable manual for those who would inform themselves quickly. There are so many drawings of detail that matters which are really serious to the uninformed have a good strong light thrown upon them. There are lucid and well expressed explanations of the primitive means employed first, and how they were integral factors in the present completeness. Mr. Miller naturally believes that the tubular-pneumatic action is a climax, and there are few who will quarrel with his premises. But there be those who yet realize its shortcomings. Mr. Miller's book is illuminative in its generosity of subject and treatment. Particularly for the man away from the centers of things is it valuable. He can learn from this slender little volume so many helpful things that he will bless the man who wrote it.

THE ELDERLY PERSON.

THE RAVENSWOOD MEN'S CHORUS

The concert by The Ravenswood Men's Chorus, on Thursday, the 4th of December, in the Congregational Church of Ravenswood, under the direction of J. S. Fearis, was given to a crowded house, every number of the chorus deservedly meeting with hearty and continued applause. In the attacks, releases, following of the director, quality of tone and expression, the chorus does very superior work, and show that they have been most carefully drilled by the conductor, who directs quietly, and with no exaggerated motions, yet the response and the effectiveness of substantial men's choral work is all there. The pianissimos are fine, and the fortissimos developed a surprising volume from such a small number, yet the tone from the light to the heavy always remains good.

Especial praise should be given to the number, "A Plainsman's Song," probably the most effectively given number on the program.

The accompaniments were played beautifully by Miss Helen M. Browne, who also played a fine solo number, to which she had to respond by an encore, playing the Schubert-Lizst "Serenade."

The solo members of the chorus, Mr. Wallace Tate and Mr. Frank Sanders, sustained their parts with sureness and credit to themselves.

Mr. and Mrs. John T. Read were the soloists of the evening.

W. A. WHITE.

———♯♯♯———

De Bernyz.—The M. G. V. Singing Society gave a concert last Sunday evening in Odd Fellows' Hall, Hoboken, N. J., under the directorship of Richard Vossley with the Philharmonic Orchestra. The soloists of the evening were Miss Josephine Schwarzwalder and Miss Muriel Marresford, both pupils of Professor B. de Bernyz. Miss Schwarzwalder in her rendition of the "aria" from the opera "Der Freischuetz," displayed a dramatic soprano voice of exceptional quality and great beauty. In the "barcarole" duet Miss Marresford's contralto voice proved to be one of richness and sweetness, and a great career is predicted for these soloists. The audience received them in a very enthusiastic manner. It certainly is a verification of the fact that Professor de Bernyz is a teacher of the first class.

———♯♯♯———

Brown.—Miss Helen Axe Brown, soprano, was soloist at the Chicago Press Club Thursday evening, December 4. Miss Brown has been successfully filling numerous engagements since her recent return from abroad, and has many future ones booked up for the season, among others an appearance at Minneapolis, with the Symphony Orchestra of that city.

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MUSIC IN CHICAGO

(Continued from page 8)

SMETANA SINGING SOCIETY

It goes without saying that the Smetana Singing Society is a Bohemian organization. Judging from this reviewer's impression, their affairs are regarded also as important social events. At the Sokol Auditorium where their current production was given on the 3rd instant, there was no vacant seat and the most unbounded enthusiasm. In fact, the audience seemed wound up for a night of it. Things were done very deliberately and every song redemanded, so that the first act of the operetta "In the Well," was all but done twice before the curtain fell at nearly 10 o'clock. This was pretty late for a lone scribe so far away from home as Kedzie avenue and Twenty-fourth street. And as there were two acts to follow, he had to forego the joy of seeing the village lads and lassies dancing in the moonlight, and the plight of the foolish but over-confident elderly lover who fell into the well. But Mr. Adolph Erst was conducting with the finest aplomb, and leading an orchestra of Thomas men capitally. Mr. Stephen Erst made a handsome young lover, and has a good, well-placed tenor voice which he used very well. Mrs. Louisa Topinka as Lidunka had a clear, fresh soprano voice, and made a handsome appearance. Miss Emma Starman, barring a tendency to lose the key when far from the orchestra itself, also sang excellently. Rudolph Ingerle as Janek furnished amusement by the wholesale, as well as showing himself able to get a good song over the footlights. Miss Libbie Bartusek danced gracefully to the Herbert "Badinage," which Mr. Erst brought the orchestra through in nice style. Whether it was their combined efforts, no one can say, but the dancing not only brought the house down, but the curtain loosened itself from its upper hold and came down also, enveloping the orchestra men in its folds. It was all very interesting.

ALBERT COTSWORTH.

———♯♯♯———

MUNICIPAL CONCERT

On Tuesday evening a concert was given at the Bernard A. Eckhart Park on Chicago avenue by the Park Orchestra under direction of William Hofman. The following program was presented:

March, "Gate City" ..... Weldon
Orchestra
Overture, "Light Cavalry" ..... Suppe
Orchestra
Song, "Be Faithful" ..... Hall
Misses Lucille Gunther, Helen Schommer, Clara Zblewski and Chorus
"Little Wee-Wees" ..... Gabriel
Children's Chorus
Waltz, "Queen of Hearts" ..... Grimm
Orchestra
Piano Duet, "Qui-Vive Galop" ..... Ganz
Miss Theressa Jacobs and Mr. Wiliam Hofman
Selection, Grand Military Fantasia, "Going to Camp" ..... Beebe
Orchestra
Flute solo, "Through the Air" ..... Damm
Mr. J. Chmielewski
Reverie ..... Roberts
Hungarian Dance ..... Kieserling
Orchestra
Address by Hon. Peter J. O'Brien, West Chicago Park Commissioner
March, "Tannhauser" ..... Wagner
Orchestra

MR. HUTTER'S CLASS CONCERT

Mr. C. A. Hutter presented a list of pupils in song program at Kimball Hall, on last Friday evening, the participants having been named in last Friday's issue of Music News.

This teacher has a great gift for keeping his pupils enthusiastically interested in their work and at a public exhibition of the same there is always present much technical proficiency and also much thoughtfulness as to interpretations.

The program for last Friday was very well selected and included much of worth and interest. Good piano accompaniments were provided by Estella Byrum and variety and effect were supplied through the fact that Mr. Hutter played organ obligatos and accompaniments to many numbers —especially effective was this in the Bach-Gounod "Ave Maria" and the Bartlett "Dream."

In so long a program and with so many earnest students it is scarcely fair to speak of individuals—but Master John Goldthwaite, a small boy with a very clear voice, may be mentioned as very popular with the audience, and Waldo McCabe, a young baritone of good presence, also won much applause.

Several trios and quartets attested the fact that Mr. Hutter gives his pupils much ensemble opportunity and all the singers joined at the close in singing the Sullivan "Lost Chord" with much vim and effect.

C. E. W.

———♯♯♯———

DON GIOVANNI

The lecture-concert, with "Don Giovanni" as its subject, at Fullerton Hall, on Sunday evening, employed the usual musical forces there very pleasantly and the music was found especially to the liking of the splendid audience. In "Give Me Thy Hand" Mr. Fritz Itte had a most charming violin solo and the "Village Dance" was also particularly well done by the ensemble.

Dr. William Carver Williams appeared as soloist, singing "I Myself Will Go a-Courting," "The Catalogue" and "Be Not So Hard on Me," songs which belong to the role of "Leporello," so well as to re-create the mood and the scene vividly, and also to prove himself again a fine singer.

Most of the work of the evening was well conceived and well executed, but, according to opera tradition, nearly every one of the numbers was taken at too slow movement.

C. E. W.

———♯♯♯———

PAVLOWA AT THE AUDITORIUM

The vast majority of patrons of the Auditorium would vastly prefer a Campanini concert on any Sunday to a Pavlowa exhibition, but there is also a public for the latter and on Sunday, this contingent was out in full force. Unless one is especially interested in dancing as an art, a two-hour program of it becomes monotonous and this is especially true now in view of the absence of Mordkin, who, to many people, was a greater attraction than is Pavlowa.

The Sunday programs contained many solo dances made familiar in the past, with some new ones and also some very brilliant ballet ensembles.

IDA MAE CAMERON AT THE STUDEBAKER

Miss Ida Mae Cameron, lyric soprano, was the alternate artist with Ludwig Schmidt, a young violinist, at the Neumann concert at the Studebaker Theater, on last Sunday, and won many new admirers for her charming personality and vocal style

Miss Cameron has a voice of the most peculiar clarity imaginable—in fact, it is impossible to think that she could deviate in the least from pitch and, no matter how high may be the tone she is singing, she always attacks it with absolute precision and manipulates it with the most consummate skill.

Her musical feeling being so perfect it follows almost inevitably that her interpretations should be clean-cut, and this, as a matter of fact, they certainly are.

Her first group of Sunday, not heard by this writer, comprised compositions by Rogers, Bond, Bishop, Quilter and Verancini, while the second group was more pretentious in that it contained German and French also, two languages in which Miss Cameron is perfectly at home.

Schumann's "Auftrage" was done with well sustained power and a perfect legato, while Chansons by Massenet and Weckerlin disclosed a most engaging lightness and a perfectly sure touch.

"Chere Nuit" by Bachelet suited the singer to perfection and was so well liked by the audience that an encore had to be added.

Mr. Schmidt plays the violin in a rather light way and, in fact, his program of Sunday contained nothing but light works. His tone is musical and his readings accurate though lacking in temperament.

Accompaniments of exquisite outline and beautiful coloring were supplied by Miss Susie Ford.

C. E. W.

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CECIL FANNING

MR. FANNING AT THE BLACKSTONE

Mr. Cecil Fanning, with Mr. H. B. Turpin at the piano, appeared at the crystal ballroom of the Blackstone Hotel on Monday morning and scored the most complete success ever attained there.

This is not at all surprising in view of the very charming program and the splendid singing offered by Mr. Fanning.

There were twelve songs scheduled in the list, but, on account of the numerous encore demands the program was considerably more than doubled.

The two songs by Eleanor Everest Freer were most aptly chosen to display Mr. Fanning's voice and his interpretation of them was ideal. Songs of fine import are these and in the Fanning reading they glowed with beauty.

The program in full was as follows:

Introduction and Rondo, Capriccioso.....Saint-Saens
Mr. Sametini

Der Wanderer ..... Schubert
Halt (Die Schoene Muellerin) ..... Schubert
Am Feierabend (Die Schoene Muellerin)....Schubert
Der Elkoenig ..... Loewe
Mr. Fanning

Andante and Finale from Concerto.....Mendelssohn
Mr. Sametini

Folk song
Bouton de Rose ..... Old French
Le Cycle du Vin (Refrains des Jeunes), Old French
Dame Durden .....Old English
No! John! .....Old English
Mr. Fanning

Melody ..... Charles G. Dawes
Liebesfreud ..... Kreisler
Mr. Sametini

The Shepherdess (Alice Meynell).....
..... Eleanor Everest Freer
When Is Life's Youth.....Eleanor Everest Freer
Smuggler's Song (Rudyard Kipling).....
..... Marshall Kernochan
The Last Leaf (Oliver Wendell Holmes).....
..... Sidney Homer
Mr. Fanning

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MUSICAL ART SOCIETY

The Chicago Musical Art Society, Eric DeLamarter conductor, will give its first concert of the season Sunday afternoon, December 14, in the Illinois Theater. Mr. Bruno Steindel, 'cellist of the Chicago Symphony Orchestra, will be the assisting artist.

A very successful season is anticipated, as there is much enthusiasm shown among the members. Quite a few of the former members have expressed a desire to re-enroll and there will no doubt be a fine waiting list, as the active membership is limited. Following is a list of the new officers for this season:

Eric DeLamarter, conductor.
Palmer Christian, assistant conductor.
Dr. Carver Williams, chairman membership committee.
Mary Peck Thompson, secretary.
J. H. Libberton, business manager.
Harriet Martin Snow, treasurer.

The office of the society is in Summy's Music Store, 64 East Van Buren street. Telephone Harrison 5881.

CHICAGO MADRIGAL CLUB CONCERT

The following program will be given December 15, at Fine Arts Theater:

Three Old Bohemian Christmas Carols.....
.....Arranged by Riedel
Hail, All Hail the Glorious Morn
The Angels and the Shepherds
Let All Men Sing God's Praises
These melodies are said to be of "high antiquity," although the century of their origin is unknown. The original words were Bohemian.

Beruhmtes Weinachtslied (Celebrated Christmas Song) .....Sethus Calvisius
Born 1556, died 1617. Cantor of the Thomas School, Leipzig. The composition is for first and second soprano, tenor and first, second and third bass.

Timor et tremor venerunt super me.....
.....Orlando di Lasso (1520-1594)
For soprano, first and second alto, first and second tenor and bass.

Violin—
Sarabande and Tambourin.....Leclair
Air ..... Bach
Variations ..... Tartini-Kreisler

Cherubim Song, No. 7 (From the Church Russian ..... Bortnyansky

When All Alone (Madrigal) S. S. A. T. B.....
..... Converso (1580)

Mary ..... Richardson

Lullaby (Women's Voices).....
Arr. from Dvorak's Humoresque by Gilbert Spross

The Jolly Musician (Men's Voices).....N. V. Wihn

A Franklyn's Dog Leaped Over the Style.....
.....A. C. Mackenzie

Violin—
Hungarian Airs..... Ernst
Weary Wind of the West.....Elgar
My Bonny Lass She Smileth.....Geo. B. Nevin
Dedicated to the Chicago Madrigal Club
Russian and Turk.....
.....H. Ernest Nichol, Mus. Bach. Oxon.

PERMELIA GALE

Mrs. Permelia Gale, solo contralto of the First Congregational Church in Oak Park, has been extremely successful during the season in all of her concert engagements, and has just closed a contract to sing in "The Messiah," with the Evanston Choral Society, under direction of Peter C. Lutkin, on December 18.

Mrs. Gale appeared in "Messiah" at Houghton, Mich., last Friday evening, in conjunction with Mme. Jane Osborn-Hannah, Arthur Middleton and Albert Quesnel, with splendid success, the Houghton Press commenting as follows: "Mrs. Gale, the contralto, coming as she did almost unannounced, might be said to have attained the most distinct personal success of the visiting soloists. Her mellow tone, combined with technic of a high order and a personality most engaging, won the audience and brought the singer a distinct tribute."

NEWMAN LECTURES

E. M. Newman will give the last of his series of traveltalks at Orchestra Hall, Wednesday and Friday evenings and Saturday afternoon, December 17, 19 and 20, with "Vienna—the City Beautiful" as his subject. The life of the genial, hospitable Viennese will be delightfully set forth. Their innate love of music finds expression in the open air cafes, restaurants, parks, and other gathering-places, all of which Mr. Newman will portray, as a preface to the more serious side of the Austrian capital.

New Year's Eve at 9 o'clock Mr. Newman will repeat his traveltalk, "Paris—Art, Life, Fashion."

COVENANT CHORUS GIVES MESSIAH

On Monday evening, December 8, the Church of the Covenant, at the corner of Halsted street and Belden avenue, was packed to the doors and scores of people were turned away from the rendition of "The Messiah" by the Covenant Chorus under the direction of John Bissell Trowbridge, with Mrs. Ruben Stowell, organist, and Mrs. Charles Davidson, pianist. The soloists chosen for the occasion were those well known oratorio artists of Chicago, Marie Sidenius Zendt, soprano; Jennie F. W. Johnson, contralto; Henry A. Backemeyer, tenor, and Gustaf Holmquist, basso.

The chorus, made up of eighty voices, is purely amateur, and every singer gives his service willingly for the love of the work. For that very reason they deserve great credit for the success achieved in the reading of the grand old Handel oratorio. The chorus is one well balanced in the different parts and capable of attaining splendid results in even the most difficult of the chorus numbers, as was shown in their singing of the "For Unto Us a Child Is Born." However, their best work was in the "Behold the Lamb of God." In this number their attacks, releases and shading was of the very best and proved that they had spent many tireless hours in rehearsing. Their closing number, the "Hallelujah Chorus," was given with all the spirit, fervor and brilliant climaxes often obtained by the best professional societies. Mrs. Zendt seemed to be in splendid shape for the taking care of her solos, and she sang them in just that style. Especially was the "Rejoice Greatly" given with beauty of voice and carrying true inspiration. She justly deserved the splendid appreciation received from the audience. Miss Johnson gathered many new laurels to her long list of oratorio achievements. Her voice was rich and full of tender, sympathetic feeling during all her numbers, and her excellent rendition of the solo "He Shall Feed His Flock," deserves special mention. Mr. Backemeyer, a newcomer on the oratorio platform, was somewhat embarrassed in his opening number, "Comfort Ye." But in his solo work later in the evening he sang with more sureness and beauty of voice. Mr. Holmquist, always a success in "The Messiah," was no less so on this occasion, and his interpretation of the inspiring bass solos was one of the leading pleasures of the concert. Mr. Trowbridge directed the chorus throughout the evening with authority and deserves great credit for bringing this event through with success.

H. M. B.

———♯♯♯———

Hinshaw—Messrs. John and Marvin Hinshaw gave a reception for Mr. and Mrs. William Wade Hinshaw, in the rooms of the Hinshaw Conservatory, on last Friday afternoon, when a throng of people were present to meet the distinguished basso and his wife. A musical program was given, among those appearing being Frederica Gerhardt Downing.

♮ ♮ ♮

Minneapolis Orchestra—William Hinshaw was soloist with the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, on November 23, and Mme. Johanna Gadski appeared on December 5.

HELENA BINGHAM

Song calendar for November:

November 3, Madison, S. D.: To You, Ma'y Jane, (MSS.) Mme. Sofia Stephali.

November 4, Sioux Falls, S. D.: To You, Ma'y Jane, (MSS.) Mme. Sofia Stephali.

November 5, Streator, Ill.: The Balloon Man, Wake Up! Wake Up! The Swallows; 400 children, directed by Miss Ruby Smith, musical supervisor, Streator, Ill.

November 5, Streator, Ill.; Rock Him to Sleep, How I Love Thee (new), Beatitude; Mrs. Sue Jackson Foster.

November 5, Streator, Ill.: A Japanese Doll's Serenade, Her Literary Taste, A Ladder of Clover Bloom (new), It Is Not Raining Rain to Me; Miss Ferol Onnolee Leggette.

November 5, Chicago: Equality (by request); Miss Lyravine Votaw.

November 7, Chamberlain, S. D.: To You, Ma'y Jane. (MSS.) Mme. Sofia Stephali.

November 8, St. Louis, Mo.: I Cannot Forget You; Miss Eva Nicolson.

November 8, Peoria, Ill.: Equality; Miss Jennie F. W. Johnson.

November 8, Chicago, Ill.: My Baby (recited to music); Mrs. W. A. Evans.

November 20, Mitchell, S. D.: To You, Ma'y Jane; Mme. Sofia Stephali.

November 21, Mitchell, S. D.; Her Literary Taste, I Wisht I Was a King, Rock Him to Sleep; Mme. Sofia Stephali.

November 30, Hannibal, Mo.: Beatitude, Mrs. Sue Jackson Foster; Sunset and Evening Star; Mrs. Sue Jackson Foster, Mrs. Mack Fielder.

———♯♯♯———

Christian—Mr. Palmer Christian gave an organ recital at the First Presbyterian Church in Kankakee on Sunday last.

"MESSIAH" AT ST. PETER'S

The annual performance of "The Messiah" at St. Peter's, under the direction of Herbert E. Hyde, will be given at the church, Belmont avenue, near Broadway, on Wednesday evening, December 17.

HERBERT HYDE

The soloists will be Marie Zendt, Jennie F. W. Johnson, Frank Barnard and Frank Collins.

Mr. Hyde will direct, and the entire churh choir of men and boys will sing the chorus numbers.

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Paulist Choristers—The concert given for the benefit of St. Joseph's Hospital will enlist the services of the Paulist Choristers, Father William J. Finn, musical director, and other prominent artists, who will give a program of Christmas carols. This concert will take place at Orchestra Hall, Sunday afternoon, December 21.

Messiah

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JOHN LORING COOK PUPILS

Mr. John Loring Cook presented several of his advanced pupils in a splendidly chosen list of songs at the Wurlitzer Hall on last Friday evening, assisted by Miss Corinne Simpson, pianist, and Mrs. George Shaw and Miss Winifred Thompkins, accompanists.

The singers were Helen Ireland in "My Love Is Like a Red, Red Rose" (Hastings), and "June Morning" (Willoughby); Maude Wanamaker Low in "Open Secret" (Woodman); Leon Braude in "Leave Me Not" (Mattei); Frances Krook in a Schubert group, and Miss Irene Sage and Emelinda Makeel in several selections each. Only the last two were heard, Miss Sage disclosing a fine, clear soprano in Chaminade's "Summer," and Miss Makeel proving the fact that she has a very good contralto voice in the Thomas aria "My Heart Is Weary."

Such was the excellence of the work of these two young singers as to emphasize emphatically again the fact that Mr. Cook is a thoroughly resourceful and artistic teacher.

C. E. W.

MORGAN PARK

The Euterpean Men's Chorus of Morgan Park, Chicago, under direction of Edward T. Clissold, gave a concert Thursday, December 4, at First Presbyterian Church, Chicago Heights.

The program was filled by Frank M. Bronson, the pianist for the chorus, who presented some organ numbers; Harry J. Dunham, violinist, a member of the chorus, and Mr. Clissold, who presented some songs.

The chorus made a trip to the Glenwood Boys School, Sunday afternoon, December 7, and presented a program with the assistance of Mrs. L. E. Bartlett, reader; Mrs. Franklin B. Clemner, contralto, a member of the Maple Quartet; Mr. Dunham, violinist, and Harry E. Rilley basso.

The first regular concert of the Euterpeans' thirteenth season takes place at Morgan Park M. E. Church Saturday evening, December 13.

Helena Stone Torgerson, harpist, will be the assisting artist.

ST. JAMES' M. E. CHURCH

Program for December 14:

MORNING SERVICE

Organ prelude, "Laudate Domini".....Frysinger
Anthem, "Prepare Ye the Way".....Harker
Soprano solo, "The Annunciation".....Matthews
(The Story of Christmas)
Offertory, "Rock of Ages".....Buck
Organ postlude, "Chorale".....Kernberger

EVENING SERVICE

Organ prelude—
"Mary Seeks Elizabeth" (Luke 1, 40-48).....
"The Quest of the Magi".....Matthews
(The Story of Christmas)
"Bethlehem" .....Malling
Anthem, "Before the Heavens Were Spread Abroad" .....Parker
Anthem, "The Great Day of the Lord Is Near"....
.....Martin
Offertory, "O Come to Me Ye Weary".....Florio
Organ postlude, March in B minor.....Schubert

Kimbell.—Grant Kimbell sang with the Paulist Choristers at Springfield, Ill., December 5, and at Decatur, Ill., December 6.

MUSIC TO COME

(Under this caption Music News will hereafter schedule all announcements received by Tuesday noon of each week.)

Friday, December 12

Orchestra Hall, 2:15. Symphony Orchestra.

Oak Park High School, 8:15. Concert.

Saturday, December 13

The Auditorium, 2:00. "Rigoletto."

Kimball Hall, 3:30. American Conservatory concert.

Orchestra Hall, 8:15. Symphony Orchestra.

The Auditorium, 8:00. "Faust."

Sunday, December 14

North Side Turner Hall, 3:00.

Lincoln Turner Hall, 3:00.

Illinois Theater, 3:00. Musical Art Society.

Fine Arts Theater, 3:30. Piano recital; Winifred Lamb.

Fine Arts Theater, 8:30. Arcangeli recital.

Fullerton Hall, 8:00. "Parsifal" lecture-concert.

Monday, December 15

Assembly Hall, 2:30. Amateur Club concert.

Fine Arts Theater, 8:15. Madrigal Club.

The Auditorium, 8:00. "Barber of Seville."

Tuesday, December 16

Mandel Hall University, 4:15. Orchestra concert.

The Auditorium, 8:00. "Fedora."

Orchestra Hall, 8:15. Chicago Singverein Concert. Marie Zendt and Hugo Kortschak, soloists.

Wednesday, December 17

River Forest Presbyterian Church, 8:15. "The Messiah."

The Auditorium, 8:00. "Samson and Delilah."

Thursday, December 18

The Auditorium, 8:00. "Don Giovanni."

Friday, December 19

Orchestra Hall, 2:30. Symphony Orchestra.

The Auditorium, 8:00. "Zingara" and "Pagliacci."

MRS. WILLIAMS' STUDIO

A studio recital was given on Tuesday evening by Mrs. Stacey Williams, with the following program:

Hands and Lips
Our Little Love Is Newly Born
Gentle Dame Priscilla
You Dear and I
.... R. C. Clarke
Miss Marie McDonagh

Gray Days ..... Noel Johnson
At Dawning ..... Cadman
Mrs. Elizabeth Snyder

Two Danish Folk Songs
Mrs. Olga Hansen

Voi Che Sapete .....Mozart
I Know a Little Rose ..... Warner
J'ai Pleure en Reve.....Hue
Miss Imogen Fox

O Heart of Mine ..... Clough-Leighter
Connais tu le Pays.....Thomas
Miss Addie Mennie

Ouvre Te Yeux Bleus.....Massenet
A Memory ..... Parks
Miss Gayle Alexander

Dana Musical Institute—Recent programs from Warren, Ohio, schedule the following concerts at the Dana Institute: Two pupils' recitals of much value, a concert by the D. M. I. Military Band and a piano recital by Myrtle Elvyn.

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AT THE OPERA

CHARLES E. WATT

What a sad state would Chicago be in if it should chance that the critics of the daily press should be bored to death some night at the opera!

This terrible condition was very nearly reached on last Wednesday evening evidently, and the Thursday morning editions of several of the papers should really have been bordered with a heavy line of black in honor of the "dead" "Girl of the Golden West."

Of course the music is sketchy and equally true is it that much of it is a weak imitation of the modern French school. It is also true that a lot of the character drawing is not true to American life, but after admitting all that, it yet remains a fact that there is very much to admire and commend, and in spite of the established taboo, we shall mention a few of these good points and record the fact that to one listener, at least, the opera came most gratefully and the interest was sustained to the final curtain.

First of all, the wonderful orchestration, as pointed out by Sig. Campanini was a continuous joy, and secondly, the scenic investment was always fine and impressive.

Much of the dressing was very realistic, too. Mme. White and Sig. Bassi could not have been improved in this respect and a few of the miners were correctly garbed. The part of Jack Rance, played by Giovanni Polese and very well sung by him, was garbed atrociously.

Carolina White, ideal in girlish parts, has made of Minnie a character study which is easily comparable with that played by Blanche Bates in the drama of the same name as the opera, and in the second act especially, she rose to splendid dramatic climax. Her singing throughout was delightful and served to prove her as in the very best of condition for this year's work and to augur that she will present many joys to the audiences of the next two months.

Bassi, charming in many parts, is peculiarly fine as Dick Johnson, acting with discretion and vigor, and singing always with a full supply of artistry and finish.

Beatrice Wheeler made a wonderfully fine study of the role of Wowkle, singing it in that broadly dramatic style she has already shown Chicago on each appearance here and proving also remarkable versatility in interpretation.

The "Girl" has a very long cast and a very picturesque one, but after the first entrance of each character it grows difficult to keep them separated. Daddi's cunning little style can never be mistaken, and Dufranne dominates all the basses and baritones of such a cast as that of "The Girl," Crabbe also being characteristic. As for the rest, on Wednesday, they combined to make a good picture, and they sang the ensembles excellently. They were Scott, Warnery, Turner, Fossetta, Errolle, Venturini, Preisch, Trevisan, Huberdeau, Nicolay and Defrere.

All forces seemed to be in easy working order, and the chorus was particularly

BEATRICE WHEELER

effective, which makes it all the more strange that it should have been thought necessary for the prompter to make himself so conspicuous as he did throughout the performance.

♮ ♮ ♮

Christoforo Columbo

Because a man happens to be a millionaire baron it does not follow irresistibly that he cannot possibly be a good musician, and given the proper conditions, "Christoforo Columbo" certainly proves very attractive.

As matter of fact "Christoforo Columbo" has much that is good, both in music and in dramatic construction.

True, it is a "made-to-order" opera, and found its most effective presentation in Spain at the 400th celebration of the anniversary of the discovery of America. But this fact does not rob it of all value in Chicago some years later, and the presentation was certainly such as to win the approval of the most blase opera-goer.

The opening scenes were a succession of pageants and the second act is certainly set in a most novel and thoroughly effective way. The music makes no remarkable impression of any sort. It is academic for the most part, and yet it is always attractive and very often it rises to eloquent climax. The composer certainly owes a debt of gratitude to Cleofonte Campanini for his painstaking production and artistic direction.

Ruffo has a passably good singing part, and, of course, rose to each opportunity with certainty. His characterization was, however, chiefly remarkable on the dramatic side, and it was indeed a wonderful one. His death scene was such a picture as will but rarely be seen in opera. In this scene he was remarkably well supported by Bassi, who sang throughout the act with the greatest of beauty and whose appearance and action were ideal.

Rosa Raisa made a fine appeal as Queen Isabella, singing with great brilliance and sustaining the dramatic action worthily. The elaborate cast was completed by Huberdeau, Federici, Ruby Heyl, Warnery, Venturini, Scott, Preisch, Nicolay, Fossetta and Errolle.

♮ ♮ ♮

Carmen in English

The second of the performances in English had for its bill, "Carmen," and a splendid audience enjoyed it to the full.

Nobody expects to hear all the words of every song in so large a place as the Auditorium and with so powerful an accompanying body of musicians as that to be found there. But, all the explanatory asides, the recitative, the invective and the plain conversation (of which there is considerable in "Carmen") can be made absolutely understandable with care, and it therefore becomes the proper thing for a reviewer to dwell particularly on this point and to point out those singers who do make themselves intelligible as well as those who do not.

On Saturday evening the foreigners, Defrere, Nicolay and Daddi (all in small parts) were to be particularly commended for their excellence of pronunciation and enunciation of text, George Hamlin, Henri Scott, Mabel Riegelman and Margaret Keyes may again be held up as perfect examples of fine attainment in the matter, and Beatrice Wheeler may also be added to the list of those who know good English and also know how to project it over the footlights.

Alan Turner therefore remains the only

principal whose work is deficient in this respect, and it must be stated in all truth that on Saturday night his words were entirely unintelligible, especially in the "Toreador Song," which, however, was so well done vocally that a repetition was demanded by the audience.

George Hamlin, long a fine singer and a poor actor, on Saturday evening reversed the items and gave a surprisingly good interpretation of the difficult "Don Jose" role. As a matter of straight fact, it has very seldom been done any better.

His voice, however, was far from good, and in the big aria of the second act he sang off the key from beginning to end.

Constantin Nicolay and Francesco Daddi joined with Miss Wheeler, Miss Amy Evans (Frasquita) and Miss Keyes (Mercedes) in giving the most satisfactory reading of the tricky ensembles of the second act in memory, much better in fact, than they were done last year, and the card scene, by Miss Wheeler, Miss Evans and Miss Keyes was also superbly done.

Miss Wheeler appeared for the first time in a large part and she at once won her way to extreme favor. She is a "Carmen" entirely different from any other—her dressing of the part is different, much of her acting is different and as for her singing, very seldom indeed has any Carmen approached it in beauty and finish.

She is not a vulgar nor a tempestuous Carmen, in fact she infuses quite a little

MABEL RIEGELMAN

of sentiment and some gentleness into the part, but she is effective always and continually a musical delight.

So clearly did she enunciate that no one could ever be at a loss as to what she said, and so definite was her characterization that "Carmen" stood revealed to the audience as but rarely before.

Miss Riegelman, for the first time in her career, sang the part of Michaela and very promptly effaced the memory of most "Michaelas," and established herself as complete mistress of the new role.

Charming to look upon, daintily correct as to action and always alertly ready for her work she also proved that the vocal score of Michaela is one eminently suited to her voice and gave the great third act aria so beautifully as to hold breathless attention and exact tumultuous applause from the very sympathetic audience. In fact, she won an encore demand quite as persistent as that for the "Toreador Song," but the conductor, for some reason, chose to ignore it.

Galli was again very happy in her solo dance and the entire ballet showed to much advantage. The mise-en-scene was well taken care of, costumes were new and bright, and the entire production was thoroughly creditable. Marcel Charlier conducted.

♮ ♮ ♮

La Boheme

One of the most satisfactory performances of "La Boheme" ever given in Chicago was that of Monday evening, and this was due to the happy combination of Giuseppe Sturani in the conductor's chair, with a list of principals on the stage who were all young, attractive and eagerly desirous of doing their best.

Sturani is a remarkable director. Absolutely without any undue strenuosity, he yet holds every musical factor of a performance closely in hand and manipulates all the forces to the best possible ensemble advantage.

The orchestra score under his careful baton glowed with new colors and took on finer tints than it has at many times, and each tricky ensemble of the Puccini work was held to perfect fidelity in presentment.

Rosa Raisa as Mimi looked the part to perfection and was girlishly attractive in her action. The vocal score suits her very much better than does that of "Aida," and her voice therefore took on, at the Monday performance, a sweetness and a charm not before heard.

Mabel Riegelman, as Musetta, repeated the great success attained in the part last year, and in so far as the vocal score is concerned she disclosed the unmistakable fact that she has grown very much in a twelvemonth.

Her second act aria was a gem in conception and rendition, and her part in all the ensembles was flawless. When she appeared before the curtain there was, each time, an added storm of applause which told more eloquently than words of her

GIUSEPPE STURANI

fast growing popularity with the Chicago public.

Aristodemo Giorgini made an ideal Rodolfo, acting with discretion and singing the part with reserve and repose. In fact, the charm of the preformance lay in the fact that there was no shouting nor any violent effort on the part of anyone concerned, the whole cast, including chorus and orchestra seemed bent upon a perfect ensemble and the presentation of music in its purest form.

Francesco Federici advanced his Chicago prestige very materially by his quiet dignity of acting and perfect artistry of sing-

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ing in the part of Schaunard, and Giovanni Polese also did much to beautify the role of Marcello, while at the same time he advanced his own popularity.

Gustav Huberdeau as Colline made a striking figure and most deftly carricd out his part in every one of the many ensembles in which he was concerned. In the fourth act he sang the "Farewell to the Coat" so admirably that the audience would not permit the performance to proceed until the conductor had granted a repetition of the thoroughly grateful number.

♮ ♮ ♮

Le Ranz Des Vaches

The first performance in Chicago of the Kienzl opera, "Le Ranz des Vaches," brought to view another of those glittering productions with tremendous cast and brilliant stage pictures, of which we have already had examples in "Girl of the Golden West," "Jewels of the Madonna" and others. This newer work, however, has quite a different appeal, for while it is undoubtedly a great spectacle, and while it also employs a very large number of singers, it is also an exposition of thoroughly pleasing song and there are a lot of solo opportunities and very little of ensemble cacophony—almost every chorus and most of the smaller ensembles being laid out according to quite simple rules and developed sanely and with constant flow of melody.

It is for this latter reason that it seems safe to predict that the opera will be a popular one here.

If it is not it will be because the subject matter is too depressing. The French revolution is always a harrowing subject with which to deal, and in this opera it has been treated very frankly and all its hideousness is revealed in full measure.

The last act, where the members of the nobility dance the minuet the while they are awaiting execution on the guillotine makes a pretty stage picture, but underneath the airy grace of the dance there is an abiding horror which is very depressing.

Like so many modern operas there are in this one so many men employed that many have but little to do—each is necessary to completion of the picture, however, and on Tuesday each one of the named parts was done with much skill and astonishing finish.

However, no matter how many people were on the stage nor how short might be the passage assigned him, no one was ever in doubt for a moment as to who was who when Dufranne sang. This glorious voice dominates always, wherever it is heard and the accompanying action in any role is also, always absolutely correct.

Charles Dalmores as the too-good-to-be-true hero added another to his list of successful characterizations.

The three women who had parts of consequence were easier to single out and to emphasize than the endless list of men and foremost, of course, is the part of Blanchefleur, which was charmingly played and acted by Marta Dorda, a singer who made her debut in our opera at this time, and who certainly won an immediate success.

Beatrice Wheeler in the brief part of Cleo, was a picture of grace and effective action, and her short vocal score was sung with finish also.

Amy Evans had the very characteristic part of Doris, one which she realized histrionically in worthy measure but in which she was not able to sustain the vocal line convincingly.

Arnold Winternitz conducted with much authority and had the compliment of a very hearty encore demand for the prelude to the second act.

Other Operas

On Wednesday evening "Christoforo Colombo" was repeated, on Thursday "Butterfly" was given in the afternoon and "Herodiade" in the evening.

Tomorrow (Saturday) will bring "Rigoletto" at the matinee performance and "Faust" in the evening.

There will be no Sunday performances and next week will begin with "Barber of Seville" on Monday night.

DE BERNYZ DISCOVERS NEW TENOR

Professor Bertrand de Bernyz, president of the American Opera Society, has recently discovered a tenor, Fritz E. Bliss, and after studying with Professor de Bernyz a short period, he was heard by Mr. Thomas A. Edison in his laboratory, in order that he might render a verdict on the voice and keep a record of the progress of its development. Both Professor Otto King, chief of the Edison musical staff, and Mr. Edison were enthusiastic over the range, power, sweetness and dramatic quality of the voice, which has been but a brief period under the guidance of Professor de Bernyz.

Mr. Bliss sings his low tones like a baritone and reaches D above high C with an ease that might be envied by the leading tenors of the day. He stands more than six feet, making a striking appearance. He is naturally musical and it is the consensus of opinion that in a short time his work will speak for itself. Mr. Bliss is a stone-cutter, and toils at his trade day after day. His discovery is a sample of the work now going on in this branch of the American Opera Society, under the personal supervision of Professor de Bernyz, as president.

CHICAGO SYMPHONY ORCHESTRA

The orchestral concerts of last Friday and Saturday presented two noveltics, the symphonic poem of "The Sirens," by a modern Russian, Gliere, and a new violin concerto by Norens, a modern German. Both compositions received their first performance in America on these occasions.

The Gliere "Sirens" is modern in treatment, with much of the whole-tone scale, a great mannerism of the French that has no possibility of development, for when once used, it is done, and the remainder is mere repetition. Why modern composers avoid anything that is coherent in melodic outline is hard to determine, but with few exceptions, so it is.

Such compositions are extremely clever, interesting, full of mastery of the orchestral resources, but somehow they seem to have very little to say. Conductor Stock and his forces gave a fine rendition, but fine renditions do not make up for poverty of ideas.

The Norens concerto is also modern, full of bristling technical difficulties, and with splendidly written orchestral setting. It was played by Hugo Kortschak, who is technically adequate to any demands, but it seems sometimes that technical efficiency in this regard causes the obscuration of beauty of cantabile tone and evenness.

The "E Minor Symphony," the fifth, of Tschaikowsky was given a magnificent performance, and it was enthusiastically received. It is still monumental music by a master.

Audiences make distressing breaks sometimes. Such occurred last Saturday when applause came before the final Coda, even though it ends on a chord impossible as a closing cadence.

W. A. WHITE.

AMERICAN VIOLINIST COMPOSER OF SONGS

Gaylord Yost, composer-violinist, of Indianapolis, who has won quite a reputation as a writer for his instrument, recently completed three songs: "My Heart Must Break Some Day," "A Love Note" and "Love's Count," which will be published soon. These songs are said to be of great beauty and originality and while they are distinctly modern in harmonic structure, there is never a sacrifice of melodic outline. Mr. Yost is one of our talented American composers and his violin compositions have been used and endorsed by such artists as Albert Spalding, Efrem Zimbalist, Francis Macmillen, Issay Barmas, Maud Powell, Helen Ware, Louis Persinger, Arthur Hartmann and others.

Paisley—Pupils of Mrs. Paisley's piano Class in Ottawa, Ill., gave a recital on November 21.

Boston, Mass.

Editor
LESTER S. BUTLER

BOSTON, MASSACHUSETTS

The following brief sketch about the famous singing teacher, Mme. Marchesi, by Mrs. Burton, formerly Mary Howe, who created enthusiasm on two continents by the beauty of her voice and charming personality, recently appeared in the Clinton (Mass.) Daily Item, and a copy was sent the writer, who believes the story will be of interest to the readers of Music News. —Ed.

Death of Marchesi

The death of Madame Mathilde Marchesi, in London, marks the passing of the most famous teacher of singing in recent times. She was a woman of remarkable intelligence and executive ability and of a very high degree of musical talent, being thoroughly equipped for the profession in which she succeeded so wonderfully.

After a rather brief but successful career as a singer, Madame Marchesi began teaching at the conservatory in Vienna. I have often heard her speak of her early struggles and poverty before she had won recognition. She was the mother of ten children, all of whom died very young, excepting Stella, wonderfully gifted in poetic talent, who died at the age of eighteen, and Blanche, now a well-known vocal teacher in London.

It was my good fortune to have two years of study under Marchesi in Paris. From her I learned much in regard to style and finish and understanding of vocal effect. Probably no modern teacher has so thoroughly understood what is known as the colorature style of singing and the effective use of the head voice.

In Marchesi's home I had the pleasure of meeting many of the great French composers, such as Massenet, whom I frequently heard sing and accompany his own songs, and Ambroise Thomas. The latter was kind enough to show great interest in my voice and talent, and with him I studied the role of Ophelia, it being his wish that I should appear at the grand opera in Paris, in that role.

Probably Marchesi counted more successful singers among her pupils than any other teacher in the world. She was a clever business woman, and always availed herself of the ablest assistants chosen from the grand opera and the opera comique. Her recommendation and advice were considered of great value.

MARY HOWE BURTON.

♮ ♮ ♮

Lucia di Lammermoor

This favorite opera should have been favored by a capacity house when presented Saturday evening, November 29. Unfortunately a very evenly sung and most meritorious production was greeted by only a handful of people. Evelyn Scotney made a perfect Lucia; Vincenzo Tanlongo (debut) was a satisfactory Sir Eduardo di Ravenswood and won laurels for himself as being a tenor of good qualities. The conductor was Mr. Ralph Lyford, and only praise can be spoken of the work of the orchestra under his command. An especially notable feature of the evening was the superb ensemble in the 'Sextet."

♮ ♮ ♮

At the Boston Opera House

The Boston Opera Company began the third week of the season with the first performance this winter of Puccini's opera "Madama Butterfly," on Monday, December 8, the title role being sung by Lucrezia Bori, who was new in the part here.

The role of Suzuki was sung by Jeska Swartz-Morse, the Pinkerton was Leon Laffitte, and Mario Ancona was a new Sharpless. Elsewhere in the cast were Miss Heliane and MM. Giaccono and Neumarker.

On Wednesday evening occurred the second performance of Fevrier's "Monna Vanna," which will probably be the last until the latter part of the season. The cast was Mary Garden, Lucien Muratore, Vanni Marcoux and Paolo Ludiker.

Friday night will be notable for the season's premiere of Verdi's "Aida." The title role will be sung by Elizabeth Amsden and Amneris will be taken by Margherita D'Alvarez, the new contralto. The event of the evening will be the return of Florencio Constantino, after an absence of nearly two years. He sings Radames on Friday night. Paolo Ludiker sings Ramfis, and Amonasro falls to Mario Ancona. Michele Sampieri sings the King, Myrna Sharlow is a priestess and Lorenzo Fusco the messenger.

The Saturday afternoon performance will be "Thais," presented for the first time this season. Mary Garden will appear as "Thais." The Athanael will be Henry Danges, the new French baritone, who will make his debut in this part. The Nicias will be Vincenze Tanlonge, the young Italian tenor. Elsewhere in the cast will be Mmes. Rienskaja, Heliane and Swartz-Morse and Scotney-White, and MM. Wronski and Garnd. Mr. Strony will be in the conductor's seat.

On Saturday night "The Barber of Seville" will be presented. The Rosina will be Irene Jonani, a charming young American singer, who will make her debut. The Figaro will be Rodolfo Fornari, Luigi Tavecchia will sing Bartele, and others in the cast will be Alfredo Ramella, Jose Mardones, Ernesto Giaccone, Attilio Pulcini and Elvira Leveroni. The conductor will be Arnaldo Schiaveni.

♮ ♮ ♮

With Schools and Teachers

Miss Hedwig Schroeder of the faculty of the New England Conservatory of Music gave a pianoforte recital at Jordan Hall December 3. This was the sixth concert of the present conservatory season. Miss Schroeder's programs included the spirited "Seguidilla" by Albeniz, an old French "Gavotte" by an unknown composer of the sixteenth century, Schumann's "Novellete" in D major, and selections from Brahms, Scarlatti, Debussy, Chopin and Liszt. The pianist, who was born in Leipzig, is a daughter of Alwyn Schroeder, the well known 'cellist. She was a pupil of Carl Stasny of the New England Conservatory, Heinrich Gebhard and Mme. Hopekirk. She began teaching at the conservatory in 1912.

Among those securing positions through the agency of Henry C. Lohee, the well known writer and College and Church Choir Bureau manager, Miss Ida I. Wilson has been especially fortunate. The following item from a Lowell, Mass. (her home city) daily, tells the story of some of her engagements:

"The many friends and acquaintances of the well known contralto, Miss Ida Isabelle Wilson, will be glad to learn of her progress and success as a vocal teacher. For the past two years, after leaving the Boston Opera Company, Miss Wilson has been teaching in Nova Scotia as head of the vocal department at Acadia seminary. Seeking further advancement in another week she goes to Cleveland, O., to accept a very flattering offer at Lake Erie Ladies' College. Many have watched with interest this young lady's exceptional talent and the best wishes of her friends go with her."

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The fifth annual musicale of Beta Chapter, Mu Phi Epsilon, which is composed of women students of the New England Conservatory of Music, was given in Jordan Hall Monday evening, December 1. This sorority, which is active in conservatory affairs, was founded at the Metropolitan College of Music, Cincinnati, November 13, 1913. It has chapters in fifteen well known musical institutions. Beta chapter, which is one of the most flourishing, has for honorary members Cecile Chaminade, Ernestine Schumann-Heink, Louise Homer, Jane Osborn-Hanna, Mme. Cahier, Alice Nielson, Kathleen Parlow, Germaine Schnitzer, Maggie Teyte and Tina Lerner. A chapter honorary member is Grace Bonner Williams. The program of Monday evening included the "Three Idyls from Arcady" by H. Alexander Matthews, sung by Marguerite Neekamp; violin selections from Wagner and Benda by Ada Allen Chadwick; Hasselman's "Priere" and Schnecker's "Mazurka" for the harp, by Lydia White; two works by Popper for the violoncello, played by Ora Larthardi; songs by Thomas, Hahn and Gounod, Alice Davis; Chopin's "Polonaise" in F sharp major, Pearl Talbot. The accompanists were Constance Freeman and Maybelle Day.

♮ ♮ ♮

The Faelten Pianoforte School held one of its interesting and instructive recitals in Huntington Chambers Hall Thursday night, December 11. The senior class took part in ensemble and there were several soloists on the program. Another recital will be given Thursday night, December 18.

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Recitals and Concerts

Fritz Kreisler played a program of seventeenth and eighteenth century music at Symphony Hall, Sunday afternoon, December 7, representing the composer, Friedmann Bach, son of Sebastian; Couperin and Carter, Frenchmen; Pugnani, Corelli and Tartini, Italians; Gluck, Schumann, Mozart, Kreisler and Paganini.

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A program of French, German, Swedish and English songs was given before the Lexington, Mass., Outlook Club, Tuesday afternoon, December 2, by Mme. Marie Sundelius, with Mrs. Dudley T. Fitts at the piano.

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Jordan Hall will be the scene of a piano recital by Harold Henry, Monday afternoon, December 15, at 3 o'clock.

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An Interview with Julia Claussen

Musically thinking, the world is inclined to credit Italy and Germany, principally, with the wonderful voices of the opera stage, though America in the latter century has produced so many stars of the first magnitude that recognition is being given us. It is Sweden, however, that has sent forth singers such as have never been surpassed, notably Jenny Lind.

Added to the list of really great artists from Sweden, or any country for that matter, is Mme. Julia Claussen, of the Chicago Grand Opera Company, and one of the few and foremost contraltos of the world. In the brief though illustrious history of this company, there certainly has not appeared a voice of more marvelous beauty, accompanied by such mastery of art as in this instance. Was ever a more powerful, more wonderful trio gathered together in one company than Mary Garden, Mme. Claussen and Titta Ruffo?

As further regards Mme. Claussen's art is not the purpose of this article—one has but to hear. However, an insight into the private life of this singer, and a brief recalling of her career in the making undoubtedly will prove to be interesting to the readers.

Most attractive of all, in a face not beautiful in the generally accepted sense of the word, but expressive to a remarkable degree, are her wonderful dark eyes. Matching in color is her hair, which, contrary to what is supposed to be characteristic of her countrywomen, is not golden. In stature she is tall, strongly built, and well knit, not stout. Also, she has perhaps the most beautiful hands this writer has ever seen.

Mme. Claussen did not come of a musical family. In fact, her predecessors were all from very diverse walks of life. That little Julia would be a singer was realized by all at a very young age, for musically, she was most precocious when other children are learning to repeat their letters. At the age of fifteen, following the above, it is not surprising to know that the child was singing oratorio in Stockholm, the city of her birth. It was here that she also held her first church position. During this time, Mme. Claussen pursued her studies at the Conservatory of Music (Stockholm), where she won all honors. Later she was sent to the Academy of Music at Berlin, and was placed under the tutelage of Professor Frederich.

Later in life, more honors of a different kind, also because of her musical achievements, were heaped upon the singer. Mme. Claussen has been made a member of the Royal Swedish Academy of Music; has been the guest of the King of Wurtemberg, at the Royal Palace, which invitation followed immediately upon her great success at the Royal Opera at Stuttgart, last summer. At the time when he was Crown Prince, the King of Sweden himself entertained Mme. Claussen at the Palace, and invited her to sing duets with him.

Though having all natural gifts of the great artist, Mme. Claussen has risen to the heights by unceasing labor, without which she declares there is no permanent success. "Even with her present engagement with the company," said Mr. Claussen, in speaking for Mme. Claussen, "she works from six to eight hours daily. She has at her instant command seventy opera roles, not to speak of her wonderful recital, repertoire, besides oratorio—indeed the rarest of her art! Madame has been known to learn an entire role in an afternoon—done under pressure, and great necessity, of course—and that was in French, a language not so easy for a Swedish woman, as for some."

"Will you speak of your ideas as regards foreign study for our American girls?" I asked. "Well," returned Mr. Claussen, "that is not easy to discuss, for me, a foreigner. America has perhaps some of the most excellent teachers to be found, and great are the advantages here in her homeland, for the American girl. But she ought to go to Europe—to broaden—don't misunderstand me. You see it is for her to do that, as the Swedish or French woman must go to Germany—for Wagner let us say—and the German singer to, perhaps, Italy, etc. Do you see?

"Oh, yes, America has many great artists—Madame often speaks with pleasure of some of her appearances with them. There is your Mr. Whitehill, a fine artist with a glorious voice, and such a nice American gentleman.

"It is not strange that we are very fond of America—perhaps it is strange that we are leaving our children in this country when we return home next summer," continued the speaker. We shall have them little Americans, educated here in the ways and customs of your people."

Sonja and Bojan, the children in question, are beautiful, healthy youngsters, aged respectively 9 and 11 years. It is the elder, however, that inherits her mother's talent, and already has distinguished herself at the Royal Academy as a pianist of real ability. Like Schumann-Heink, Madame is a most devoted mother. F. B.

Oglesby, Ind.—The closing concert of the Oglesby Choral Society was given on Monday evening to an audience of 700, and was an enthusiastic success. Milon R. Harris is the director of this body of singers and on Monday night he appeared also in tenor solos.

MRS. TORGERSON AT GRAND RAPIDS

The Grand Rapids News comments as follows on the work of Helena Stone Torgerson and other artists:

The artist program given at the St. Cecilia, Friday afternoon, was especially interesting, not only because of the excellence of the musicians, but because of the special interest which attaches to Mrs. Helena Stone Torgerson, harpist of Chicago, formerly of this city, and a former member of the St. Cecilia. Mrs. Torgerson and her associate artists, who were Barbara Wait, contralto; Amy Keith Jones, violinist, and Florence Hodge, pianist and accompanist, all of Chicago, gave a very pleasing program. The opening number was a new composition, a "Sonata" for violin and piano by John Carpenter, in four movements, larghetto, allegro, energico, largo mistico and allegro giocoso. This is a composition of great beauty which at times shows a tendency toward the modern school, but makes melody its basic themes. It is a work which would reveal new beauties with repeated hearings. The sonata was played by Miss Jones and Miss Hodge. Mrs. Torgerson followed with harp numbers. She is not only an artist, but a composer and the group of her own composition, including "Study for Left Hand," "A Butterfly," "By the Brook," "Reverie" and "Concert Waltz" are all valuable and no doubt permanent contributions to harp literature and she has written into her compositions a large measure of the inherent musical quality which is expressed in her playing. Mrs. Torgerson used for this recital a new concert harp which was built especially for her, the bigness and resonance of the tone being very exceptional, as this harp is built on larger scale than is commonly used. In response to an encore Mrs. Torgerson added another delightful number. She received many floral tributes. Miss Barbara Wait sang for the first time in this city. She has a pure contralto voice of wonderful volume and a beautiful quality in the lower and middle part of her range. It is essentially a dramatic voice. She sang the aria "Amour, vein Aider" from "Samson and Delilah" by Saint-Saens and later in the program sang a group, including "Verborgenheit," by Hugo Wolf, "Boat Song," by Harriet Ware and "Blossom Time" by Needham, adding an encore number. Miss Jones, the violinist, played a very interesting group, "American Indian Legend" by Carl Busch, "Serenade Espagnole" by Walter Dellers, "Orientale" by Cesar Cui, and "Zephyr" by Hubay, and she also added an encore number. The program closed with a beautiful ensemble number. The "Agnus Dei" by Bizet was sung by Miss Wait with accompaniment by Miss Hodge at [illegible] piano, Miss Jones violin, and Mrs [illegible] gerson harp, and was superbly do[illegible]

vertisement.)

Music in New York

By ABBIE STEPHENS FRIDENBERG, 110 Carnegie Hall

Thanksgiving just about past and Christmas coming nearer and nearer makes a sort of hiatus in the professional vocations, which reminds me that a great singer (who, by the way, enjoys reading Music News), chatting with me over my very newest teacups and orange pekoe a few afternoons ago, laughingly suggested that people might vary the eternally stereotyped methods of their gift-making by engaging musicians and singers for special occasions and as special gifts. A suggestion which ought appeal to the up-to-date exquisites constantly upon the qui vive for new ideas in self-expression, or eager for a reorientation of their individual social schemes.

"And you know," the singer went on (by the way I might confide to you that it was none other than Australia's leading soprano, Marie Narelle, who suggested the innovation) "the idea is not only a delightful one, but its very novelty would be an appeal for its adoption."

Mme. Narelle is the soul of enthusiasm when she is considering some interesting thought or project, and her eyes began to dance as she unfolded her idea of immediately making a gift—a Christmas gift—of herself and her art upon a near-at-hand occasion, which promises to be a unique function, for the novelties included in its elaborate program.

Which reminds me that Mme. Narelle was the conspicuous feature of the Brooklyn Apollo Club's Christmas concert, and she shone in a bower of beauty, so to speak, when she let that glorious voice of hers float out and fill the great spaces of Brooklyn's opera house, the Academy of Music, on Thursday evening, December 4; for the great stage, where all the celebrated opera stars have queened it, was turned into a blooming garden, a marvel of the genius of the floral decorator, for the queenly soprano from the Antipodes, where nature provides lovely flowers and lovely women to queen it in a poetic setting.

Gowned in white with a tunic of pearls—pearls in profusion—the singer won her audience from the moment she magnetized them by her radiant presence. And when she sang, each auditor felt instinctively that the voice matched the loveliness of the singer. And how she does pour her soul into these vocal bursts. How archly sentimental, yet sanely sentimental, was her rendition of that old aria of Bishop's, "Should He Upbraid?" sung instead of some ambitious, hackneyed, modern aria or showpiece, and by request.

With what exquisite daintiness did she ...est its telling lines; how adroitly reveal ...t and resonance of the enamored co... ...who, in this priceless song, shows ... conquered beauty with power ...loy the instruments of her ...

...ent to her credit is the ... this song with all its poetry made clear, with a voice of mellow charm and freshness and with the persuasive insistence of an intelligent singer who, understanding the sentiment of her song, delivers it with flawless enunciation and logical emphasis.

Mme. Narelle reveled in the classics. She added Papa Haydn to the list, and never "maiden bound her hair with ribands rare," as Mme. Narelle achieved this sometimes difficult process. If Lubin was present in hiding (and this is quite possible in Brooklyn's great auditorium), he bided his time and offered his appreciation in the green room, where many others had gone to lay their tributes at the feet of their favorite.

Applause and flowers were lavished upon the singer for all her numbers, and these included a ravishing little "Lament," sung, not in its native Italian, but in English, an invariable rule at these concerts, where the vernacular is held in high esteem. Three Irish songs, a group including the tumultuously acclaimed "O'Donnell Aboo," went to the hearts of the audience, as did her several encore numbers, including Celeste Heckscher's never-to-be-forgotten "Norse Maiden's Lament."

En passant it may be stated that Mme. Narelle, though in superb voice, rose from a sick bed to sing in Brooklyn. Indeed it was a matter of doubt whether she would be able to appear, and Mme. Stella Barre, the charming young coloratura soprano, stood ready to rush into the breach. Fortunately Mme. Narelle is no weak, indeterminate prima donna, and she made a sacrifice in order not to disappoint this huge assemblage of Brooklyn's fashionables.

♮ ♮ ♮

And speaking of fashionables, something more than a coterie of New York's "swell" set was present on the evening of December 5, in Aeolian Hall, to hear two prominent favorites, Nevada Van der Veer and Reed Miller, vocally discourse.

Fashionable people at the opera may indulge in some small hand-clapping, but at this concert it appeared to be fairly shaken out of its apathy—and why?

Well, everything appeared to be just right and in true harmony.

I had a disturbing headache which made it impossible for me to hear the first half of the concert, though I do not usually plead guilty to late coming and early departing, which is the way, usually, not of a man with a maid, but of the full-fledged "critic" with the often helpless—sometimes hapless—artists.

Mme. Van der Veer was a dream in white and crystal with a silvery fillet binding her hair. Nature has given her comeliness, a gracious air—assets of value in a day when people delight to dispense with the overdignified, singing poseuse.

One feels that here are two gifted people admirably mated in their lives and their art—ideals for the American professional.

Mr. Miller approaches his task with befitting seriousness as well as comprehension.

Both artists were in admirable voice and sang with all the niceties of style and diction, with appropriate mode as well as mood.

We append the well-made program:

1.

Duet—Wohl mir, Jesus ist gefunden.....Bach
Mme. Van der Veer and Mr. Miller

2.

Botschaft ..... Brahms
Immer leiser wird mein Schlummer.....Brahms
Zuei Strausse .....Kaun
Nichts ..... Strauss
Mr. Miller

3.

Radamisto ..... Handel
Il pleure dans mon coeur..... Debussy
Le marriage des Roses.....Franck
Waldseligkeit (First time in America).....Ulmer
Glaube nur.....(First time in America).....Ulmer
Mme. Van der Veer

4.

Wind of the East.....Hardling
In Moonlight..... Elgar
Hail ye tyme of Holiedayes.....Branscombe
Before the Dawn.....Meyer.
Mr. Miller

5.

Voice of the Rain.....McCoy
Blackbirds Song .....Scott
Remembrance ..... MacFarlane
A Sky of Roses.....Salter
Mme. Van der Veer

6.

Duet—A Book of Verses.....Bantock
(Omar Khayyam)
Mme. Van der Veer and Mr. Miller

♮ ♮ ♮

A serious-minded musical wag regards pianism as the field for the aristocrat in music. "Anybody can be a singer," says he, "but to know how to manage the keyboard is something else." Of course I disagree with him, for singing is a science as well as the divine art, and some day, patient reader, I may tell you why. But when all's said and done, we unconsciously consider the pianist as we do the "lily of the field," though in a much different sense, for while he "toils not," in the sense of digging the soil, "neither does he spin;" his strenuousness of apprenticeship is almost a continuous performance. But I'll spare you a learned disquisition. Disquisitions are out of order in the twentieth century. People want their essays, not like their turkey-trotting early, often and all the time, but in very reduced tabloid form.

So breathe again. I shall have not a word about the philosophy of the keyboard; I'll say a word about two very admirable pianists, and you've heard me speak about them before.

Place aux dames! First enter one petite, Mignonne, Mistress Germaine Schnitzer (you see she's married now and promoted from Mlle. to Mme.), who was the bright particular star at the interesting fete musicale given in and of the New York Poliklinik by its auxiliary of devoted society women—philanthropists in petticoats.

if these useful articles of feminine attire are not relegated to the ragbag, who, as Dr. L. Weiss, the noted specialist and president of the Poliklinik, said to me, are adored by their acquaintances and friends for their unselfish devotion to a noble cause.

The function, one of the annual exclusive affairs of this town, came off in the ballroom of the Waldorf-Astoria, with its double tier of glittering boxes.

Mme. Schnitzer, who is in mourning for her mother, looking a slip of a girl in her sombre gown, was, of course, the "star" of the occasion, and bravely she carried off her honors. Her numbers were played brilliantly, as in the Schubert-Taussig "Marche Militaire" and the "Blue Danube Waltz" (Strauss-Schulz-Evler), or with the disarming delicacy and daintiness as in the Schubert-Fischoff "Rosamunde." Also she bravely began her first group with the well known Rachmaninoff "Prelude." But then there is no need for the display of courage when you have the Schnitzer individuality.

This charming artiste will do little professional work this season. She is playing with housekeeping; or, rather, at that branch of domestic science. But next season? That will be another story.

Pianists to the right of me; pianists to the left of me! But that was Sunday night of November 30, when I went down to the Hippodrome and just devoured Bachaus note by note—not in gulps, but with discrimination—and he surely provided a feast. There was the Liszt concerto played with the Nahan Franko Orchestra.

After all, this concerto is in the nature of a test piece for the Beethoven prophet, and surely few pianists may hope to contend with Bachaus in this field. He has Beethoven par coeur et par amour. There's no getting away from that fact, and he does not have to write long explanatory letters of how he prepares his designs at home and feels himself competent to change his plans and decorations and tempi and everything else when he appears in public.

Advisedly I say Bachaus doesn't have to explain. His playing does that for him.

When he plays Liszt's concerto you suddenly discover why Verdi puts a stirring theme into the second act of "Aida." Liszt had it first—inherited it, perhaps, from his Magyar musical forbears. In a word, Bachaus clarifies and analyzes for your delectation the brilliant evolutions of the composer's intricacies. You can count upon his satiny, steely technic for that. Technic? A bewildering technic. Here's where I turn to scripture to aid me. Here's where I would almost exclaim, "O Bachaus, if ever I forget your technic, may my tongue cleave to the roof of my mouth," O Bachaus! But what is the use of super-energy in epithets? There is but one Bachaus, and I am his apostle. Can I say more than this excepting to say that he played the Liszt "Campanella" as an encore during the second half of the program? Pen and ink refuse to tell how he interpreted the delicious thing, because a pen is a wooden and steel atom purposely constructed to mock at a poor scribe suddenly bereft of the powers of expression.

When Bachaus comes to Chicago, send in requests for the concerto and the "Campanella," lovely, loveliest alliteration, and then you will know why I balk at saying more. The rest would be, as the Germans cleverly put it, "schwaermerei."

♮ ♮ ♮

Mr. Horatio Connell, baritone, appeared in recital in Aeolian Hall on the afternoon of November 28, and sang before a large audience of intelligence and discrimination.

An earnest student, gifted with insight, and reverencing his art, he was able to give his audience genuine pleasure, and to prove his thorough acquaintance with the various and varied schools of music from which he drew his program numbers.

He has a true respect for diction and the underlying intellectual values of verse. His resources are not limited, and he is thoroughly at home in his medium of self-expression. His singing of oratorio numbers of Haydn and Bach was broad and satisfying.

His rendition of the Brahms numbers and songs by Hugo Wolf were marked by the note of sincerity. All in all we have reason to be proud of this sterling baritone.

♮ ♮ ♮

Miss Mary Clute, soprano, had a great success in New Rochelle on the evening of December 4. Her program numbers included Durante's "Danza, danza, fanciulla," "Der Schmied" by Brahms, and Gounod's "Le Printemps." Her arias were two in number, Handel's "O Had I Jubal's Lyre," sung with delightful legato and pearly runs, and the great aria of Astrafiammante "Gli Angui d'Inferno," from the "Magic Flute," sung in the original key and with a few F's in Alt added to those provided by Mozart. This aria, sung with great brio, fire and abandon, elicited the tumultous applause of the evening. Indeed, after the concert several enthusiasts declared her voice as fine as that of Melba.

Miss Clute sang as encores, "The Last Rose of Summer" and Mrs. Heckscher's wonderfully beautiful "Norse Maiden's Lament."

♮ ♮ ♮

Also we are to have the "Rosenkavalier" at the Metropolitan with a greatly increased schedule of prices. What with the bewildering changes of tariff, tax and scarcity of money for life's necessities, it remains to be seen if the multitude will rush at the bait of a Strauss opera at $10 per seat in the parquet.

♯ ♯ ♯

University—A concert was given by the University of Chicago Orchestra, J. Beach Cragun, director, at the Leon Mandel Hall of the University, on December 9.

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WILLIAM A. WHITE

I am in receipt of your favor of recent date; also of your new book on "Harmony and Ear Training." I have looked through the book with a great deal of interest and congratulate you upon the many original ideas it contains and upon the excellent manner in which the subject matter is treated. I think you approach the study of harmony from the proper point of view, and as an exegesis of the harmonic fabric it is most certainly illuminating and the most logical work I know of.

Curiously enough, I have been struggling along the same lines that are outlined in your book and have attempted to approach the matter through the ears rather than through the eyes. I think your book will have a tendency to revolutionize the study of harmony and will make an invaluable text book. (Signed) P. C. LUTKIN,

Dean Northwestern University School of Music.

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People & Events

ST. PAUL SYMPHONY ORCHESTRA

The third popular concert by the Saint-Paul Symphony Orchestra, Walter Henry Rothwell, conductor, was given Sunday afternoon before an audience which, though somewhat lacking in numbers, expressed an attitude of the greatest appreciation and enthusiasm both toward the conductor and the soloist, who was George Klass, the new second concertmaster.

Mr. Klass' playing revealed a most finished style and beauty of tone, together with a poetic imagination and a wealth of temperament. The playing of the brilliant first movement of Tschaikowsky's "Concerto in D Major," opus 35, was deserving of the greatest praise.

The program opened with Hohman's "March of Homage," followed by Goldmark's ballet music from "The Queen of Sheba," which was brilliantly played. Wagner's "Traume," a beautiful transcription, arranged for orchestra by the late Theodore Thomas, coming next, was beautifully played Jaernefett's "Praeludium" and "Berceuse" proved delightful, and the program concluded with the overture to Rossini's "William Tell."

♮ ♮ ♮

The Symphony Orchestra at the third evening concert had for its assisting soloist Maggie Teyte. The symphony presented was the one in D major, "Without Minuet," No. 46, of Mozart, scored for two flutes, two oboes, two horns, two bassoons, two trumpets, kettledrums and strings, and was received with enthusiasm. The playing of the violins was notably fine and the entire work was admirably played. Miss Teyte was heard to best advantage with the piano, although the "Traume" from Wagner's "Tristan and Isolde" was sung with beautiful effect. This she sang together with a fine selection in place of the "Ave Maria" from Max Bruch's "Das Neuerkrenz," the score of which did not arrive in time. Richard Strauss' "Heimliche Aufforderung" was sung as an encore. The Charpentier aria from "Louise," "Depuis le jour," with the Leoni song "The Birth of the Dawn," sung as an encore, was charming. Tschaikowsky's overture fantasy, "Romeo and Juliet," and Wagner's prelude to "The Mastersingers of Nuremburg," concluded the program. M. W.

♯♯♯

JENNIE F. W. JOHNSON

Engagements filled by Jennie F. W. Johnson, contralto, during the month of November:

November 3—Church of the Epiphany.
November 8—Peoria, Ill.
November 10—Afternoon, Amateur Club.
November 10—Evening, Gary, Ind.
November 12—Ripon, Wis.
November 13—Evanston, Ill.
November 17—Lake View Musical Club.
November 19—Bach Choral Society.
November 22—Kimball Hall, Chicago.
Nov. 24—Milwaukee, Wis.
November 30—Grace Methodist Episcopal Church, city.

CECIL FANNING IN LINCOLN, NEB.

Cecil Fanning and H. B. Turpin appeared in Lincoln, on December 1, before a large and enthusiastic audience, the occasion being the third attraction in the artist course of the University School of Music. A more satisfying artistic combination than these superb artists is hardly imaginable. Here we find all the elements which make for a perfect experience, such as a high degree of musicianship and individuality, coupled with superlative interpretative powers. Cecil Fanning possesses the highest average of vocal attainments with not a single disturbing influence. Preserving at all times a simple dignity, with straightforwardness, naturalness and simplicity, he communicates his message in bearing, voice and facial expression; all of which is done with an ease which is something short of phenomenal. In view of these facts he should be accorded rank with the greatest of celebrities.

SIDNEY SILBER.

♯♯♯

FLORENCE HODGE

Miss Florence Hodge gave an organ recital at the First Presbyterian Church in Nashville, Tenn., on November 25, her program being a representative one of works by Thiele, Guilmant, Bach, Bonnet, Piutti, Brewer, Mendelssohn, Lemare, Flagler, Horsman and Wagner. The Nashville banner comments as follows:

Seldom have the people of Nashville had the opportunity of enjoying a rarer treat than on Tuesday night, when Miss Florence Hodge of Chicago rendered a brilliant program on the magnificent pipe organ of the First Presbyterian Church. An audience that completely filled the church was present. That Miss Hodge is an organist of remarkable technical skill and interpretative powers was demonstrated by the manner in which each number was given. She had complete mastery of the great instrument from the opening chord of the beautiful "Chromatic Fantasie" by Thiele, until the last deep tones of Wagner's grand march "Tannhauser" had died away. Each number of the program was a distinctive one, ranging from Brewer's "Autumn Sketch" to the brilliant "Finale from Sonata Op. 22," by Piutti, and "Marche Funebre et Chant Seraphique," by Guilmant.

No number on the program was rendered with finer or more exquisite effect than was Mendelssohn's "Spring Song" and Lemare's "Andantino" was another of the more pleasing pieces. While the entire program was classic to the highest degree, there were no heavy numbers, the whole list being exceedingly artistic and pleasing. The audience manifested appreciation by frequent encores and bursts of spontaneous, though subdued applause. (Advertisement)

♯♯♯

Teachers' Association—The La Salle County Teachers' association gave a fine concert in November, when Helena Bingham and Arthur Frazer of Chicago appeared as well as many local musicians.

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CANTON SYMPHONY ORCHESTRA

The Canton (Ohio) Symphony Orchestra gave a highly successful concert Tuesday, November 25, to a fair-sized but thoroughly appreciative audience.

The orchestra, which is entirely volunteer, is under the capable direction of Jean de Backer of Pittsburgh. Herman R. Schmidt is concertmeister. These men, together with those serving at the various instruments or in the management, are doing a great work for Canton in presenting the works of the great masters.

Of the program, the "Andante" from the Fifth Symphony was the most popular. The accompaniments were well done. While it would be unfair to judge the work of this orchestra by the standards of the great professional symphony organizations, it is safe to say that no entirely volunteer orchestra in the United States could have given a better account of itself in so good a program.

The soloist was Myrtle Elvyn, the pianist. Her work exemplifies the best in modern piano playing. Full of musical feeling, yet free from exaggeration sometimes affected by young artists—and many older ones—with a technic adequate but not obtrusive, and withal a goodly picture to look upon, she took her audience by storm.

The next concerts are February 3, Vera Barstow, soloist, and April 13, Marie Rappold, soloist.

HERBERT EDMUND HUTCHINSON.

———♯♯♯———

AT THE WARRINGTON

One of the most famous farce comedies ever produced in the American theater will be presented by the stock company at the Warrington Theater, week of December 15th.

"All the Comforts of Home" was written by that sterling actor and author, William Gillette, author of many successes, and was first produced in Boston, afterwards having long successful runs in New York and Chicago.

The farce is an extremely amusing one and keeps the audience in a convulsion of laughter, the laughter starting in the first minute of the play and keeping up incessantly every moment until the finish of the fourth act.

This comedy is equally as funny as "Charley's Aunt," "Are You a Mason?" and "What Happened to Jones."

Week of December 22 at the request of many of the Warrington patrons, "Graustark" will be repeated. This is a dramatization of George Barr McCutcheon's romance, which was made by Miss Grace Hayward, the leading lady. It was first produced at the Warrington theater in the season of 1910-11, when it proved to be one of the dramatic successes of the stock company. For the coming production the Warrington cast will fit the efficient roles exceedingly well, and a handsome Warrington production will be built. This should make an ideal Christmas week attraction.

SOFIA STEPHALI AT WATERTOWN

"Mme. Sofia Stephali, the noted speaker and singer, gave a concert-lecture last evening, and delighted a large audience. Her voice is a perfectly-handled soprano of sweet, lasting timbre. She is a lady of much culture. Her songs were of appropriate beauty."—The Washington (Pa).

"Mme. Sofia Stephali delighted a large audience of music lovers last night with the last of a set of fine concert-lectures.

"Yesterday afternoon half of the program was devoted to child songs and a large number of little tots were present to enjoy the concert. In the evening 'Music and Life' was the subject and the illusrative songs were rendered in a most masterful way"—Wheeling (W. Va.)

"There was a large attendance at the first concert-lecture last night given by Sofia Stephali, who sang a finely-arranged program. Her lecture was brief but interesting. Her singing was very pleasing."—The Watertown Standard. (Advertisement.)

———♯♯♯———

Amateur Musical Club—The concert of next Monday afternoon at Assembly Hall, will be given by Mrs. John Sidney Burnet, Eleanor W. Scheib, Llora Withers, Irene Stolofsky and Edith Clyde, with Carol Robinson, Edith Shaw Brown and Mme. Hess-Buss as accompanists.

HELEN STANLEY IN MONTREAL

That Helen Stanley is making much success as a member of the Montreal Grand Opera Company is indicated in the following correspondance in one of the Eastern Music Journals:

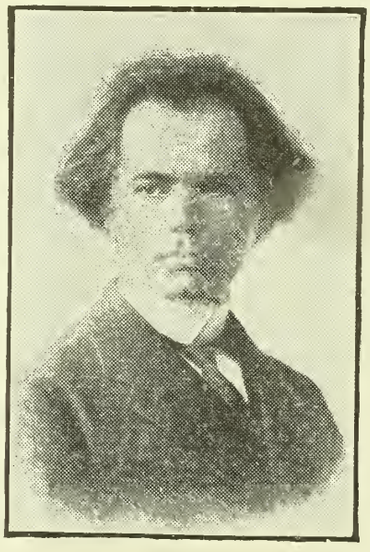
"The unqualified success of the week, however, was 'Thais,' with an absolutely new cast and a new conductor. Here again the achievement was a matter of individual brilliancy rather than of ensemble which at times was ragged. But no such combination as Helen Stanley, of the Chicago Opera, and Edmond Roselli, of the Grand Opera, has been heard here before in the two leading roles. Miss Stanley has one of those rare voices of the ethereal type, pure, effortless, perfectly controlled, apparently incapable of an uncertainty of pitch or impurity of tone; her acting is wholly the result of study and consideration, but it so thoroughly clever that it never seems labored." (Advertisement)

———♯♯♯———

Brown.—Miss Helen Axe Brown, soprano, appeared before the Drama Circle Club at Milwaukee Thursday afternoon, at the Wisconsin Hotel.

♮ ♮ ♮

Marcusson—Grace Brune Marcusson will sing at the concert for the benefit of the Jefferson Park Hospital, to be given at Orchestra Hall on December 15.



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EVAN WILLIAMS IN SAVANNAH

From the Savannah Morning News we clip the following:

"That Evan Williams knows how to sing no one could question who heard his delightful program. It was a program by no means commonplace, with a range from the classic compositions of Handel and Haydn to the lovely melodies of Schubert and the arias of such modern exponents of the opera as Bizet, Massenet and Puccini. In each group of songs Mr. Williams was thoroughly at home and though one might feel certain types more peculiarly suited to his voice and temperament than others, their variety displayed his versatility, the flexibility of his upper register, and his fine technical handling of the instrument of his voice. Many of his interpretations were boldly original, giving freedom to the artistic rendering of some of the more beautiful numbers.

"It was a triumph to invest Schubert's exquisite old 'Serenade,' so abused by amateurs, with fresh beauty, as he did. Schubert's "Wanderer," too, was charmingly sung, with a fine feeling for its descriptive quality, yet with no loss or cheapening of its rare music. The Schubert group as a whole was perhaps the most agreeable, unless it was the Handel group which preceded it. In response to the applause, after every group, Mr. Williams sang some familiar ballads which are popular favorites and which had been requested. They served to show the lyric quality of his voice in the simpler type of music, as did some of the special numbers on the program. As a last encore he sang 'Annie Laurie.'

"The concluding number was Rodolpho's narrative from 'La Boheme,' quite different in its style from anything else he sang and suggesting new possibilities for his voice. It was admirably given. All the songs were sung in English, evidently a concession to American taste, and Mr. Williams' very perfect enunciation helped wonderfully to atone for the liquid charm of the originals. His method is beyond criticism and could not fail to give pleasure to those trained in musical knowledge, while for the less tutored many of his songs have an intimate personal appeal." — (Advertisement.)

———♯♯♯———

CAROL ROBINSON

Comment upon recital for Winona College, Winona Lake, Indiana:

Miss Robinson gave to the Winona audience conclusive proof of the justness of her reputation as a master of the pianoforte in the series beginning with Reger and ending with the tremendous "Polonaise in E Major" by Liszt. It is as a specially gifted Liszt student that Miss Robinson has won more fame than along any other lines. The brightness and sureness, the absolute purity of her tone work, the strength, poise and conscious mastery, all blended with a gracious personality, produce an interpretation at once original and full of power. The entire program was one of those rare events that are long remembered.—Warsaw (Ind.) Daily Union, November 25, 1913. (Advertisement)

THE GUILMANT MONUMENT

That America will feel a very personal interest in the Guilmant monument at Paris is indicated from the following statement:

The committee in Paris in charge of the funds being raised for the monument to be erected in the memory of the late Alexander Guilmant, has received the sum of francs 4459.90 ($900), as the amount raised in this country through the efforts of the American Committee.

Dr. William C. Carl received the following letter from Mr. Etienne Gaveau, the official treasurer:

"Dear Sir: I wish to thank you personally, both in my name and in the name of the Committee of the Guilmant Monument, for the check which you have handed in. The total amount of the subscriptions now aggregate ten thousand francs, including the sum you have given. Will you kindly transmit our thanks to the American subscribers, and receive, my dear sir, the assurance of our best regards."

Word has been received that the work on the monument is expected to be started this season, and when completed the monument will be placed at the side of the Trocadero, where M. Guilmant played for many years. EXECUTIVE COMMITTEE.

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John Hermann Loud	Frederick W. Schlieder
Lawrence J. Munson	George Waring Stebbins
Everette E. Truette	

———♯♯♯———

MUSICIANS CLUB IN NEW YORK

On Monday evening, December 8, the regular monthly meeting of the Board of Governors will be held at the club rooms, at 8 o'clock.

On Sunday evening, December 7, the program at the Musicians' Club will consist of songs and duets by Mary Helen Brown, sung by Mme. Buckhaut, soprano, and Frederick Gunther, bass-baritone, with the composer at the piano.

On Wednesday afternoon, December 10, the second of the series of lecture recitals will be given at the Musicians' Club, at 4 o'clock, by Frank Howard Warner, on "Tone Pictures, Ancient and Modern." These lectures are free to members and their guests.

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IN BRIEFER FORM

Brown—Last Monday afternoon Miss Helen Axe Brown gave a song recital at the home of Miss Myra Pinney at Valparaiso.

♮ ♮ ♮

Lutton—Charles E. Lutton sang in recital at Rio, Ill., on December 5, and at Adair, Ill., on December 6.

♮ ♮ ♮

Detroit—Abram Ray Tyler gave "A Quiet Hour of Music" at Temple Beth El, Detroit, Mich., last Sunday evening.

♮ ♮ ♮

Lyric Quartet—A concert was given by the Lyric Quartet, at the Tabernacle Baptist Church, on last Friday evening.

♮ ♮ ♮

Sinai Temple—Miss Rose Blumenthal, soprano, was soloist at the Dunham Concert at Sinai Temple, last Sunday evening.

♮ ♮ ♮

Madrigal Club—The Chicago Madrigal Club, D. A. Clippinger, conductor, appeared in concert at Des Plaines on last Thursday evening.

♮ ♮ ♮

Cincinnati Conservatory—The Cincinnati Conservatory gave An Evening of Concertos with Orchestra on December 3, and an Evening of Ensemble Music on December 8.

♮ ♮ ♮

Mandy.—Arthur McClure, a pupil of Frank Mandy, plays a violin solo tonight at the Oak Park High School, his selection being "Souvenir de Amerique," by Vieuxtemps.

♮ ♮ ♮

Dunford.—Frank M. Dunford appeared as bass soloist with the Paulist Choristers under the direction of Father Finn at Springfield, Ill., December 5, and at Decatur, Ill., December 6.

♮ ♮ ♮

Henry—Harold Henry, the Chicago pianist, will give a recital at Jordan Hall in Boston, on the afternoon of December 15, and at Aeolian Hall in New York on the afternoon of December 16.

♮ ♮ ♮

Bergey.—Miss Nelle Bosen, soprano, an artist pupil of Theodore Bergey, appeared as soloist at Orchestra Hall, December 7 and 8, the occasion being the incidental program interpolating "Campus Mouser," the musical comedy being put on for a benefit. Miss Florence Benson assisted her at the piano. Miss Benson is a most talented pupil of Mrs. Theodore Bergey of the Bergey School.

♮ ♮ ♮

Hopkins—Mr. Hamilton Hopkins presented his pupils Herman Arenson and Leo Wysati, both tenors, at his studio, 710 Fine Arts Building, on last Saturday evening, in demonstration of his voice training. Mr. Arenson sang the "Death Scene" from "Othello," and an aria from "Pagliacci"; Mr. Wysati gave "O Prima Vera," a song written for Caruso, and "Questa e Quella" from "Rigoletto," and Mr. Hopkins was heard in the "Prologue" from "Pagliacci." The audience was so much impressed with the demonstration that Mr. Hopkins has consented to repeat it exactly on Friday evening of this week, at 8:15, in his studio.

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Music in America

ERIE, PENNSYLVANIA

The Erie Symphony Orchestra made its bow to the public last Sunday afternoon at the Colonial Theater, which was packed to the doors, many being turned away. It seems difficult to realize that we have at last a real symphony orchestra made up of Erie musicians, and such an orchestra as would be a pride to any city in the United States! If there were any doubts as to the artistic quality of the playing of this new organization, they were speedily dispelled as the opening measures of Weber's inspiring "Oberon" overture were heard, for from the very first the orchestra played with an assurance and finish that has seldom been equaled in Erie by any of the older symphony orchestras, and we have heard many, including the Boston, Theodore Thomas, New York, Pittsburgh and St. Paul. The program featured Schubert's B minor Symphony, "The Unfinished," and the playing of this exacting work was a veritable triumph for Mr. Kohler and his able co-workers. The balance of the program comprised an "Egyptian Ballet" by Luigini, which was very fetchingly interpreted, and Elgar's inspiring "Pomp and Circumstance Marches." The orchestra had the assistance of Fritz Goerner, 'cellist, who contributed to the program a "Serenade" of Volkmann, accompanied by the string choir and a group of three short numbers, "Orientale" (Cui), "Scottish Folk Airs" (Lindner), and "Harlequin" (Popper). Mr. Goerner made a very favorable impression and was heartily encored. The Apollo Club, another organization of Erie, which deserves and receives the support of the musicians of the city, was heard to splendid advantage in Sullivan's "Lost Chord," with orchestral accompaniment. To Mr. Franz Kohler, who has made this Erie Symphony Orchestra possible, the music-lovers of Erie offer their thankful appreciation and the wish is universal that this orchestra, which has had such a promising beginning, may ripen into a permanent organization of which any city might be proud. The orchestra is working on the program for their second concert, which will be given sometime in January. It is understood that the B Minor Symphony of Schubert will be repeated. This will be welcome news to the patrons of the first concert, for the memory of the splendid interpretation of this masterpiece is very pleasing. The second concert is being anticipated with great interest.

♮ ♮ ♮

Franz Egeneiff, whose recital at the Lawrence Hotel was postponed last month, on account of illness, will sing in the ball room of this hotel, next Friday evening, December 12. ALBERT H. DOWLING, JR.

———♯♯♯———

Messiah—"The Messiah" will be sung by the Handel Choral Society at the First M. E. Church of River Forest, on December 19, the soloists being Sibyl Sammis MacDermid, Esther Muenstermann, Elias Bredin and Arthur Middleton.

CINCINNATI, OHIO

The second symphony concert given by the Cincinnati Symphony Orchestra, with Dr. Kunwald as conductor, Valso as the soloist, was given at Emery Auditorium, Friday afternoon, December 5, and Saturday evening, December 6. The usual large audience was in attendance and Dr. Kunwald, as always, was well received. As the piano soloist of the duo concerts, he won special applause.

♮ ♮ ♮

Mr. Bert Lyon, baritone, gave a vocal recital at Cable Hall, Thursday evening, December 8. Mr. Lyon is a Cincinnati man and a very talented young musician.

♮ ♮ ♮

The Orpheus Club gave their first concert of the season at Emery Auditorium, Thursday evening, December 4. The club is larger than in former seasons, and their singing shows a marked improvement. They deserve special mention for their wonderful attacks and pianissimo work. The voices seem well blended with a great quality of tone. Mr. Edwin Glover, its capable conductor, deserves great praise in his efficient work with the club. Miss Christine Miller was the contralto soloist and instantly sprang into great favor with the audience. Her voice is beautiful and shows much improvement over her work with the club three years ago. A group of songs by Gustave Mahler showed her splendid musicianship. Miss Miller is one of the foremost contraltos today and is well deserving of the place. The Auditorium on this occasion was well filled, the audience being thoroughly interested throughout the program.

♮ ♮ ♮

Mr. Herbert Schatz, baritone, delighted audiences on two consecutive evenings at the Hyde Park Town Hall entertainment given by the Church of the Divine Redeemer, by his beautiful singing of English songs. The future holds much in store for this young man, and his teacher and friends predict a brilliant career for him.

♮ ♮ ♮

Miss Gertrude Spindler, pupil of Mr. L. Drew Mosher, has just been engaged as understudy to the leading lady of the Iola Company, which opened in Atlantic City Monday, December 8. Miss Spindler has a brilliant soprano voice and was selected for this part over twenty-five other applicants in New York City. Her friends look forward to much success for Miss Spindler.

♮ ♮ ♮

Mrs. L. Drew Mosher, soprano, was the soloist for the Julia Ward Howe Club on Wednesday evening, December 10. Mrs. Mosher rendered a program of old English, German and modern English songs. Mrs. Mosher's beautiful voice has been heard many times in Cincinnati, and on this occasion the songs seemed unusually well adapted to her. She sings with grace and charm that only comes with long experience. L. D. M.

WICHITA, KANSAS

The Musician's club has entered upon its second year and the program as outlined for November, which was postponed until this next week includes a round table discussion and communications to the club, a current event discussion, and a program of concerted numbers in which Mr. and Mrs. Theodore Lindberg will present a two-violin number, and a song cycle will be given by Mrs. Jetta Campbell-Stanley, Miss Elsie Randall, Harry Evans and Lucius Ades.

The December program will consist of Carols and other Christmas music, and the club will take up the discussion and formulating of plans for an impartial, nonuartisan publicity bureau to bring further to public attention at home and abroad the professional talent, opportunities and advantages Wichita has to offer to serious music students.

Miss Mabel Whitney, pianist, a pupil of Otto Fischer, gave a fine program at Philharmony Hall, November 6.

She was assisted by a vocal quartet whieh gave a new cycle of nursery rhymes set to music by Haydn Wood.

The Wichita Symphony Orchestra made its initial appearance Sunday, December 7, with Giuseppe Fabrini, pianist, as soloist. Other soloists who have been announced are Mme. Luella Chilson Ohrman, soprano; Maud Powell, violinist, and Mildred Potter, contralto. Iris Pendleton, manager, has been working to secure a guarantee fund and has already enlisted a large number in the project. A regular association has been formed, the membership fee being $5, which allows each member to attend all four of the projected concerts with privilege of inviting two guests to each performance. Inasmuch as the concerts have to be given on Sunday to secure the musicians, and inasmuch as no admission fee is allowable at theaters on Sunday here, this seems to be the only solution of the problem. The general public, not members, can therefore only attend by being invited guests of regular members. It makes an audience of exclusive and limited proportions, which is a questionable feature in summing up the ultimate success of the plan.

The second number of the Wichita chorus concerts was given by Charles W. Clark, baritone, assisted by Leon Sametini, violinist, who substituted for Franeis Macmillen. Mr. Macmillen refused previously to be an "assisting" artist on the program. Madam Sehumann-Heink is to be the next artist on this course, according to the dates, appearing January 7.

It has been definitely announced that Mary Garden would be the star in the Chicago Grand Opera appearance here this season. They will come sometimes in the spring, it being the second visit.

The Kansas State Music Teachers' convention was in session last week at Topeka and Wichita was represented liberally. Further report will appear later.

Miss Nina Holliday, pianist, a pupil of Reno B. Myers, gave a fine program at the Power-Meyer Conservatory, December 3, assisted by Miss Marcia Higginson, soprano.

Miss Hope Hardie, violinist, a pupil of Ralph Brokaw, was soloist at the Conway Springs band concert Thanksgiving night, scoring a big success. She has been reengaged for two more concerts.

The credit system for music in the high school is working out finely, and the authorities are receiving reports from the accredited music teachers from now on every twelve weeks. The committee from the Musicians Club formulated the plan of requiring each teacher desiring enrollment as "accredited" to register as to training, experience, etc., and so far all the well-known professional as well as many of the lesser known have complied. Those whose qualifications are in doubt will undergo an examination before the committee, or their work will not be accepted by the high school.

Leo Bryant, formerly violinist of the Power-Meyer Conservatory is located at Halifax, N. S., where Mrs. Bryant (Jane Morgan) is playing lead roles in the stock company.

The Chicago Ladies' Orchestra was last week the musical attraction on the Methodist Episcopal Church lyceum course.

The "Rose Maid" proved to be a tuneful light opera at the Crawford recently, but "Robin Hood," the old, still stood the test for good light operatic writing, and was finely produced, both musically and in the setting, costuming and general productions.

———♯♯♯———

Clarke—Edward Clarke, the Chicago baritone, will make a short western tour beginning December 8, under the management of Harry Culbertson. He will sing "The Messiah" at Cedar Rapids, Ia., December 16, and at Yankton, S. D., December 12, and give recitals in Fargo, N. D., December 9, and in Valley City, N. D., December 8.

SIOUX CITY, IOWA

The following program was given by the MacDowell Club under direction of Mr. and Mrs. Frederick Heizer:

Overture, "Entfuehrung aus dem Serail".....Mozart
Heizer Music School Orchestra

Ase's Death, from "Peer Gynt Suite" .....Grieg
Golterman 'Cello Quintet

Tenth Symphony .....Haydn
Largo, Allegro Spiritoso
Menuetto, Allegro con Spirito
Orchestra

Where'er You Walk .....Handel

Sing, Smile, Slumber .....Gounod
Miss Fay Hanchette (accompanied by orchestra)

Andante from Fifth Symphony ..... Beethoven
Mrs. Ethel J. Booth, Miss Opal Bullard, Miss Doris Struble, Miss Bess Renshaw, Miss Kathleen Webb, Miss Mabel Barclay, Miss Gertrude Trowl, Miss Naomi Martin

March from Athalia ..... Mendelssohn
Orchestra

The Heizer Music School of Sioux City, Iowa, will give their usual annual Beethoven program December 17.

———♯♯♯———

HANNIBAL, MISSOURI

Special service was held Thanksgiving day at Trinity Episcopal Church. Miss Eleanor Davis, organist, gave several beautiful numbers, and Mrs. Sue Jackson Foster, contralto, of Streator, Ill., sang Liddle's "The Lord Is My Shepherd." Mrs. Foster also sang at both services Sunday, in the morning giving "The Beatitudes" by Helena Bingham, and at the evening service singing the duet "Sunset and Evening Star" by Helena Bingham, with Mrs. Mack Fielder.

———♯♯♯———

Edwards—Miss Marie Edwards appeared as accompanist for Leon Sametini, violinist, at a musicale at the Blackstone Hotel Monday morning.

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SYRACUSE, NEW YORK

The initial concert of this year's Arts Club series was given by Cecil Fanning. The program presented ample opportunity for the display of the artist's skill in various lines. Mr. Fanning's interpretation of some of the classics, like Schubert's "Wanderer," Loewe's "Erlkonig," were full of vigor and spontaniety, extremely interesting, though in some points overdrawn.

In some of the lighter numbers, Mr. Fanning aroused the enthusiasm of many who had apparently accepted the first part of the program with indifference. It is barely possible also that a certain per cent of the members of the Arts Club do not understand all languages equally well, a shortcoming quite common among concert-goers. All such persons would find it difficult to work up much enthusiasm over a story told in a strange tongue. After all the words add considerable interest to a song.

Mr. Fanning was repeatedly recalled and responded most graciously with encores.

The directors of the Arts Club will maintain the high standard by engaging such talent as Mr. Fanning and Mr. H. B. Turpin, his teacher, accompanist and manager.

♮ ♮ ♮

Morning Musicales

The program of the Morning Musicale given entirely by local talent, are an important factor in the musical activities of Syracuse to those who can attend. The programs are given the second and fourth Wednesdays of the month, at 10:45 a. m., an hour when many who would attend are necessarily otherwise engaged.

The following program was recently given in the ball room of the Onondage.

Piano—"Carnival" ..... Schumann
Miss M. Jamie Smith

Contralto—"The Spring Now Has Found Us"..... Saint-Saens
(From "Samson and Delilah")
Mrs. Augusta Sauter Lee

Sonata in F Major.....W. Berwald
Piano, Dr. Wm. Berwald
Violin, Professor Conrad Becker

Soprano—"Se tu niami".....Pergolesi
"Would Thy Faith Were Mine"..... Howard Brockway
"The Nightingale".....Ward Stephens
Mrs. Florence Girton Hartman

Concerto in C Minor.....Saint-Saens
Miss Zillah Halstead
Orchestra accompaniment arranged for second piano
Dr. Adolf Frey

Cantata—"The Fairies' Revel".....W. Berwald
Ladies' Chorus of the Fine Arts College of Syracuse University
Soprano solo by Miss Laura Van Kuran
Dr. Wm. Berwald, conductor
Accompanists, Miss Calthrop, Miss Button

♮ ♮ ♮

The first of the monthly public recitals by the students of the Fine Arts College was given November 12, 3:30 o'clock. These recitals are always well attended by the students and the city folk. The program was as follows:

Organ—Sonata in E Minor.....Ritter
Miss Julia Etta Broughton, Little Falls

Piano—Gnomenreigen .....Liszt
Miss Marie Henriette Fix, Syracuse

Vocal—(a) Trock'ne Blumen .....Schubert
(b) Hark! Hark, the Lark.....Schubert
Miss Mary Adalene Rosengrant, Auburn

Piano—Concerto in C sharp minor..... Xavier Scharwenka
First Movement
Miss Marion Hardy, Syracuse

Violin—Faust Fantasie .....Alard
Mr. Kenneth Wood, Syracuse

Piano—Ballade in A flat.....Chopin
Mr. Claude DeForrest Bauer, Syracuse

Vocal—(a) Die Neugierige .....Schubert
(b) The Nightingale .....Ward-Stephens
Miss Mary Doane Merriam, Syracuse

Piano—Concerto in C minor.....Saint-Saens
Allegro vivace-Andante-Allegro
Miss Zillah Carolyn Halstead, Syracuse

♮ ♮ ♮

Bachaus Recital

We were unable to attend this recital, but because of the importance of the artist, we herewith append a part of what the reporter for one of the local papers said about it:

He was presented by the Morning Musicalc, this being the first of a series of evening concerts, and that more members did not accept the invitation to hear an artist of Bachaus's attainments was a surprise to the officers of the club.

There is no disputing the fact that Bachaus plays with marked intelligence. He lacks the magnetism of many of the younger pianists, but to a very large extent this is discounted by his brilliancy of technic and clear, singing tones. His interpretation of Beethoven is refreshing, and when he came to his group of Chopin studies, prelude, berceuse, waltz and ballad, his work was a marvel of beauty, despite the fact that many music lovers regard this group in a high class recital as hackneyed. His playing of the Scarlatti Allegro and scherzo, no small task, was finished in every detail, and his Strauss serenade was exceedingly graceful. He did the Schubert-Liszt "Soiree de Vienne" with a nicety that delighted the lovers of this work, and his concluding number, the Schubert-Tausig, much played, but always pleasant, was a fine illustration of his brilliancy of performance.

♮ ♮ ♮

The Syracuse Symphony Orchestra gave its second Sunday concert at the Central High School Sunday afternoon. The following interesting program was presented:

Overture—"La Forza del Destino.....Verdi
Aria—"Celeste Aida" .....Verdi
Edward Barrow
(Orcestral Accompaniment)

Romantic Suite—"From the South".....Nicode
"A Legend from La Provence"
"Moorish Dance-song"
"In the Tavern"

Cortege du Serdare, from "Caucasian Sketches".... Ippolitow-Iwanow

Group of Songs for Tenor—
"Ah Love, but a Day".....Protheroe
"Jean" ..... Spross
"The Pauper's Drive".....Homer
"If Thou Wert Blind".....Johnson
"Gloria" .....Buzzi-Peccia
Edward Barrow
(Professor Vibbarad, accompanist)

Three Dances from "Egyptian Ballet Music"..Tuigini

♮ ♮ ♮

The second concert by members of the faculty of The Fine Arts College was given Monday evening, November 10, by Miss Clare Drew, contralto, assisted by Professor Joseph Maerz, pianist, and Professor Ernst Mahr, 'cellist. The entire program was well received by the audience.

Miss Drew began her work as voice teacher in the Fine Arts College last September, and this was her first appearance here in recital. Professor Maerz's playing is always enjoyed, and he seemed to be at his best on this occasion.

LOS ANGELES

The Western Metropolitan Opera Company has had a large share of interest the past week. The performances have been highly satisfactory in orchestra, chorus, staging, solo and dramatic presentations. Carmen Melis in Leoncavallo's "Zaza" was superbly strong and artistic, and Tenora Luda Botta as "Dufresne" charmed with his pleasant voice and strong acting; while Montesanto as a baritone is of first order. Lucia Crestani in "La Tosca" was none the less satisfactory in the title role, with Luca Botta as the painter. Alessandro Modesti made a telling "Scarpia" as chief of police. The minor parts were well sustained in due relationship to the principals. The "Boheme," "Rusticana" and "Zingari" were well produced this week.

An annoying circumstance occurred last night when Leoncavallo's latest, "The Zingari" was to be given. A delay was occasioned, due to a demand to pay the author his royalty due for the performances, and the orchestra score was held up, as well as the performance, until the demand was amicably adjusted. The large audience was not aware of the cause of the delay, but it was taking no small advantage of the management to spring such a business condition with a good house in waiting. Quick work was necessary to save the evening's performance and be fair to the patrons. The opera is well received and, like "Zaza," is full of interesting musical, vocal and dramatic situations.

The conducting of Signor Nini Bellucci is most effective, and the musical success is largely due to his mastery of all the details of the opera.

Leoncavallo in his own opera brings out what he wants with ease and grace as a batonist.

♮ ♮ ♮

The union of the Opera Orchestra with the People's Orchestra, and the use of solo stars, Mme. Maria Mosciska and Mlle. Fanny Anitna, gave a program of superior excellence throughout and drew a good audience on Sunday, at a slight increase in the usual Sunday concert admission rate. The coming Sunday the same combination will present the concert with other soloists.

The Wagner "Tannhauser" overture was never heard to better advantage than brought out by Bellucci.

Hans S. Linne, the new director of the People's Orchestra, will conduct for the first time with our orchestra. "The Messiah" is in rehearsal for Christmas rendition under his baton.

The Woman's Orchestra and Mme. Carreno as pianist will appear December 5 in a fine program, Henry Schoenfeld, director. Mme. Melba and Jan Kubelik for December 9. "Thais," by request, will be given Saturday, matinee, with Melis in title role and Mascal as "Athanael."

♯♯♯

COLUMBIA SCHOOL OF MUSIC

The Columbia School of Music announces the exclusive teaching engagement of Mr. Paul Van Katwijk, Dutch pianist. Mr. Van Katwijk was heard in recital early in the season and was sincerely commended by the discriminating musicians of Chicago. He will be presented in recital later in the season.

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Music Abroad

DRESDEN

Among pianists new here, Antonio Giorni, quite young as yet, and Theophile Debetriescu created more than ordinary attention. Giorni is, above all, a musician who owns personal traits, suggesting an individuality that finds due expression in his reproduction of works such as Schumann's "Kreisleriana," for instance. A composition of his own won the favor of both public and press. Giorni's technic is quite up to date and his interpretation interesting.

Demetriescu is not as much of a musician, yet his presentations are full of verve, energy and vitality. The program contained several seldom heard selections such as Enesco's "Toccata and Pavane," Busoni's "Tanzstuck and Balletszene," Rud. Ganz's "Marche Fantastique" and Cesar Franck's "Prelude." Enesco's style recalls the Italian mode of writing; the "Pavane" is full of orchestral effects and brilliant tone coloring. Busoni's compositions sparkle with southern life, spirituality and some virtuoso harmonic treatment. The ballet scene suggests the mood of the author's pianoforte concerto, the "Tarantella;" it is replete with temperament and swing. Ganz's fantastic march lacks inspiration; otherwise it favorably adds to the modern new piano literature. The pianist, Demetriescu, is full of storm and stress, and his interpretation of Beethoven, Bach and Chopin did not respond to high demands, as yet. Time will surely make him better suited for these works, after his having attained to maturity.

Adrian Rappoldi and Professor Richard Burmeister, both virtuosi on their instruments (violin and piano) gave a Beethoven sonata evening which displayed their musicianship to great advantage. This new chamber music ensemble being as yet too newly founded to have gained due routine and experience in the line of the chamber music style, nevertheless impressed the hearers favorably by way of their natural interpretation of Beethoven, whose early sonatas, opus 12 and 24, were exquisitely rendered.

Emil Sauer appeared to great advantage as a Chopin interpreter in the "Ressource" concert. He "dreamed" the Chopin E minor concerto, second part, in an inimitable manner, while the third movement was given in a brilliant virtuoso style. Sauer excelled further in solos from Mendelssohn, himself and others, and received well deserved thunderous applause. The singer on the occasion was Mrs. Alice Peraux Williams, an American, who repeated her former success here as a song interpreter of great distinction.

Next day, November 13, Emil Sauer gave his usual pianoforte recital. As usual he had a crowded hall. His program, however, was not composed in a way to do his artistic individuality full justice. Sauer is no Beethoven interpreter par preference; at least the opus 109 sonata is not his style. His other selections, Gluck, Saint-Saens, and Chopin as well as his own works were brilliantly played and he evoked enthusiasm.

A new violinistic star, pupil of Sevcik, Magda Weil, made a highly successful entree in Dresden. She is not only a first-rate virtuoso, but a musician as well whose conception of Bach, for instance, brought her full recognition by press and audience. She played Goldmark's concerto, also Wagner, Saint-Saens and Hubay. The young sympathetic pianist, Sandor Va's, assisted. He introduced a "Polish Suite" by Franz Brzezinski, a composition of more than passing worth.

A Dresden pianist, Emmy Rhode, scored a big success by her pianoforte recital. She owns energy, temperament and fantasy, qualities which enabled her to enter upon works of such truly musicianly content as are the Bach Toccata, Draeseke's big sonata, Op. 6, Reger's "Humoresques" and MacDowell's "Witches' Dance." The singer on the occasion, Angelica Rummel, is her equal artistically. Her choice of songs by Franz, Schubert and Brahms was a recherche one, comprising some seldom heard samples.

At the Ladies' Club concert a Chicago singer Mrs. Kemble-Vogeding appeared to great advantage. She sang the big "Fidelio" aria, and took later the part of Ortrud in the duet with Elsa in the second act of "Lohengrin," thereby repeating the success she achieved with both of these selections in a musicale given by her teacher, Chambersinger Natalie Haenisch last spring. Mrs. Kemble-Vogeding owns a glorious voice of great range. She is studying for the stage and will, after having concluded her singing course, make a remarkable opera singer. A young charming pianist, Miss Nora Minameyer, on the occasion introduced herself as a very successful interpreter of selections from Chopin, Liszt and Schumann. She owns poesy of conception and a fine touch. The lady is perhaps the best Dresden representative of the famous Leschetizky school. Frln. Franziska Mattei shone as a singer. Miss Winder Johnson, the exquisite American reciter, won high recognition for her presentations by Leo Lenz and Otto Ruedel. Mr. Leland A. Cossart at the piano did beautifully.

Ignaz Friedman displayed in his recital his well-known qualities as a Chopin interpreter, he was less admired as a transposer of some old music for the piano (by Rameau, Gluck, and others.

A. INGMAN.

Franklinstrasse 20, November 24, 1913.

———♯♯♯———

BERLIN, GERMANY

Albert Spalding, the eminent American violinist, played the following program at Bechsteinsaal, Berlin, Sunday evening: Sonatas of Schumann and Mozart, and Schubert's "Fantasie." I had the pleasure of witnessing his success. His brilliant execution and exquisite tone pleased the audience and he was recalled again and again. Herr Bos accompanied in an artistic man-

ner. Mr. Spalding is engaged to tour Italy and Russia.

A very successful musicale was given by Mrs. Bernard Goldsmith, Sunday evening. The young violinist, Miss Deutscher, played to a most appreciative audience. She is remarkably talented, has fine technic and shows good schooling. At the conclusion of the program refreshments were served. Many prominent artists have played at Mrs. Goldsmith's musicales.

HENRY FOOTE PERRIN.

"LAVENDER AND OLD LACE" AT THE WARRINGTON

Facility of expression, wise and witty lines, a strong lyrical note and optimism in plenty, with nothing of bitterness, vanity and self-love—these are some of the characteristics of the stories of the late Myrtle Reed, which have had and are having so great a vogue. Chief among these is "Lavender and Old Lace," her greatest success from the selling point of view.

For ten years or more one of the most popular of the lighter American fiction. "Lavender and Old Lace" has now been given to the stage. A dramatization of the story has been made by David G. Fischer, and is being presented by the stock company at the Warrington this week.

"Lavender and Old Lace" contains one of the prettiest love stories imaginable, the romance of Carl Winfield and Ruth Thorne, the young newspaper workers. There is a quaint comedy by Joe and Hepsey and Captain Ball, and there is, of course, the central figure in the story, Miss Ainslie, of whom the reader of the romance has a sweet and haunting memory.

Miss Hayward will play the part of Miss Ainslie, Miss Ann Bert will be seen as Ruth Thorne, with Miss Bushnell as Hepsey and Miss Randolph in the peculiar character of Miss Hathaway.

Mr. Poulter will have a part to his liking in Carl Winfield, with Mr. Welsh as the country 'bus driver. Mr. Finn will play Mr. Ball, and Mr. Kirk will play Mr. Wheeler, the village lawyer.

The stage settings are of the quaint New England type and will be quite elaborate, following out the plans of the original production.

BISPHAM IN CLEVELAND

By WILSON G. SMITH

The popular success of David Bispham at the Hippodrome the past week put a big kink in the fiction that high-brow artistry soars above popular ken. The truth of the matter is that there is a lot of humbug in the proposition that high art is only appreciated and understood by the cultured few.

Let me tell you in the strictest confidence that with most of the so-called cultured few, the matter of alleged appreciation is a mere bluff. The vox populi knows a thing or two and can recognize artistic sincerity and direct emotional appeal quite as quickly and as thoroughly as the mugwumps of highbrowism. Also the idea that artists must cater to a supposed lowbrowism in popular art appreciation is a fallacy. The average mind has its outreaching for better things—an intuitive hankering after personal betterment—and when this vague ideal is given tangible form in sincere artistic interpretation, the eye of appreciation is opened and artistic reciprocity is established.

Cheap humor may amuse us temporarily, but trenchant wit and keen satire set our thinking machinery in motion.

Musically speaking, ragtime may set our feet in motion and tickle our sense of rhythmic impulse, but music with a true emotional appeal, while we may not fully understand it, causes us to wonder what it is all about, and ultimately by repeated hearing we discover that the fault of our non-appreciattion is with us and not with the art work, or its interpreter.—Cleveland Press. (Advertisement.)

ASK THE REASON

HOWARD KIRKPATRICK

Head of the Vocal Department of the University School of Music, Lincoln, Neb.

How many singers stop to consider singing logically? Logic is defined as the art of reasoning, but many times reasoning is not made prominent where the study of singing is being considered.

How many times a week, Mr. Teacher, are you asked "why?" Exercises are outlined and the students accept them as he does death and taxes, they fall on his defenseless head like predestination or foreordination, they run their course like measles and leave the victim red and speckled. But never a why. No, that would be too nearly like looking at a subject logically, but who thinks of studying singing logically?

There ought to be a good and sufficient reason for every vocal exercise studied by a singer, and this reason ought to be made clear to a beginner early in his studies. If through some device I am made to breathe deep when previously I had breathed otherwise; if in order to succeed I am told I must practice this device exactly as directed and not as my fancy dictates, it would be logical to ask the reason. There is a recognized "best way" for playing football, tennis, billiards; even pianists are fairly unanimous that there is a best way. But when it comes to practicing voice, the student charges at it like the famous six hundred, "his to do or die, his not to reason why." Psychology says a movement or impulse must first be conscious before it becomes subconscious, and that there must be many exact repetitions before an act or movement becomes a habit, and that habit governs the major portion of our waking moments. If it were not for habit it would be necessary to learn anew each day all our movements.

How distressing it would be to learn to walk each morning, or to get soaked washing one's face; and worst of all, how embarrassing to master an egg at each breakfast. Habit has made these and a thousand other acts subconscious, so that the mere mention of them sounds like a jest. They have been mastered and trouble us no more. In like manner must the singing habit be mastered, and he who needs must learn the habit of technic each lesson, is far from having solved the reason why. The student who refuses to rise to the emotional level of artistic singing upon entering the studio of his teacher ought to be prodded until he at least asks the reason for this seemingly outrageous request.

From my studio window I can see the co-eds across the way laying plans for future weal or woe. Those who don't believe in the emotional level should watch this blissful drama as it is enacted with few variations day by day. At times it is little more than a gentle crescendo with a passing smile as its climax, but again it is a solo kettledrum roll beginning half a block away rising on the crest of an emotion that leaves the happy pair fairly on tip-toe as he grasps her lily white hand in a "till-death-do-us-part." Moral: Always ask the reason.

AN OPEN LETTER

(From Mr. Clement B. Shaw, formerly of Chicago)

Mr. Shaw, now located in Portland, Ore., but well known here in Chicago for many years as a singer and teacher, spent a few weeks recently visiting friends and attending to business matters. During his brief stay in Chicago Mr. Shaw investigated the new mental method of teaching singing as evolved and taught with success by Mr. Marvin V. Hinshaw, and was so much impressed with the splendid and quick results obtained that upon his return to Portland Mr. Shaw enclosed the following note in a personal letter of congratulation:

To the Public:—It affords me much pleasure to state that I consider Mr. Marvin Hinshaw a singer of excellent voice, of finely worked-out method, a sincere interpreter, and a capable teacher of the art of singing.

CLEMENT B. SHAW.

Portland, Ore., October 14, 1913.

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The Debutante Sayeth

Just hang my cloak up over there. Why, what a razzling vision!
Such robes, the very chic in style, so smart and so Parisian.
I think I like that stunning dress, that one in ivory white,
Good gracious! What's that thing in green? It looks a perfect fright.
What is the plot, I'd like to know,
Well, then, you needn't tell me, Jo.
For Faust and Rigoletto, too,
And Thais, well, they're hardly new,
And then that headgear over there, just like a bird with spreading wings!
Well, anyhow, I'm glad I'm here so long as Garden sings.

That aigrette's great on Mrs. K.—And what a lovely collar!
Those pearls, too, cost some one, I'm sure, his very utmost dollar.
Those diamonds! Well, they're perfect, but they'd never do for me.
I can't go flaring 'round, you know, as if in pageantry.
And this year I am so demure;
To tell the truth, I'm rather poor.
So keeping quiet is my lay
I "stoop to conquer" in this way.
Those feather fans are marvels, how they flutter in the scented air,
I like to see Zeppilli, hasn't White the gorgeous hair!

I'm sorry I put on this frock, maline would suit me better,
I meant to tell you M——— can't come, she wrote a snippy letter.
That's very strange! Who's that with Bob? The strangest, weirdest gown.
The music's lovely; wonder why Miss Blank has such a frown.
Who's on the stage? What funny tights!
Of course, it is the night of nights!
And Tonio is such a dear,
His costume is a little queer.
I think that style's barbaric, wild, it really cannot longer last.
It's grand to be here anyhow, since Ruffo's in the cast.

—The Jingle Man, in Philadelphia Public Ledger.

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ORGAN COMPOSITION

Times change, and men and manners with them. A hundred years ago organs scarcely existed outside churches and cathedrals. Fifty years ago they began to be made part of the musical furniture of municipal buildings and public halls. Now, in the vigorous twentieth century, advanced theaters, and even up-to-date "movies," look upon the organ as a profitable investment; and their managers find in organ music a welcome offering to their patrons. This is as it should be. A good change is a good thing, to be surpassed by only one other thing, viz., a better change.

But, in the old established quarters, changes always arouse a little trouble. Those who have spent their lives in a certain order cannot help rebelling at what threatens to disintegrate the smoothness of their existence. Hence, the noble army of conservatives. The wider spread of the organ and the popularizing of its literature have not been effected without some heart-burnings here and there. Cries as to the degradation of the "king of instruments" have been loud and manifold. And many musicians have professed to see in this contemporary development the end of the art. No art ends, however, while the people who keep that art going are alive and active; and it is entirely certain that the art of the organ is very far from being defunct.

Far more trouble has been experienced in the matter of new organ music than in the matter of new types of instrument. The classical tone of organ music is a high one. It belongs to the order and genius of Milton's poetry and to the immensity of the Himalayan Mountains. It is, therefore, ill-suited to ultra-modern requirements, and a new race of composers has, perforce, arisen. These innovators have been most bitterly opposed, but not sufficiently to crush them. Rather have they proved to be like those curious plants that grow the better under pressure, for every day that passes sees a fresh phase of strength and energy in their output.

Henry Bethuel Vincent is one of the latest of this new order of organ musicians. He has at his finger ends all that wonderful emanation of man endeavor we call classical art. He knows his Bach. But (as he himself would probably phrase it) he "doesn't give a hoot for music that fails to come out 'humanly' to the people who have to listen to it."

Music has no need to be sonatas and fugues in order to be human. The reverse is the case. Indeed, except when a man is one of heaven's angels in the art of composition, his fugues and sonatas are likely to be as unhuman as a deceased demon.

But if you can't write classical music unless you are inspired to write it, still less can you write good and satisfactory popular music unless you study the purpose for which it is required, which is exactly what Mr. Vincent bears most strenuously in mind. He knows that what music demands in order to be good is that it shall be what it professes to be—that it is honestly and sincerely best value for money offered. The reason why popular songs and ragtime go so well, and why they do so much good, is simply because they fulfill their obligations—more than which a saint cannot do.

Mr. Vincent sets out to be a saint in the matter of the new and popular class of organ music. His experience shows him that there are thousands of people who, loving the organ, love its music in so far as they understand it; that is, in so far as its music is "human" to them.

His experience further shows him that not much of this good and praiseworthy sort of popular music is at hand. Deliberate attempts to write in the popular style generally result only in something common, because the men making the effort lack the true personal qualities for the task.

Mr. Vincent proves that he has these qualities. He is obviously a man of rattling, breezy temperament, with a nature unusually energetic. He can think, and express the result of his thinking. He is a skilled musician who will not be dry; a highly trained artist who refuses to be dull. For instance, he goes about the country showing people (by a combination of voice and fingers) what it is they ought to hear in music, teaching them how to listen—in fact, an art which, believe me, is not known to all good folk. He does this in a rare fashion, but one that obviously cannot be reproduced here.

Two of his epigrams will, however, show his wit, and one of his stories his humor. One epigram is apropos of churches that are too good. "The church that locks its doors for six days in the week is apt to be a bit chilly on the seventh, since taking care of the hereafter means taking care of the here as well." And the other is apropos of certain people we all know, "who read the papers the morning after a concert to see if they enjoyed it." The story I quote has a lovely moral, if only you can find it: "Last fall in the southwest it was a reed organ, one of those affairs that the player can pump like a sewing machine, but also with an auxiliary lever at the side for the use of a separate blower. The janitor, being a public-spirited citizen, agreed to preside over the wind supply. He was about two feet away, and at the end of the first number encouraged me with the assurance that it was 'some tune, 'bo.' After that the entertainment palled on him; in the soft places he stared meditatively and unblinkingly in my face; in the loud ones he turned his back and pumped as though he were on a sinking ship, perspiring profusely and profanely."

Mr. Vincent puts some of this spirit of wit and humor into his music.

As to his educational qualifications and public reputation, these are not small. He was born in Colorado forty years ago. All those years (except the first few) have been filled with various departments of music—studying, teaching, composing, lecturing, directing and generally doing what is useful in the art. As student and performer, Mr. Vincent is more than popular in the states and widely known, moreover, in France and England. As conductor and director, he is located mainly in Erie and Chautauqua. As a composer, he is familiar to thousands of folk through the melodies of the "Prodigal Son" oratorio, the "Esperanza" and Indian Days" operas, and numerous instrumental pieces and songs, one of the latter being the world-famous "There, There, Little Girl, Don't Cry."

Three of his organ pieces (published by J. Fischer & Bro., New York) are to be spoken of here: (1) A minuet, "Tavanay;" (2) a gavotte, "Oralaine," and (3) a scherzo,

"En Route." These certainly contain material to surprise an old-timer. Indeed, they could scarcely have been played on the old stiff-actions of forty years ago.

In spirit this music falls in with a growing tendency for music that does not suggest the graveyard—a tendency which is working for good in many directions, notably such young groups of composers as those which make up the present day English school.

The minuet is swift, light and agile. It bounds over the keyboard with fine verve and animation, catching up the player into unexpected enthusiasm and electrifying his fingers to the performance of feats he did not think possible to him. The opening movement reveals the natural happiness of the music—happiness rare in modern music; sometimes as naive and charming as Haydn, but at the same time as true to modernity as the extremest student could demand. The middle part of the piece has all the elusiveness of coquetterie, with the real tenderness of true sentiment. As for the close, few people will listen to it without jumping.

The chief fault I have to find with this minuet is that it seems over-short. We could do with twice as much, but as the work is bound to be encored wherever it is adequately performed, this question of shortness will automatically right itself.

If the gavotte cannot be spoken of in the same terms as the minuet, it is only because the gavotte itself as a dance is never so animated in spirit. But Vincent's "Oralaine" has the same qualities of ease and attractiveness as his "Tavanay," and even more of grace and spontaneity.

This composition approaches the "Meditation." One feels at times a touch of plaintiveness in its winsome phrases, and altogether it is a composition which, with its delicate charm, will force the player to reveal the inner nature of his musicianship.

The scherzo is a piece of descriptive music, brilliant, almost dashing, but unbrokenly refined, and elegant without weakness. It is all bustle and animation, as the title, "En Route," would lead you to imagine.

Though probably not specifically intended to be played together, or in any set order, these three pieces gain immensely in effect if played en suite in the above order; (1) "Tavanay," (2) "Oralaine," (3) "En Route;" for under such conditions each enhances the others, while the immediate effect of the three works in conjunction is to create a sense of complete satisfaction to the listener.

The works will be more than welcome to the student, while to the experienced performer they will be as a gift from the gods for their finely orchestral qualities, "En Route" in particular asking for all the tonal variety of the modern instrument.

Mr. Vincent's titles, "Tavanay" and "Oralaine," are curious. They probably mean something to him, but something we are not to be told about; and this introduction to some rarely useful music by a rarely interesting musician may be concluded with his reply to his publishers when they asked him what they should say in answer to inquiries as to the meaning of his titles. Said Mr. Vincent (probably with a smile): "Tell them you do not know!"

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Music News

Vol. 5 Chicago, December 19, 1913 No. 51.

Editorial

OR, A SPECIAL TRAIN?

A musical journal, published in London, last week contained an editorial in which the statement was made that many critics were being accused of being unduly severe in their comment. In the same article fault was found with the custom of charging the critics a penny or so for their programs at the concerts—it being claimed that though the general public might in all propriety be asked to pay for the programs, yet these should be sent "complimentary" to the critics, who would then probably feel more "amiable."

Can any Chicagoan imagine a Chicago critic paying out actual money for a program of any concert he has to attend?

On the contrary, as things are now progressing, it will soon be necessary to provide many special perquisites for the critics. Recently one of the writers on a daily paper in Chicago told the manager of a suburban concert that he himself could not attend this function and said that he thought the only way to get any of the critics to attend was to "send around an auto and take them all out together."

———♯♯♯———

COURIER SNAPSHOTTING

Leonard Liebling, a clever writer on the New York Musical Courier, was in Chicago for the opening of our opera season and the results of his observation, in the form of a very readable letter, appeared in his paper during the third week of the season and reached Chicago about three full weeks after the opening night.

Mr. Liebling, contrary to some New Yorkers, finds our opera quite passable and in fact he thinks the acoustics of The Auditorium are very nice indeed, while the direction of Cleofonte Campanini also pleases him very much. It annoyed him quite a little, however, to see Mary Garden flourish a perfectly clean knife after the stabbing of Marcoux in "Tosca," his sense of verisimilitude probably requiring that the knife should be shown dripping blood—whose blood would be another question probably.

Aside from the snap-shot judgment of our opera and Opera Company, Mr. Liebling visited a number of schools and studios in Chicago and found those that advertise in The Courier to be "very busy," while others, notably the Cosmopolitan and the Columbia, which do not so advertise, were in a hopeless state of desuetude.

The Sherwood School was found not only to be very busy, but also Miss Kober was shown in such a brilliant mood that she offered a wager to Mr. Liebling, presumably, that she will pay $500.00 to any one who can prove that she ordered verbally or in writing a "handsome" advertisement which is alleged to be appearing in one of "the small music papers of Chicago," in spite of the fact that she has ordered the paper to remove it.

Just to save you the trouble of looking it up, we will here inform you that the offending paper is not Music News—and also, to entirely clear the air we wish to make the statement that there is not a single ad appearing in this paper which is not covered by a perfectly valid contract.

Most of the people met by Mr. Liebling during his short stay in Chicago informed him that the Musical Courier was the only musical paper they ever read and this statement, coupled with the intended slight in the "small music paper" allusion, prompted us to spend some minutes in a little research work, the results of which show us that in the issue of Musical Courier under discussion there were just thirty-five Chicago advertisers, unless a very careful count could have made it possible to omit one or two, while in the issue of Music News for the same week there are more than 360 Chicago advertisements—under contract and in good standing.

It seems quite likely that at least these 360 sometimes read Music News.

Mr. Liebling made another great discovery in Chicago—for instance, he was perfectly amazed to find that the "small music papers" had an "exchange of advertisement" arrangement with Mr. Carl Kinsey of the Apollo Club management, and says, along that line, "they" (the small music papers) induce the Apollo Club to insert advertisements in exchange for advertisements in the house programs of the club.

This, of course, is the most shocking thing that could have been unearthed, but Music News, for one, wants to tell Mr. Liebling that the contract it holds with Mr. Kinsey was made in the Music News office and that its terms were proposed wholly by Mr. Kinsey himself.

As said at the first, the Musical Courier letter is interesting in the extreme—it would be good reading for any Chicagoan and it may show New Yorkers a few things they did not know before—therefore, we say, come again, Mr. Liebling, and of your world-wide wisdom teach us what we are, what we should not be and help us to attain what we should.

———♯♯♯———

BOSTON DOES NOT LIKE MISS GARDEN

The reference to opera in today's letter from Boston in Music News tells very frankly what one good writer thinks of Mary Garden's "Monna Vanna."

In a lecture recently given on "The New heard in song recital on Thursday evening, Hackett before the Amateur Club, he stated that in his opinion the success of "Monna Vanna" would depend absolutely upon whether the principal woman's part was made extremely spiritual (as it is quite possible to make it) or its salacious possibilities should be brought out, in which latter case Mr. Hackett predicted failure for the opera. Our Boston correspondent seems to have a very decided opinion as to which phase Miss Garden emphasized in that city.

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Music in Chicago

MUSICAL ART SOCIETY

The first concert for this season by the Musical Art Society was a complete demonstration of the good business management, of the fine direction of the club and of the artistic attainments of the members.

There was only a medium sized audience, but it has been definitely stated that there were no complimentary tickets, and that the actual sale of seats much more than covered the expenses—this certainly being fine management.

Mr. De Lamarter has lost much of the angularity which was in evidence when he first assumed the baton for this society, and has developed into a stage manner which is more compatible with his musical knowledge, which latter indeed is of a kind and quality to have enabled him to work the most delightful artistic results.

ERIC DELAMARTER

The singers are much fewer in numbers than heretofore, but there has been established a remarkably fine ensemble. There is not a single voice which disturbs the beauty of mass tone by undue prominence and every member of the society is so amenable to the De Lamarter intention, that he is able to mold the tone, and to shade it to the most refined and effective uses.

Brilliance was in evidence very occasionally, but for the most part a subdued, absolutely pure quality was shown; one indeed which reminds forcibly of a string quartet at its best as distinguished from the color and bulk of a Symphony Orchestra.

Once one of the sopranos made a false entry, and there were two or three occasions when the sopranos wandered from the key perceptibly, but aside from these two items it would be impossible to find fault.

Not only was the tonal mass of the most exquisite quality and extremely pliable to every intention of nuance and shading, but also the interpretative thought of each number was not only pointed out beautifully by Mr. De Lamarter, but it was also artistically and effectively re-echoed by the singers.

Mr. Palmer Christian played the few necessary accompaniments with much skill and Mr. Bruno Steindel officiated in one number with a 'cello obligato.

Music News did not receive a program in time to print it last week and therefore the extremely interesting list of songs given is here appended.

"Christus Surrexit" ..... Anerio
"Benedictus" ..... Gabrielli
(12 Voices)

"Vere Languores" ..... Lotti
(Men's Voices)

Motette "O beata et gloriosa Trinitas" ..... Palestrina
"Trois Chansons de Charles d'Orleans" ..... Debussy
I Dieu qu'il la fait bon regarder
(Lord, Lovely Hast Thou Made My Dear)
II Yver, vous n'es tes qu'un villain
(Cold Winter, Villain That Thou Art)

"Must I Forever?" ..... Arensky
"Serenade" ..... Arensky
With 'Cello Obligato by Mr. Steindel

"Christmas Song" ..... Herzogenberg
"Sit Down and Sing" ..... Weelkes
(Sopranos and Tenors)

"Beauteous Morn" ..... German
"Water Sprites" ..... Chaffin
(Women's Voices)

Folk Songs of Eastern Europe (by request)—
"For the Czar is Making War" (Dalmatian)
"Heart's Desire" (Ruthenian)
"Give Him a March" (Servian)
"Come Ye Merry Girls and Boys" (Croatian)

♯♯♯

HINSHAW CONSERVATORY GRAND OPERA CHORUS

Mr. John Arno Hinshaw, manager of the Hinshaw Conservatory, has organized a professional grand opera chorus, composed of many of Chicago's best young singers. It is his endeavor also to make a prominent organization of the choral club, not only to study operas, but for the study and presentation of the best oratorios. There is still an opportunity for a few more good singers (all voices). A fine general musical education is open to all members.

Mr. Hinshaw is also organizing an opera company for Chautauqua work, which will include an orchestra, for next summer, and many of the club members will be given an opportunity to join this company.

Applications in person should be made as early as possible.

♯♯♯

Gingrich—Mr. Irving Gingrich, last year a very successful teacher at South Bend Conservatory, is now director of music at Carbon county, in Utah. He has already established a very satisfactory High School Chorus and Orchestra.

♯♯♯

Silber—Mr. Sidney Silber has just been engaged for an appearance with the St. Louis Symphony Orchestra.

THE ORCHESTRA CONCERT

"Dry as dust, empty as air," said a constant attendant at the orchestra concerts to me, after hearing the Brahms "Concerto" as manipulated by Harold Bauer last week with the orchestra. "Played with a shocking disregard to what Brahms really wrote," commented a teacher of authority, a little later.

Technically brilliant as a matter of course—and, truth to tell, successful with the audience, nevertheless.

It was no doubt a mistake to place this number last—for, on Saturday night, the end of the first movement only had been reached at 10 o'clock, and very many people left at that time.

This apathy arose probably from the fact that the Schumann "Symphony" No. 1, B flat, played just before the intermission, was so exquisite—both inherently and in the magnificent reading given by the orchestra—that there was really not room in the musical mind and heart for another great number.

The Bach "Concerto" for string orchestra, which opened the program, was also a work of infinite joy and the playing of the men in these two works has not been excelled at any time this year.

At the concerts of this week the popular young violinist, Albin Steindel, will play the Bruch violin "Concerto;" the "Symphony" will be the suave "Italian" of Mendelssohn, the program in full being as follows:

Symphony No. 4, "Italian," A major, Opus 90.... ..... Mendelssohn
Allegro Vivace
Andante Con Moto
Con Moto Moderato
Saltarello
Concerto for Violin No. 2, D minor, Opus 44..... ..... Bruch
Recitativo—Finale
Intermission
Roumanian Rhapsody No. 2, D major.....Enesco
Symphony, B minor.....Greschaninow
(Two movements)
Andante
Scherzo
Symphonic Poem No. 1, "Le Rouet d'Omphale," Opus 31..... Saint-Saens
Hungarian Dances (17-21).....Brahms-Dvorak

OLD FAVORITES CONCERT

Elizabeth Lay Newman, Ida Belle Freeman, Thomas Pither and Alfred Newman, a quartet of singers long popular in Austin, were engaged for an "Old Favorites" concert at the Presbyterian Church of Austin on last Friday evening and, with Miss Jessie C. Adams as accompanist, gave a fine program of the solo and quartet numbers which they had made very popular in the past. Other artists appearing were Mrs. W. A. Evans, in monologue; Mrs. William T. Todd, soprano; Murray C. Eldredge, baritone; Mrs. J. Rawson Pennington, accompanist; Mrs. Carol Kelley Brooke, composer-accompanist, and The Imperial Saxaphone Quartet.

———♯♯♯———

Woodworth.—Miss Mabel Woodworth, violinist, played at the Florentine Room of the Congress Hotel in a musicale on December 10, appeared at a meeting of the Sigma Alpha Iota Sorority at Auditorium Recital Hall on December 15 and will play before the Elmhurst Woman's Club on December 22. Recently she played at Normal, Ill., in joint concert with Helen Bright Bengel and Edgar Nelson.

MENDELSSOHN CLUB

The concerts of the Mendelssohn Club have ever been, are now, and long may they be unique events in our musical recreation. The club is always sure of a big audience, unbounded applause and enthusiasm and the assurance that they give contented enjoyment. The audience is unswervingly loyal and in its make-up runs the gamut from the very cream of the musical profession to those who are really non-musical. And the purely social side is evidenced in the flutter of gala attire in the boxes, on the floor and in the foyer in that intermission when the singers come up from the caverns below Orchestra Hall and mingle with the promenaders. The reason for this appeal to all sorts and conditions of men is not far to find. The work is purely a labor of love and loyalty on the part of that group of cultured men who make up the active membership. Most of them are hard working professionals and attendance at rehearsals means sacrifice of valuable time and strength. And when the concerts are on there is a splendid giving out of all the powers possessed to exalt the music itself and make its influence potent and appealing. For the thoughtful auditor there is grateful acceptance of this generosity. It is not to be taken as a matter of course nor to be considered in any other but a class by itself. This gratitude sometimes takes an unfortunate form, and I think was evident at the current concert last Thursday. The applause was hearty and genuine for the work of the club, but it was not insistent. The contented ones were not demonstrative, which is a mistake and deprives the performers of their real reward. For that reason the less judicious, in their intention to be cordial to any guest which the club presents, were allowed to bestow more compliment to the guest than the host and exalt some comic songs at the expense of the delicious humor on the limericks of Edward Lear, perfectly expressed in the delicate fancy of Margaret Lang. Mr. Wild and his men caught the moods deftly and in the perfect Mendelssohn way which makes such things bits of perfection. The Elgar songs were marvels of taste and beautiful feeling. The tone was liquid in its purity and elasticity and presented the club in an inspired movement.

But the rare number for the music lover was Goetz's short cantata, "So Still at Evening." The poem is one of those legends that are found only in Germany, and the music is fitted to text with great charm. Mr. Wild realized the poesy of the composition and its romance and imagery fairly blossomed in his interpretation. The club sang it superbly and Miss Leonora Allen, to whom fell the solo interludes, did them with fine spirit and earnestness. Her voice took on the color of the lines and the wondering fear of the fisher boy in an altogether admirable manner. The work of the club throughout was of a nature to assure its well wishers that Mr. Wild and his men retained all their former standards.

Mr. Werrenrath is a conventional drawing room singer of that chestily complacent type, which delivers its songs as though they were royal largesse patronizingly bestowed from the finger tips to a suppliant horde. ALBERT COTSWORTH.

———♯♯♯———

Warner—Marjorie Dodge Warner, soprano, sang, December 6, at LaSalle Hotel; December 12, Woman's Club, Lake Forest; will sing December 29, Presbyterian Church, Oak Park; January 1 and 22 she will be heard in concert with the Chicago Concert Trio.

———♯♯♯———

Layfield.—On Monday, December 15, Francis Arnold gave his lecture, "Interpretation of Nature in Music," at the Arche Club, Mrs. Mabel Layfield, contralto, supplying the musical illustrations.

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ELSA BLOEDEL WITH BOEPPLER ORCHESTRA

Boeppler, with his orchestra and soloists, achieved a triumph at the sixth concert of the afternoon series on Sunday afternoon, December 14. The program was chosen in honor of Beethoven's birthday, December 16, and only a glance at the program will show that just honor was given. The orchestra men seemed in better condition than ever before; perhaps being enthused with the spirit of the occasion helped bring out the splendid playing of which this well balanced orchestra is capable. Every number heard during the afternoon was worthy to be on a Beethoven program, and the variety was enough to satisfy the tastes of all. The soloists of the afternoon were Miss Elsa Boedel, contralto, of Milwaukee, and Isidore Berger, the concertmaster.

Miss Bloedel has at her command a voice of the rich, resonant and appealing contralto quality, to which it is always a delight to listen. She achieved notable success in her first song, "Ha, Treuloser," by Beethoven. With her strong instinct for the dramatic moment she developed powerful intensity throughout this song, to which she was compelled to add a folk-song from "Youth's Happy Day" by Radecke. It was perhaps in Miss Bloedel's second appearance that she was heard to best advantage. Her singing of Schubert's "Au die Musik" and Schumann's "Du bist wie eine Blume" were most artistic and her graceful acceptance of many beautiful flowers at the close of those numbers added to the resounding applause which brought her to the platform again and again, singing "Spinnerliedchen," a German folk song, and "Strampelchen" by Hildach. The violin solo, "Romance" in F, by Beethoven, was played by Mr. Berger. The program as given is as follows:

Grand March from "Prometheus" ..... Beethoven
Overture—Magic Flute ..... Mozart
Alto Solo—Scena and Aria: "Ha Treuloser" ..... Beethoven
Miss Elsa Bloedel, Milwaukee
Symphony No. 2 in D, First Movement ..... Haydn
Intermission
Overture—Egmont ..... Beethoven
Violin Solo—Romance in F ..... Beethoven
Vocal Solo—
An die Musik ..... Schubert
Du bist wie eine Blume ..... Schubert
Selection—Lohengrin ..... Wagner
Intermission
Invitation to the Dance ..... Weber
Two Hungarian Dances ..... Brahms
Rakoczy March ..... Liszt
Accompanist, Miss Grace Grove

H. M. B.

MISS LAMB'S RECITAL

Miss Winifred Lamb gave the following piano program at the Fine Arts Theater on last Sunday afternoon under the auspices of the Columbia School of Music:

Prelude and Fugue ..... Mendelssohn
Sonata, Op. 99 ..... Beethoven
Nocturne
Waltz
Sonata, B flat minor
Doppio Movemento
Scherzo
Funeral March
Finale
..... Chopin
Improvization ..... Reger
"Les soun et les parfums tournent dans l'air du soir" ..... Debussy
Premieres Lueurs du Matin ..... Tschesnokoff
Danse, E major ..... Debussy
Rhapsody ..... Dohnanyi

THIRD PRESBYTERIAN QUARTET

A concert of much interest, worth and beauty was that given by the Third Presbyterian Church Quartet, on Tuesday evening, December 9, in the church, at Ogden and Ashland avenues. This quartet is made up of Lyla L. Smith, soprano; Edna ver Haar, contralto; Charles E. Riddel, tenor, and Charles La Berge, baritone. As a quartet they were only heard in one number, Buck's "Te Deum in E Flat." With an organ accompaniment this number proved to be an excellent piece of singing, showing splendid ensemble and balance of voices. Miss Smith, who possesses a soprano voice of the dramatic type, and which she handles with the utmost ease and confidence, made a happy choice of her numbers and created much enthusiasm by her singing of "Your Eyes," Schneider; "Allah," Chadwick, and "Promise," Chaminade. No less successful was Mrs. ver Haar in her well-chosen group of songs, consisting of "Magical June," Hilton-Turvey; "To You," Speaks; and "Mother's Day," White. Her stage presence is most pleasing and her interpretations were inspiring and full of sincerity. Combining those qualities with a voice full, rich and resonant, she makes an excellent concert singer.

Mr. Riddell delivered his numbers, which were made up of Lehmann, Marshall and Diamond songs in a sure and very convincing manner. Mr. La Berge again proved himself to be a splendid baritone soloist, singing with much authority a group of well-chosen numbers, in which he displayed all his powers to very good advantage.

Miss Caroline Marshall, the organist and accompanist of the evening, played organ numbers by Dubois, Mendelssohn, Kinder and Costa, which bespoke her excellent musicianship and were played with the clearness and finish which characterize her performances. During her accompaniments she was in full sympathy with the singers and proved most efficient at the piano.

H. M. B.

JOHN RANKL IN RECITAL

Mr. John Rankl will give an evening of Hugo Wolf songs at the MacBurney Studios, Monday evening, December 22. The program follows:

Gebet Das Standchen
Auf ein altes Bild
Fussreise
Zur Ruh, zur Ruh!
Nimmersate Liebe
Anakreon's Grab
Der Tambour
Der Musikant
Wie viele Zeit verlor ich
Der Feuerreiter
Lebe wohl
Gesang Weyla's
Wer sich der Einsamkeit ergiebt
Heimweh

Keller.—Mr. Walter Keller, Chicago organist, gave an organ recital at the First Congregational Church in Charles City, on December 11, winning the unqualified approval of this Iowa city. He was assisted by Mrs. Mary Mulfinger-Henke, contralto, director of music at the Charles City College.

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A CHARMING JOINT RECITAL

Mrs. Lily Wadhams Moline, organist at the Wesley M. E. Church, and a teacher and composer of wide prestige, gave a program of organ numbers at the church on last Friday evening, and was most ably seconded by her sister, Miss Al Meda Wadhams, who played a list of piano works very acceptably.

Miss Wadhams, known as one of the very best of local accompanists, has not been heard frequently in piano recital, but she was found at this time to have musicianship, style and finish in equal proportions, while technically she is also admirably equipped.

She played the brilliant "Prelude" of Whiting with much power, as also the MacDowell "Etude," and in an "Etude de Concert" by Lily Wadhams Moline she was particularly brilliant.

Her Chopin group later contained a "Nocturne," "Valse" and "Ballade," and in these numbers she showed good tonal quality, much finesse in interpretation and a great variety of effects.

Mrs. Moline, although somewhat handicapped by a very stiff-action organ, yet showed very great facility of registrations and alertness of pedal technic. The "Concert Overture" (Hollins), "Pilgrim's Chorus" (Wagner), and "Grand Chorus" by Guilmant, were admirably virtuosic in effect, the Beethoven "Minuet" was deftly played and the "Communion" (Batiste) and "Legend" by MacDowell showed an abundance of poetical gift. Altogether a program which was very much enjoyed and which engendered the wish for more of the same kind.

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THE APOLLO CLUB IN "MESSIAH"

One week from next Monday night the Apollo Musical Club of 300 singers will give its first holiday performance of Handel's "Messiah" at Orchestra Hall. The second performance takes place Friday night, January 2, at the Auditorium Theater. This year marks the forty-ninth and fiftieth performance of the "Messiah" in Chicago by the Apollo Club, and the occasion will be particularly marked by using for the first time in the west, a new orchestration of the entire work by Prout, recently published. The soloists for both concerts are: Mabel Sharp Herdien, soprano; Rose Lutiger Gannon, contralto; Reed Miller, tenor, and Arthur Middleton, bass.

———♯♯♯———

Clarke.—Edward Clarke, baritone, gave a recital at the Dakota Conservatory of Music, Fargo, N. D., on last Tuesday evening. His program began with songs of the seventeenth century, and included the "Prologue" from "Pagliacci," a Schubert group, some French songs, a group of English text songs and one of Irish ballads.

MR. HOPKINS' STUDIO RECITAL

Following the very successful studio recital of a week before, Mr. Hamilton Hopkins, by request, gave another program at his studio, 710 Fine Arts Building, on last Friday evening, and again he amply demonstrated that the pupils under his direction are attaining remarkable results.

Mr. Herman Arenson, a robust tenor, with splendid presence, sang the first act aria from "La Boheme" and one from "Othello," as well as the Leoncavallo "Mattinata" and some other smaller things, and completely electrified every one present with the power and brilliancy of his voice and the absolute ease with which it is produced.

Ranging very high, his tone is firm and clear throughout his scale, and he is able to accomplish wonders in the way of shading and climax building.

Along the same line of wonderfully powerful and bravoura tone production Mr. Hopkins himself gave the "Prologue" from "I Pagliacci" and showed, not only that he has a splendid voice, but also that his method is such that he is able to use it to the most telling advantage.

Mrs. Hopkins, by request, repeated some of the numbers she had sung on a previous evening, and was particularly brilliant in the Puccini "Vissi d'Arte," a number which she colors and shades in a most beautiful and effective way.

Miss Eloise Peckenpaugh, another splendid exponent of the Hopkins method, was heard in the great aria from "Traviata," and showed that she, too, is a remarkably resourceful and effective singer, and that in grand opera she should certainly shine.

———♯♯♯———

North Shore School.—At the North Shore School of Music on Monday evening a successful recital was given by Louise Haake, pianist, pupil of Gail Martin-Haake. Miss Haake played a Beethoven "Sonata," the Fifth "Partita" by Bach, a MacDowell group and one made up from Rachmaninoff, Nollet and Godard.

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PALMER PARK

On the occasion of the annual concert of the Palmer Park Musical Society, given Thursday and Friday evenings of December 11 and 12, Mrs. Edna Swanson Ver Haar, Miss Minnie Stowell, and Melville Martinson were chosen as soloists. Mrs. Ver Haar sang the contralto solo of "Lord, How Long Wilt Thou Forget Me," Psalm 13, Op. 96, Mendelssohn, and proved herself to be a most capable singer of oratorio. Hers is a contralto voice which may be really dignified by that name, and is one rarely rich and full. Mrs. Ver Haar is reflecting more than passing credit upon her teacher, George Nelson Holt.

Miss Wallace, who is one of the MacBurney pupils, which in itself is usually a guarantee for good work, appeared to advantage in the aria to "As the Hart Pants." She again was highly pleasing in the solo of "Hear My Prayer."

Melville Martinson, the absolutely clever and earnest young violinist who is rapidly making a name for himself as a successful young artist, offered two solos, which were indeed gratifying. His reading of the "Air for G String" (Bach) was repeated upon the insistence of his hearers. Mr. Martinson also acted as concertmeister of the well regulated orchestra of the evening.

Mr. A. R. Simpson, director of the chorus, has accomplished much with the material at his disposal and deserves credit for that. Miss Clara Lucas at the piano supplied very excellent accompaniment.

F. D. B.

———♯♯♯———

"THE HOLY CITY"

The combined choirs of the Auburn Park M. E., Normal Park Baptist and Bethany Union Churches gave Gaul's "Holy City" at the Normal Park Baptist Church, Seventieth street and Stewart avenue, on Friday evening, December 12, to a small but very enthusiastic audience. These combined choirs make up a chorus of about eighty voices and in the rendition of the Gaul work, which is undoubtedly one of the best of the minor oratorios, this chorus showed most careful preparation and their singing with true inspiration, good shading and attack was most marked. Above all there appeared sincerity and a true love for the work. The work was given under the efficient direction of Charles W. Leigh, and Mrs. Angie Belle Battis supplied the best of accompaniments at the organ throughout the evening. The solo voices heard during the rendition were May Lucas Aid and Ethel Gordon, sopranos; Lola Love, contralto; William G. Smith, tenor, and Messrs. Raymond Barker and Evan Loyd, basses. Mrs. Aid deserves special mention for the excellent reading of the leading soprano parts. Her voice is a most pleasing one and she sings with real warmth and sincerity. Mr. Smith possesses a voice of large range and was satisfactory in the tenor parts.

H. M. B.

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CHAMBER MUSIC AT THE LITTLE THEATER

The Little Theater lends itself admirably to the performance of Chamber Music and the audience found there on last Sunday evening, though not a very large one, was the most appreciative of such effort that may be found anywhere. It was a perfect joy to see people actually drink in with satisfaction and enjoyment a program of that kind.

True, there is not often an opportunity to hear such players as those of Sunday night in so absolutely fine a program. Alexander Zukowsky is a violinist of the greatest value and charm, and Miss Mae Doelling is a pianist with few equals.

Long established as a soloist of originality, power and finesse, she proved at a song recital recently that she is an accompanist of the finest type, and on Sunday night she showed also that in ensemble music she is without a superior in Chicago

To these two well-known players was added Theodore Du Moulin, a good 'cello player, and the ensemble thus established was a thoroughly well-balanced one.

The playing of the Beethoven "Trio," Op. 1, No. 2, was a piece of the most definite art—the mood was just right, the tonal quality of the piano was exquisite, the violin was masterful—altogether an unusual performance.

After this Miss Doelling played a group of Chopin numbers as a solo, and the Arensky "Trio" was added to close the program. This writer, however, found it possible to hear only the first number, but, as said before, this was of such charm as to be entirely well worth while. C. E. W.

———♯♯♯———

ARGANGELI PUPILS IN CONCERT

The Arcangeli Vocal School of Bel Canto gave a concert at the Fine Arts Theater on last Sunday night and drew a capacity house, and not only so, but enthusiasm was at a high pitch throughout the evening and took the form of many recalls and encores, and the presenting of quantities of flowers.

The program was given according to the list printed in Music News last week, the selections being both interesting, and in many cases, novel.

Arias and scenes were given from "Simon Bocconegra," "Ernani," "Faust," "Don Carlos," "Il Trovatore," "La Gioconda," "Salvator Rosa," "Tosca," "Pagliacci," "Carmen," "Samson and Delilah," "Masked Ball," "Louise," "Aida" and "Madame Butterfly," this being, as may readily be seen, a very unusual and a thoroughly comprehensive list.

Many young singers were heard and a large proportion of them showed the results of much good training. Not all voices, naturally, were of equal value, but each young singer showed that earnestness is one of the assets gained at the Arcangeli studios, each was letter perfect in the songs given and the total amount of good singing and correct style displayed was great.

———♯♯♯———

Eddy.—Clarence Eddy gave an organ recital at the St. John's Church in Pittsburgh on last Wednesday evening.

ENSEMBLE PLAYING AT COSMOPOLITAN SCHOOL

At a pupils' recital of the class in ensemble playing of the Cosmopolitan School of Music, Mr. Henry P. Eames, director, on the 8th inst., this much neglected but most enjoyable form of musical diversion received a welcome impetus. In much running about this reviewer has seldom encountered more uniform fitness for the undertaken tasks than became evident as the evening progressed. There were two movements from the matchless Schumann Piano Quintet, the lovely "Andante" from the Sinding Piano Trio, two movements from Mozart's B-flat violin "Sonata," and the rippling first movement from the Beethoven F-major, as well as one from the richly colored 'cello "Sonata" of Grieg.

Abounding throughout was the finest sort of earnestness, sincerity and surrender of self to the claims of the music. There were gradations of excellence, as was to be expected, and the place of honor must be given to the Sinding number. This had many admirable touches to give it distinction. In the string quartet the weak brother is, as usual, the viola. The piano playing was nearly all very good. The enjoyment of the audience was evident and the evening was one of moment to those who love serious music. The names of the pupils taking part in the program were: The Misses Eidam, Meents, Edwards, Ball and Bodholt, and Messrs. La Belle, Sheasby, Smith and Schneiderman. Their ease and deportment were noticeably good. ALBERT COTSWORTH.

———♯♯♯———

AMERICAN CONSERVATORY RECITAL

A most excellent and interesting recital was that given at Kimball Hall, Saturday, December 13, by the advanced piano pupils of Frank Van Dusen and Kurt Wanieck, voice pupils of Edward Clarke and Charles La Berge, and violin pupils of Herbert Butler. Each performer showed good stage presence and splendid training as well as possessing exceptional talent. The program as given:

Faschings Schwank (Carnival Prank).....Schumann
Mr. Earl Blades
Polonaise in C sharp minor.....Chopin
Miss Margaret Hughes
Ended at Last the Strife (Le Cid).....Massenet
Miss Mabel Keig
Ballade, Op. 24.....Grieg
Miss Aletta Tenold
Vocal—
"Bon Jour, Suzon".....Delibes
"Les Berceaux".....Faure
"Song of Sunshine".....Thomas
Miss Eulah Jane Beach
Violin—Rondo Capriccio.....Saint-Saens
Miss Grace M'Bride
Cortigiani, Nil Razza..... Verdi
Mr. Sol. Heller
Variations and Fugue, Op. 11.....Paderewski
Miss Katharine Kittelsby
Duet—"Wie aus des Ferne" (Flying Dutchman).....
..... Wagner
Mrs. Vorhees and Mr. Heller
Rigoletto Paraphrase..... Verdi-Liszt
Miss Viola Kerber
Misses Stapleton and Matuska at the Piano
H. M. B.

———♯♯♯———

Beldon.—Miss Ethel Beldon presented her piano and violin pupils in a recital at Wheaton, Ill., on December 6.

(Continued on page 11)

Books and Music

OLIVER DITSON AND COMPANY

Oliver Ditson and Company have sent out some extremely interesting things recently, many of which are thoroughly appropriate for gift purposes.

Foremost along that line, and a book which would make a magnificent Christmas present for any student of music, is the new edition of "Opera Singers" by Gustav Kobbe. This has been brought absolutely "up to date" and is as handsome a book as was ever compiled at the very reasonable price of $2.50. It contains scores of portraits of the famous opera singers in their most famous parts and the explanatory text is well written and very much worth while. A few extracts are here quoted from the prospectus:

Gustav Kobbe's Opera Singers has reached its sixth edition. The book is issued by Oliver Ditson Company, Boston, in an unusually handsome form.

Many changes, however, in the contents make this edition almost a new work. One may note here the whirligig of time in its effect on opera singers. Caruso, who was not in the first edition at all, he being then entirely unknown here, now leads the book with his biography. This is followed by biographies of Geraldine Farrar, Olive Fremstad, Johanna Gadski and Mary Garden; while the biographies of the famous singers of the Maurice Grau regime, which led the book in its earlier editions, are now placed after the pictorial section, into which many new portraits have been introduced. Those artists, who have not quite yet achieved the distinction of biographies in Mr. Kobbe's work, are well represented in the pictures.

Caruso

Although the author disclaims in his foreword any attempt at a critical work, considerable discriminating comment will be found in these cleverly written pages. After very just praise of Caruso's voice and after saying that, to use a colloquial expression, "it has thrills in it, and a thrill is a valuable commodity in a voice," Mr. Kobbe adds: "Lest I should be deemed over-enthusiastic, I hasten to add that there is one detail in this artist's method which I do not commend—a tendency in certain profoundly pathetic passages, as in the 'Pagliacci' aria, to produce a 'weepy' quality of tone."

♮ ♮ ♮

Geraldine Farrar

In the brief opening paragraph of the Geraldine Farrar biography, Mr. Kobbe secures, in a few striking lines, a comprehensive summing up of what this prima donna has accomplished in her still youthful career. He writes: "Geraldine Farrar's home is in Berlin, Germany. Her address is the Metropolitan Opera House, New York. As she was born in Melrose, Mass., she may be described as a Yankee girl with a German home, an American address, and a reputation for vocal charm and personal attractiveness wherever opera is sung."

♮ ♮ ♮

Mary Garden

No great operatic career since Calve's has been due, in Mr. Kobbe's opinion, "so much to the artist's personality as Mary Garden's. Her personality, in fact, is more marked than Calve's. The French prima donna, at the height of her career, had a beautiful voice—sensuous and full of color. Mary Garden's voice, no matter how well trained, would not of itself account for her unique position on the operatic stage. It is her haunting personality, the highly individual touch she gives to everything she does, which, with a voice that suffices, makes her one of the interesting figures in opera today. She is a woman of subtle temperament who sings, and she is an entire exception to the traditional idea of the prima donna with whom voice is the first thing to be considered."

♮ ♮ ♮

Olive Fremstad

A most interesting account is given of Olive Fremstad's life—and a life of almost constant and severe application it has been. Both her mother and father, Swedes who had settled in St. Peter, Minn., were practicing physicians, but, in addition, the father had become an active missionary in the Methodist faith. Through her father's work Olive early in life was given a keen sense of the dramatic and musical. She was taken about by him to religious meetings to play the organ and thus aid him in securing converts; and, of course, she witnessed many emotional scenes on these occasions. At that time she was still so small that pieces of wood had to be fastened to her feet to enable her to reach the organ pedals.

♮ ♮ ♮

Johanna Gadski

In writing of Mme. Gadski, to whose record of progressive achievement the author does full justice, he points out that "it is well to remember that, although she is now esteemed as a Wagnerian singer par excellence, she did not start out with the heavy Wagnerian roles, but in the beginning of her operatic career sang only the so-called lyric parts of classic operas, particularly those of Weber and Mozart, and worked only very gradually into the lighter Wagnerian roles of Elizabeth ('Tannhauser'), Eva ('Meistersinger') and Elsa ('Lohengrin')."

♮ ♮ ♮

Bergerettes By Wekerlin

Another fine gift book is a new edition of the Bergerettes (Romances and Songs of the Eighteenth Century), compiled by J. B. Wekerlin. These dainty works have long been known and very much used, but the present edition is far superior to any older one and besides being fine from the musical standpoint, it is a work of art as regards the printing, coloring, etc.

♮ ♮ ♮

Solos For Christian Science Services

This is a list of twenty-seven solos (printed for high and low voice), selected by Helen Allen Hunt, soloist of the First Church of Christ, Scientist, Boston, from the works of Frey, Mendelssohn, Gounod, Abt, Fischer, Young, Sullivan, Bennett and others. Certainly a very useful compilation and one that has been done with much skill.

♮ ♮ ♮

Other Ditson Music

Songs: "The Night Has a Thousand Eyes," William T. Miller; "Auf Wiedersehen," "All My Thoughts Are Serene," "A Song of Joy," "Sweet and Low" and "Two Roses," Nicholas Douty; "On an April Apple Bough," Margaret Ruthven Lang.

Piano: "At the Dance," "Colonial Days," "Come Join the Dance," "In the Apple Boughs," "May Breezes" and "Measured Steps," easy teaching material by Paul Opper; "Little Serenade," "Gavotte of the Sylphs," "A Dream of Summer" and "At the Spring," salon pieces by Gustave Lazarus; "Six Little Tone Sketches," by Carl Wilhelm Kern; "Scherzo Valse," concert piece by Moszkowsky.

♮ ♮ ♮

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"Christmas Bells Ring Sweet and Clear," lyric by William Gardner, music by Jessie Mae Jewell; "Just You," Ella Wheeler Wilcox, William E. Haesche; "Some Day Thou Shalt Be At Rest," sacred song by Charles B. Blount; "God Shall Wipe Away All Tears," sacred song by Caro Roma; "Turn Thee Unto Me," "In Springtime," "Evening Song" and "Autumn Song," by Hans

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well how he depends upon her and needs her.

There is a mean spirited son of this father who is to bring his bride home that day—the first woman to come into the house, she says, for forty years. All of the children have been sons, and this youngest of them all the only one left. But before he arrives, a girl whom he has wronged and thrown aside comes in dejectedly, bearing her child in her arms. The mother suspects this child's parentage and urges the girl to go elsewhere. Before she is persuaded to do this, the son and his bride are inside the door. Developments follow rapidly. The bride discards her faithless husband, proudly takes the forsaken girl and child under her protection, and leaves the household. The curtain falls upon the father and son inveighing against the faithlessness of all women and scoring them roundly. But while they do it, the woman who has endured much and expects nothing more, pours tea for the old man and urges him to drink it while it is hot, which he does noisily. Then she strikes a match to light the pipe of the surly son. There is no word of thanks and there is no word of complaint. It is life as they find it and have helped make it—mean and worse than commonplace. If the picture were not so pitiably true, even in higher walks, one might resent so hopeless a realism as presented.

This is one phase of "Womenkind" as exemplified by three plays of varying moods. This play was written by W. W. Gibson and is well made. It is acted by Mr. and Mrs. Maurice Browne and their talented young followers. The other plays are "Joint Owners in Spain," by Alice Brown and Stanley Houghton's "Fifth Commandment." "Samson" was calling the Elderly Person also, therefore he saw but the one play. He joined in the applause with all his fervor, but no amount of concussion can bring those curtains apart for any bowing and smiling from the players. You have to go to the Auditorium to find that in perfection. So far as is known much of the work done by Mr. Browne's aides is volunteer and for the compensation of experience. It is all done with a singular ease and freshness. There is only one word for the presentations as a whole. They are admirable in the largest sense of the word. As said in the beginning, the Elderly steps often trend towards this inviting place to find therein something of stimulant and pleasure that is not to be found in the ordinary currents where diversion and inspiration supposedly join hands.

* * * * * *

Turning to the other place where true joy is to be found, the Elderly Person takes a chance and recommends to his brothers of the choir loft, a little book which recently fell into his hands. Not all of what it preaches is accepted as finality. That is a reservation to be made of all books, particularly of those which deal with subjects which can never be exhausted. An organ and is possibilities can not yet be considered as completed. But Mr. George L. Miller writes so engagingly of "The Recent Revolution in Organ Building" that in a certain way he has done the unusual thing. He makes frequent allusion to the works of others, but what is most enjoyable is the compactness and brevity of his work. There is nothing discursive. It is all solid food, and for that reason becomes a desirable manual for those who would inform themselves quickly. There are so many drawings of detail that matters which are really serious to the uninformed have a good strong light thrown upon them. There are lucid and well expressed explanations of the primitive means employed first, and how they were integral factors in the present completeness. Mr. Miller naturally believes that the tubular-pneumatic action is a climax, and there are few who will quarrel with his premises. But there be those who yet realize its shortcomings. Mr. Miller's book is illuminative in its generosity of subject and treatment. Particularly for the man away from the centers of things is it valuable. He can learn from this slender little volume so many helpful things that he will bless the man who wrote it.

THE ELDERLY PERSON.

THE RAVENSWOOD MEN'S CHORUS

The concert by The Ravenswood Men's Chorus, on Thursday, the 4th of December, in the Congregational Church of Ravenswood, under the direction of J. S. Fearis, was given to a crowded house, every number of the chorus deservedly meeting with hearty and continued applause. In the attacks, releases, following of the director, quality of tone and expression, the chorus does very superior work, and show that they have been most carefully drilled by the conductor, who directs quietly, and with no exaggerated motions, yet the response and the effectiveness of substantial men's choral work is all there. The pianissimos are fine, and the fortissimos developed a surprising volume from such a small number, yet the tone from the light to the heavy always remains good.

Especial praise should be given to the number, "A Plainsman's Song," probably the most effectively given number on the program.

The accompaniments were played beautifully by Miss Helen M. Browne, who also played a fine solo number, to which she had to respond by an encore, playing the Schubert-Lizst "Serenade."

The solo members of the chorus, Mr. Wallace Tate and Mr. Frank Sanders, sustained their parts with sureness and credit to themselves.

Mr. and Mrs. John T. Read were the soloists of the evening. W. A. WHITE.

———♯♯♯———

De Bernyz.—The M. G. V. Singing Society gave a concert last Sunday evening in Odd Fellows' Hall, Hoboken, N. J., under the directorship of Richard Vossley with the Philharmonic Orchestra. The soloists of the evening were Miss Josephine Schwarzwalder and Miss Muriel Marresford, both pupils of Professor B. de Bernyz. Miss Schwarzwalder in her rendition of the "aria" from the opera "Der Freischuetz," displayed a dramatic soprano voice of exceptional quality and great beauty. In the "barcarole" duet Miss Marresford's contralto voice proved to be one of richness and sweetness, and a great career is predicted for these soloists. The audience received them in a very enthusiastic manner. It certainly is a verification of the fact that Professor de Bernyz is a teacher of the first class.

———♯♯♯———

Brown.—Miss Helen Axe Brown, soprano, was soloist at the Chicago Press Club Thursday evening, December 4. Miss Brown has been successfully filling numerous engagements since her recent return from abroad, and has many future ones booked up for the season, among others an appearance at Minneapolis, with the Symphony Orchestra of that city.

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MUSIC IN CHICAGO

(Continued from page 8)

SMETANA SINGING SOCIETY

It goes without saying that the Smetana Singing Society is a Bohemian organization. Judging from this reviewer's impression, their affairs are regarded also as important social events. At the Sokol Auditorium where their current production was given on the 3rd instant, there was no vacant seat and the most unbounded enthusiasm. In fact, the audience seemed wound up for a night of it. Things were done very deliberately and every song redemanded, so that the first act of the operetta "In the Well," was all but done twice before the curtain fell at nearly 10 o'clock. This was pretty late for a lone scribe so far away from home as Kedzie avenue and Twenty-fourth street. And as there were two acts to follow, he had to forego the joy of seeing the village lads and lassies dancing in the moonlight, and the plight of the foolish but over-confident elderly lover who fell into the well. But Mr. Adolph Erst was conducting with the finest aplomb, and leading an orchestra of Thomas men capitally. Mr. Stephen Erst made a handsome young lover, and has a good, well-placed tenor voice which he used very well. Mrs. Louisa Topinka as Lidunka had a clear, fresh soprano voice, and made a handsome appearance. Miss Emma Starman, barring a tendency to lose the key when far from the orchestra itself, also sang excellently. Rudolph Ingerle as Janek furnished amusement by the wholesale, as well as showing himself able to get a good song over the footlights. Miss Libbie Bartusek danced gracefully to the Herbert "Badinage," which Mr. Erst brought the orchestra through in nice style. Whether it was their combined efforts, no one can say, but the dancing not only brought the house down, but the curtain loosened itself from its upper hold and came down also, enveloping the orchestra men in its folds. It was all very interesting. ALBERT COTSWORTH.

MUNICIPAL CONCERT

On Tuesday evening a concert was given at the Bernard A. Eckhart Park on Chicago avenue by the Park Orchestra under direction of William Hofman. The following program was presented:

March, "Gate City" ..... Weldon
Orchestra
Overture, "Light Cavalry" ..... Suppe
Orchestra
Song, "Be Faithful" ..... Hall
Misses Lucille Gunther, Helen Schommer, Clara Zblewski and Chorus
"Little Wee-Wees" ..... Gabriel
Children's Chorus
Waltz, "Queen of Hearts" ..... Grimm
Orchestra
Piano Duet, "Qui-Vive Galop" ..... Ganz
Miss Theressa Jacobs and Mr. Wiliam Hofman
Selection, Grand Military Fantasia, "Going to Camp" ..... Beebe
Orchestra
Flute solo, "Through the Air" ..... Damm
Mr. J. Chmielewski
Reverie ..... Roberts
Hungarian Dance ..... Kieserling
Orchestra
Address by Hon. Peter J. O'Brien, West Chicago Park Commissioner
March, "Tannhauser" ..... Wagner
Orchestra

MR. HUTTER'S CLASS CONCERT

Mr. C. A. Hutter presented a list of pupils in song program at Kimball Hall, on last Friday evening, the participants having been named in last Friday's issue of Music News.

This teacher has a great gift for keeping his pupils enthusiastically interested in their work and at a public exhibition of the same there is always present much technical proficiency and also much thoughtfulness as to interpretations.

The program for last Friday was very well selected and included much of worth and interest. Good piano accompaniments were provided by Estella Byrum and variety and effect were supplied through the fact that Mr. Hutter played organ obligatos and accompaniments to many numbers —especially effective was this in the Bach-Gounod "Ave Maria" and the Bartlett "Dream."

In so long a program and with so many earnest students it is scarcely fair to speak of individuals—but Master John Goldthwaite, a small boy with a very clear voice, may be mentioned as very popular with the audience, and Waldo McCabe, a young baritone of good presence, also won much applause.

Several trios and quartets attested the fact that Mr. Hutter gives his pupils much ensemble opportunity and all the singers joined at the close in singing the Sullivan "Lost Chord" with much vim and effect.

C. E. W.

DON GIOVANNI

The lecture-concert, with "Don Giovanni" as its subject, at Fullerton Hall, on Sunday evening, employed the usual musical forces there very pleasantly and the music was found especially to the liking of the splendid audience. In "Give Me Thy Hand" Mr. Fritz Itte had a most charming violin solo and the "Village Dance" was also particularly well done by the ensemble.

Dr. William Carver Williams appeared as soloist, singing "I Myself Will Go a-Courting," "The Catalogue" and "Be Not So Hard on Me," songs which belong to the role of "Leporello," so well as to re-create the mood and the scene vividly, and also to prove himself again a fine singer.

Most of the work of the evening was well conceived and well executed, but, according to opera tradition, nearly every one of the numbers was taken at too slow movement. C. E. W.

PAVLOWA AT THE AUDITORIUM

The vast majority of patrons of the Auditorium would vastly prefer a Campanini concert on any Sunday to a Pavlowa exhibition, but there is also a public for the latter and on Sunday, this contingent was out in full force. Unless one is especially interested in dancing as an art, a two-hour program of it becomes monotonous and this is especially true now in view of the absence of Mordkin, who, to many people, was a greater attraction than is Pavlowa.

The Sunday programs contained many solo dances made familiar in the past, with some new ones and also some very brilliant ballet ensembles.

IDA MAE CAMERON AT THE STUDEBAKER

Miss Ida Mac Cameron, lyric soprano, was the alternate artist with Ludwig Schmidt, a young violinist, at the Neumann concert at the Studebaker Theater, on last Sunday, and won many new admirers for her charming personality and vocal style

Miss Cameron has a voice of the most peculiar clarity imaginable—in fact, it is impossible to think that she could deviate in the least from pitch and, no matter how high may be the tone she is singing, she always attacks it with absolute precision and manipulates it with the most consummate skill.

Her musical feeling being so perfect it follows almost inevitably that her interpretations should be clean-cut, and this, as a matter of fact, they certainly are.

Her first group of Sunday, not heard by this writer, comprised compositions by Rogers, Bond, Bishop, Quilter and Verancini, while the second group was more pretentious in that it contained German and French also, two languages in which Miss Cameron is perfectly at home.

Schumann's "Auftrage" was done with well sustained power and a perfect legato, while Chansons by Massenet and Weckerlin disclosed a most engaging lightness and a perfectly sure touch.

"Chere Nuit" by Bachelet suited the singer to perfection and was so well liked by the audience that an encore had to be added.

Mr. Schmidt plays the violin in a rather light way and, in fact, his program of Sunday contained nothing but light works. His tone is musical and his readings accurate though lacking in temperament.

Accompaniments of exquisite outline and beautiful coloring were supplied by Miss Susie Ford. C. E. W.

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CONCERT AND CHOIR BUREAU

The month of December has been an unusually busy one for the Snow Concert and Choir Bureau, Harriet Martin Snow, director, as will be seen by the following engagements secured:

Beecher C. Burton, tenor, has been engaged as soloist for the festival service at St. James' Episcopal Church, December 21, at 4:00 p. m. Mr. Burton is under the exclusive management of this bureau and is available for concert, recital and oratorio engagements.

Arthur R. Slack, baritone, will be the soloist at the North Shore Baptist church, Sunday morning, December 21. He will sing "Night of Nights" by Van de Water.

Vernon R. Short, tenor, will sing the "New Born King" at the evening service at the North Shore Baptist Church, and immediately after the service will start on a concert tour.

Charlotte Ikert Kimball, contralto, is substituting for Esther May Plumb (who is on a concert tour) for the month of December, at St. James M. E. Church.

L. Edward Carlson, tenor, is singing at the Second Baptist Church for three Sundays.

Alfred A. Kanberg, tenor, is singing at Isaiah Temple.

Hans Dressel, 'cellist, played in the "Chimes of Normandy," given at St. Simon's Parish House on December 9 and 11.

Reinhard Essbach has been engaged as tenor soloist at St. Malachy's church.

Luther J. Williams, bass, has been made the director of the choir at St. Barnabas Church, where he is soloist.

Alma R. Williams, organist, substituted at the University Congregational Church.

Anabelle MacIntyre Dickey, contralto, is on a concert tour in the south.

Harold Henry, pianist, recital in Williamsport, Pa., March 27, 1914.

Gertrude Leonard-Mossler, reader, drawing room engagement at La Grange.

Martha Byrne, soprano, soloist at St. Vincent De Paul Church.

———♯♯♯———

Western State Normal.—The chorus of the Western State Normal School, assisted by Fischer's Orchestra gave "The Messiah" last Wednesday evening, the soloists being Hildred Hanson-Hostetter, Della Sprague, John B. Miller and Arthur Middleton.

———♯♯♯———

"Messiah."—The soloists for the Apollo Club "Messiah" to be given December 29 and January 4, will be Mabel Sharp Herdien, Rose Lutiger Gannon, Reed Miller and Arthur Middleton.

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AMATEUR MUSICAL CLUB

The four hundred and twenty-eighth program, arranged by Mrs. Paul Willis and Miss Mae Doelling, was presented before the Amateur Musical Club by Edith Clyde, harp; Llora Withers, voice; Irene Stolofsky, violin; Mrs. John S. Burnet, voice, and Carol Robinson, piano, on Monday afternoon last in the assembly room of the Fine Arts Building. The program contained pleasing variety throughout and proved to be a rare musical treat to the usual attentive and appreciative audience. The program was opened with two numbers for the harp. "Priere" by Hasselmans and "Harpe Eolienne" by Godefroid. Miss Clyde's appearance on any program may well be the cause of much rejoicing, for she possesses a delightful stage presence, and the picture she presents seated at her instrument is most pleasing. With a thorough understanding of her chosen instrument and with splendid temperamental and interpretative equipment she makes a thoroughly satisfactory soloist. The interpretation given the "Liebestod" from "Tristan und Isolde" by Miss Withers was very satisfactory and created much applause.

EDITH CLYDE

Miss Stolofsky came near proving herself a wonder with the violin in playing numbers by Jaksch and Paganini. Mrs. Burnet scored a decided success in a group of very interesting songs. The shining light of the afternoon was the artist pianist. Miss Robinson, who closed the program by playing the Rhapsody in F minor by Dohnanyi, two Etudes by Bortkiewicz and "Bourree Fantasque" by Chabrier. She delivered her piano messages with the highest of intellectual and emotional conception, and proved once again her mastery of the keyboard. The audience manifested true appreciation of her ability and her offerings.

The accompanists of the afternoon were Edith Shaw Brown, Johanna Hess-Burr and Carol Robinson. H. M. B.

———♯♯♯———

Highsmith.—Miss Mary Highsmith, soprano, gave a song recital at Hardin College last week, with Henrik Gjerdrum as accompanist. Detailed comment is found in another column of Music News.

MUSIC TO COME

(Under this caption Music News will hereafter schedule all announcements received by Tuesday noon of each week.)

Friday, December 19

Orchestra Hall, 2:30. Symphony Orchestra.

The Auditorium, 8:00. "Zingara" and "Pagliacci."

River Forest M. E. Church. "Messiah."

Saturday, December 20

Orchestra Hall, 8:15. Symphony Orchestra.

The Auditorium, 2:00. "Fedora."

The Auditorium, 8:15. "Cricket on the Hearth."

Sunday, December 21

North Side Turner Hall. The Boeppler Orchestra.

Lincoln Turner Hall. The Ballmann Orchestra.

Studebaker Theater, 3:30. Simon Buchhalter and Rudolph Engberg. Joint recital.

Orchestra Hall, 3:30. Paulist Choristers.

Auditorium, 3:00. International Song Concert.

Sinai Temple, 8:15. Orchestra concert. Myrtle Moses, soloist.

Hamlin Park, 3:30. Civic Association concert. Louise St. John, soloist.

Sherman Park, 3:30. Civic Association concert. Choral Club and Mr. and Mrs. Herbert Butler.

Monday, December 22

Auditorium, 8:15. "Le Jongleur de Notre Dame."

Tuesday, December 23

Auditorium, 8:00. "Rigoletto."

Wednesday, December 24

Auditorium, 8:00. "Fedora."

Thursday, December 25

Auditorium, 2:00. Hansel & Gretel.

Auditorium, 8:15. "Trovatore."

Friday, December 26

Orchestra Hall, 2:15. Symphony Orchestra.

Auditorium, 8:00. "Thais."

Saturday, December 27

Auditorium, 2:00. "Le Ranz des Vaches."

Auditorium, 8:00. "Cinderella."

———♯♯♯———

Stults—Striking evidence of the ability of Mr. Walter A. Stults as a teacher may be found in the number of his pupils that were this fall engaged in prominent church positions. These columns have already noted the placing of Mr. James Hamilton as tenor under the direction of Tina Mae Haines, at St. James Methodist Church.

In addition, Edith Maldwyn Jones, the Welsh mezzo-contralto, all of whose work has been accomplished under the direction of Mr. Stults, has been engaged to fill the alto position in the Lake Forest Presbyterian Church. The position of tenor in the same church is also filled by one of Mr. Stults' pupils, viz.: Dr. A. V. Coffman, a prominent Evanston dentist, with a beautiful voice that is attracting no little attention.

Other pupils that may be mentioned are Miss Gretchen Hogan and Miss Wilma Whitacre, who are respectively soprano and alto in one of the Evanston Presbyterian churches.

Churches

KENWOOD EVANGELICAL

Christmas music at the Kenwood Evangelical Church (interdenominational), Forty-sixth street and Greenwood avenue, Sunday morning, December 21, 10:30:

Prelude, organ, violin and 'cello,
Andante Religioso ..... Thome
The Shepherd's Christmas Song .....Traditional
(Austrian Folk-song, 1810, arranged by Clarence Dickinson)
Solo—
Christ, the Friend of Children ..... Cornelius
Dr. Williams with violin and 'cello
Anthem—
And There Were Shepherds ..... Foote
Carol—
Let All Men Sing God's Praises .....Traditional
(Old Bohemian)
Carol—
A Cradle Song of the Blessed Virgin.....Barnby
Postlude, organ, violin and 'cello—
Finale ..... Mendelssohn

The choir consists of Marie Sidenius Zendt, soprano; Jennie F. W. Johnson, contralto; William Clare Hall, tenor; Dr. Carver Williams, bass; Palmer Christian, organist and director, assisted by Maude Lewis, soprano; Fritz Itte, violinist; Day Williams, 'cellist.

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GERMAN BAPTIST, OAK PARK

Morning service, 10:30:

Organ prelude, "Nazareth".....Charles Gounod
Mr. Herbert Krogman
Doxology
Hymn
Choir Anthem, Christmas Cantata ..... Brewer
Male Chorus, "Follow the Star" ..... Wilson
Hymn
Sermon, "In the Beginning Was the Word"
Rev. O. R. Schroeder, pastor
Choir Anthem, The Day Has Dawned .....Trutschel
Hymn
Organ Postlude, "March Triumphale".....Lemmens

Evening service, 7:30:

Organ Prelude, March of Magi ..... Harker
Mr. Herbert Krogman
Choir anthem, "Song of Angels".....Heyfer
Hymn
Choir anthem, Durch die Zeiten .....Batiste
Soprano Solo, Holy Night .....A. Adams
Miss Louise Krause
Hymn
Sermon, And the Word Was Made Flesh
Rev. O. R. Schroeder, pastor
Choir anthem, "Horch! wie es die Nacht durchhalt ..... Abbey
Hymn
Organ Postlude, "Triumphal March" .....Wachs

———♯♯♯———

GARFIELD PARK M. E. CHURCH

The chorus choir of the Garfield Park M. E. Church will render the "Star of the East," Christmas cantata by Fearis, at the Christmas service next Sunday evening at 7:45 o'clock, at the church, corner of Kedzie avenue and Walnut street. The soloists will be Mrs. O. G. Sherman, Mrs. E. A. Coutourier, sopranos; Mrs. T. W. Stetler, Miss Lila Braught, Miss Elizabeth Woodrow, contraltos; Messrs. Herbert Carothers, E. O. Crossett, baritones; J. W. Reid, tenor.

C. W. Edwards, director; Marie Edwards, organist.

———♯♯♯———

Sturkow-Ryder.—Mme. Theodora Sturkow-Ryder played a piano recital at Cleveland on December 4 with great success, her audience numbering 2,200 people.

ST. JAMES

Sunday afternoon, December 21, at 4 o'clock the choir of St. James Church, Cass and Huron streets, will sing their monthly festival service. Mr. Beecher C. Burton will be the soloist for the occasion and his numbers include such important offerings as "Great Is the Holy One of Israel," by Case, "Fear Not Ye," by Dudley Buck and Van De Water's "Publican."

The choral numbers to be sung are Steane's a cappella motet "My Soul Truly Waiteth Still Upon God." The Offertory will be "God Came from Teman" by Steggall, and the service list further includes a Deus Miseratur in E flat, by Buck and Stanford's "Magnificat," in E flat. The service will be played by John W. Norton, who will also be heard in the following solo numbers: Prelude and Fuge in E minor (Bach); "Noel Breton," (Queff); "March of the Magi," by Dubois.

———♯♯♯———

MC CABE MEMORIAL

The Chorus Choir of the McCabe Memorial M. E. Church at Fifty-fourth street and Blackstone avenue, will give Manney's "The Manger Throne," a Christmas cantata in four parts, on Sunday evenings, December 21, and 28. Mrs. Margaret Lester, soprano, is the soloist and Mrs. Mary Willing Mengley, organist and director.

———♯♯♯———

Armstrong.—A pupil's recital was given at the W. D. Armstrong School of Music at Alton, Ill., on December 12 and 13.

CALIFORNIA AVENUE CONGREGATIONAL CHURCH

The programs of organ music at this church, to be played on Sunday, December 21, by Myrtle E. Mattison, are as follows:

MORNING SERVICE

Christmas Pastorale .....Merkel
Christmas .....Dethier
March of the Magi Kings.....Dubois
Hallelujah Chorus .....Handel

EVENING SERVICE

Second Offertory on Christmas Hymns.....Guilmant
Christus .....Malling
Pastorale .....Rogers
Variations on Christmas Carol.....Dethier

MUSIC FOR CANTATA PROGRAM

Noel .....Buck
O Holy Night .....Adam
Christmas Offertory .....Grison

At the evening service the chorus choir under the direction of Milon R. Harris, will render the Ashford Cantata, "Promise and Fulfillment," the soloists being Ruby Saaf, Myrtle Taylor, Charles Schelter, Charles Alden and Earle Houghton.

———♯♯♯———

LEAVITT STREET CONGREGATIONAL CHURCH

Morning, 10:10:

Organ prelude, Hallelujah Chorus ..... Handel
Short Te Deum in D ..... Buck
Anthem, There Were Shepherds ..... Vincent
Anthem, Sing, O Heavens ..... Tours
Organ postlude, And the Glory ..... Handel

Evening, 7:30:

Organ prelude, The Holy Night ..... Buck
Anthem, Sing, O Heavens ..... Maunder
Postludial organ recital—
An Ancient Christmas Carol ..... Dethier
Shepherds in the Field ..... Malling
Offertory on Two Christmas Hymns.....Guilmant
March of the Royal Magi ..... Dubois
Hallelujah Chorus ..... Handel

Alice R. Deal, organist and director.

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ST. IGNATIUS CHURCH

On Sunday evening, December 14, the St. Ignatius Choir gave a grand sacred concert at the church, on Sheridan road near Devon avenue. Stephen A. Erst, the director of this excellent choir, arranged a program that was in perfect harmony with a Sunday evening service and at the same time the numbers were such that the powers of the soloists as well as the choir as a whole, were displayed to a satisfactory degree. Splendid voices make up this choir and the volume of tone they attain fills this beautiful but small church with a resounding and inspiring volume in any work they wish to give. The soloists assisting the choir in this concert were Mary Farrell, soprano; Starry Carol, contralto; Stephen Erst, tenor, and John Schaefer, baritone. These singers all possess excellent solo equipment and their respective numbers were given with deep fervor and ringing with true sincerity. Splendid support from the organ was given by Miss Lillian Cervenka. A reprint of the program is well worth while.

Dixit Dominus ..... Marzo
Chorus and Quartet
"In Thee, O, God, Do I Put My Trust" ..... Spicker
Miss Starry Carol
Praise Ye the Lord ..... Randegger
Miss Mary Farrell and Chorus
"But the Lord Is Mindful" ..... Mendelssohn
Mr. John Schaefer
Magnificat ..... Marzo
Chorus and Quartet
Address ..... Rev. Father D. M. Johnson, S. J.
Gallia ..... Gounod
Miss Mary Farrell and Chorus
O Salutaris ..... Stephen A. Erst
Tantum Ergo ..... Stephen A. Erst
Chorus
Laudate Dominum ..... Marzo
Chorus

H. M. B.

GARFIELD BOULEVARD M. E.

Morning service:

Prelude, Laudate Domini ..... Frysinger
Anthem, Holy Night ..... Lansing
Offertory, Meditation ..... Kinder
Quartet, Brightest and Best ..... Hanscom
Postlude, Hallelujah Chorus ..... Handel

Evening service:

Prelude, Offertory on Two Christmas Hymns ..... Guilmant
Anthem, Joy Fills Our Inmost Hearts Today ..... Berwald
Quartet, The Birthday of a King ..... Neidlinger
Solo, Star of Bethlehem ..... Adams
Mr. Pownd
Sextet, O Quiet Night ..... Neidlinger
Solo, Selected
Mrs. Kleyensteuber
Anthem, Glory to God ..... Buck
Solo, The Virgin's Lullaby ..... Buck
Grace Donnelly
Duet, In Excelsis Gloria ..... Ashford
Mrs. Kleyensteuber, Mr. Granath
Solo, It Came Upon the Midnight Clear ..... West
Lillian de Vere Norris
Postlude, Fanfare ..... Shelley

WILMETTE CONGREGATIONAL

Special music will be given at both services at the Wilmette Congregational church next Sunday by Mrs. Lawrence Clark, soprano, and Mr. E. F. Eilert, baritone. Marie Edwards, organist.

New First Congregational.—At the New First Congregational Church on Sunday evening, December 21, the "Righteous Branch" will be sung with a full equipment of chorus and soloists.

FIRST CONGREGATIONAL

Oak Park, next Sunday.

The choir: Mr. Carl D. Kinsey, organist and director; Miss Mary Ann Kaufman, soprano; Mrs. Permelia Gale, contralto; Mr. Grant Kimbell, tenor, and Mr. Frank M. Dunford, bass.

Morning service, 10:30 o'clock:

Anthem—
Sing, O Heavens ..... Barthold Tours
(Ending with "Adeste Fideles" in which the congregation is asked to stand and join
Quartet—
Choral Fantasy on Old Christmas Carols ..... Gustav von Holst
Response to Prayer—
Love Come Down at Christmas ..... John C. Borland
Christmas Carols—
Once in Bethlehem of Judah ..... George B. Nevin
Quartet and Children
The Shepherds Left Their Sheep ..... Alfred Hollins
Mrs. Gale and Children
A Christmas Carol ..... Mrs. Crosby Adams
Children
Children's Song—
A Song of Christmas ..... Clarence Dickinson
Miss Kaufman
Offertory Solo—
Hail Ye Tyme of Holie-Dayes ..... Gena Branscombe
Mrs. Gale
Anthem—
Hymn of Peace ..... C. Whitney Coombs
Anthem—
The Light of Earth ..... C. Whitney Coombs
Anthem—
It Came Upon the Midnight Clear ..... W. C. Hammond
Response to Prayer—
Love Came Down at Christmas, John C. Borland
Duet—
The Virgin by the Manger ..... Cesar-Franck
Miss Kaufman and Mrs. Gale
Offertory solo—
The Christ Child ..... C. Whitney Coombs
Mr. Kimbell
Anthem—
Star of the Orient ..... Harry R. Shelley

ST. JAMES' METHODIST

The choir: Miss Naomi Nazor, soprano; Mrs. Charlotte Ikert Kimball, contralto; Mr. James Hamilton, tenor; Mr. Charles F. Champlin, bass; Miss Tina Mae Haines, organist and director. Vested choir of twenty-four voices. Mr. Walfried Singer, harpist, assisting.

MORNING SERVICE, 11 O'CLOCK

Prelude, "Invocation" ..... Ganne
Organ and Harp
Anthem, "Hail the King" ..... H. N. Bartlett
Reponse, Old Breton Melody
Anthem, "Christmas Bells" ..... Stevenson
Carol, "Shepherd's Christmas Song" ..... Austrian Folk Song
Organ and harp, "Kammenoi-Ostrow" ..... Rubinstein
Offertory, "Praise the Lord" ..... Stevenson
Organ Postlude, "Hallelujah Chorus" ("Messiah") ..... Handel

EVENING SERVICE, 7:45

Prelude, "Priere" ..... Dubois
Organ and harp
"The Annunciation" ..... Julius Harrison
Tenor solo, "In the Sixth Month"
Contralto solo, "And Mary Rose"
Soprano solo, "My Soul Doth Magnify"
Soprano and alto duet, "All Generations Praise"
(Christmas Cantata)
"The Vision of the Shepherds" ..... J. S. Camp
(Prince of Peace)
"The King's Gifts" (Bethlehem) ..... Maunder
"Before the Inn at Bethlehem" ..... Maunder
Story of Christmas—
"Sleep Holy Babe" ..... Matthews
"Awake, Put on Thy Strength" ..... Matthews
Postlude, "Allelulia" ..... Loret

Mount Pleasant.—Recitals were given at the Central State Normal School by piano pupils of Miss Wright on December 17 and by vocal pupils of William E. Rauch on the 16th.

ST. PAUL'S UNIVERSALIST

Following is the program of Christmas music to be given Sunday evening, December 21:

Prelude, Pastorale ..... Handel
Quartet, How Lovely Are Thy Messengers ..... Whitney Coombs
Violin solo, Andante ..... Mendelssohn
Trio, Thou Art from First to Last ..... Saint-Saens
(From the Christmas Oratorio)
Soprano solo, Adore and Be Still ..... Gounod
(With violin obligato)

Miss Mary Highsmith, soprano; Miss Barbara Wait, contralto; Mr. Edward Walker, tenor; Mr. Hyde W. Perce, bass; Mr. Bruno Kuehn, violinist; Mrs. W. Middelschulte, organist and director.

CHARLES W. CLARK IN EVANSTON

The recital given by Charles W. Clark at the Evanston Woman's Club on last Tuesday evening was a very distinct success.

The program was admirably chosen and was increased by the addition of encores after each group. Especially striking was the effect produced by the excellent singing of Homer's "How's My Boy" for the conclusion of this song found the audience in breathless sympathy with the sentiment and a moment later brought a flood of approval for the artistic presentment of the song.

The Frances Wyman group was also much admired. This young composer is a resident of Burlington and her songs are being used throughout the country by Mr. Clark.

The program in full was as follows:

Songe enchanteur
De ma Barque legere
Laisse en paix les dieux des combats ..... Gretry

Aufenthalt
Das Fischermaedchen
Der Doppelgaenger
Erlkoenig ..... Schubert

Prospice
Uncle Rome
How's My Boy
The Fiddler of Dooney ..... Sidney Homer

Automne
Claire de Lune
Les Roses d'Ispahan
Les Berceaux ..... Faure

The Fairest One of All the Stars ..... Kurt Schindler
Scorned Love ..... Kurt Schindler

Absent
Reverie
Sun ..... Frances Wyman

"THE CHRIST CHILD" IN OAK PARK

On Sunday afternoon, December 21, at 4:30 o'clock, the choir of the First Methodist Church, Oak Park, will give "The Christ Child" by Hawley.

The choir, Mrs. George L. Tenney, Miss Jessie Lynde Hopkins, Mr. George Lee Tenney, Mr. Frank Hayes Collins and Miss Ruth Simmons, organist, will be assisted by Mabel Corlew Smidt, soprano; Jennie F. Johnston, contralto; Arthur Kraft, tenor, and Dr. William Carver Williams, bass.

Craven.—Carl E. Craven sang at the Round Table Club at the Episcopal Church, Kedzie avenue and West Monroe street, on Monday evening, December 15, his numbers including "Indian Songs" and "Negro Songs."

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AT THE OPERA

CHARLES E. WATT

At the close of this, the fourth week of our opera season, Chicago has come to the conclusion that a general director is in charge, who certainly believes in keeping interest at fever height.

One novelty has followed another throughout the four weeks and in the matter of fine singers we have had such variety and abundance that it is difficult to give all of them their just attention.

♮ ♮ ♮

Popular Priced Matinee

The Thursday matinee of "Butterfly" last week, at popular prices, was a distinct innovation, and proved to be a successful venture. It is to be hoped that other such performances will follow.

The principal parts were taken by Jane Osborn-Hannah, Margaret Keyes, George Hamlin and Francesco Federici, only the latter of whom is new to our public and whose "Sharpless" was musically correct, but as a characterization of an American was hopelessly flat.

The production as a whole was very brilliant and the direction of Sturani disclosed much of value in the orchestral score, which sometimes is not so well developed.

♮ ♮ ♮

Herodiade

"Herodiade," which last year proved to be one of the most brilliant works in the repertoire of the company and which was staged in Chicago superbly on Thursday night, drew a moderate house which was electrified by the wonder of the singing of Julia Claussen and which also found Mme. Carolina White again thoroughly interesting in the part of "Salome."

♮ ♮ ♮

Rigoletto Repeated

Such an audience as that of last Saturday afternoon would be a great credit to any music center of the world, and it certainly was an inspiration to Ruffo, who has seldom excelled his work on that occasion.

Of course the great duet of the second act had to be repeated and it would be quite impossible to tell how many curtain calls there were.

Jenny Dufau not yet having arrived in Chicago, Alice Zeppilli was utilized for the part of "Gilda" and. with Giorgini as the "Duke" and Margaret Keyes as "Maddalena," helped to hold the performance up to a uniformly high grade.

Faust on Saturday Night

The third of the Saturday evening performances in English brought "Faust" to notice and scored one more popular success, for the immense Auditorium was filled to the last seat and there was unbounded enthusiasm.

Gustav Bergman was a pleasant but not very vital "Faust," Henri Scott repeated his former characterization of "Mephistopheles," and Alan Turner was the Valentine.

JENNY DUFAU

Alice Zeppilli made herself quite a newspaper heroine by appearing for the second time in one day and was brilliant in those moments when she could forget the difficulties (for her) of the English language. Margaret Keyes was the "Martha" and helped to make the second act quartet number one of the most beautiful points of the opera.

♮ ♮ ♮

A Gala Performance of "The Barber"

Nothing short of "gala" will adequately characterize the performance of "The Barber of Seville" on Monday evening, when Titta Ruffo appeared as "Figaro" and added one more to the list of remarkable successes with which he must be credited.

Unctuous in humor, alert and adept in characterization and absolutely opulent as to tonal quality and quantity, the "Largo al Factotum" of the first act had to be repeated, of course, and throughout the opera there was constant expression of great approval.

Jennie Dufau made her reappearance as "Rosina" and added perhaps the greatest success of all to the long list already to her credit in Chicago.

Few coloratura voices anywhere can compete with Miss Dufau in facility or range and none can surpass her in artistry. Added to this she has musicianship of the most advanced type and a poise which bespeaks ample experience and constant study.

Her singing of the interpolated "Polonaise" from "Mignon" was so brilliantly successful that an encore had to be granted and for this Miss Dufau chose the Arditi "Il Bacio," which indeed she sang in the most amazingly brilliant way and with a display of finish which is seldom duplicated, even on the Auditorium stage.

Particularly agreeable also was the work of Vittoria Trevisan who as "Doctor Bartolo" had a part which suited him admirably and of which he made the greatest possible use in the exploiting of his fine voice and excellent histrionic ability.

Henri Scott appeared in a most eccentric costume as the Music Master and the cast was completed by Louise Berat, who as "Berta" made a big success with her third act aria.

♮ ♮ ♮

Another Faust

The performance of Tuesday evening was notable in that it brought to view a new and decidedly original "Faust" in the person of Lucien Muratore, who proved himself a fine singer again—the fact having been shown before in Chicago to the small and very apathetic audience which heard the Cavalieri concert last year—and he also proved himself to have a remarkable histrionic power. This latter gift is so great indeed that it enabled him to revivify and make doubly beautiful the entire "Faust" score.

The first thing to be noted and the thing which gave instant gratification was his dressing of the part. We have had so many overdressed, dandified "Fausts," that it was a distinct pleasure to see a manly, sanely dressed one. The costumes, copied from great paintings on the subject, were quite

(Continued on page 17)

Music in New York

By ABBIE STEPHENS FRIDENBERG, 110 Carnegie Hall

Gentle Readers:

We are in the midst of the musical season which has not been a little enlivened by the legal and verbal complications of Mr. Hammerstein's forthcoming venture operatic, and in English. Forthcoming I say advisedly, because it is fairly certain that though the doughty Impresario may at present be somewhat downed by the adverse verdict of a presiding judge unable to see Oscar's side of the case, he will, as usual bob up serenely with a new and convincing way out of the difficulty.

It is a consummation devoutly to be hoped for. I for one have constantly contended that opera in English is a prime need of the people of the United States, and being a very good thing we cannot have too much of it. I have made this statement before in the columns of Music News, and the proof is at hand.

The Century Theater experiment, notwithstanding too often indifferent presentations of the standard operas, has proven that the masses and perhaps the classes prefer the vernacular. Indeed, it is no longer an experiment, and it can hardly be considered a logical pendant of the Metropolitan Opera House. There is no doubt that Mr. Hammerstein will have something better to offer. One is sure that his auditorium will offer acoustical advantages not to be found within the Century Theater. And as to other details, Oscar provides the element of novelty in his managerial adventurings, and that means a great deal to the public he so thoroughly understands. However, we shall soon be able to read the second chapter.

The concert field is full to overflowing, and the lyceums, halls and miscellaneous auditoriums are garnering the sheaves. There is much that is good, bad or indifferent.

Very good—of the best indeed—have been the concerts where Wilhelm Bachaus has proven himself the stellar magnet.

In the first place Bachaus played the famous Concerto of Beethoven surnamed the "Emperor" at the Liederkranz gala concert on the evening of December 7, in the spacious hall of that well known club.

To describe his playing of this test piece, which practically introduced him to New York in 1911, I am tempted to employ the epithet "thrilling," in order to do justice to a performance of so much beauty and perfection.

The magic Bachaus technic served as always as the foundation of all the resources and countless effects of which he is master. The union of exquisite grace and charm with virile force and energetic action; of temperamental warmth in an irresistible outpouring; of dash, brio and flaming brilliancy was not lacking.

In this number the pianist had a fine orchestral supplement, largely recruited from the ranks of the New York Philharmonic Orchestra, ably directed by Arthur Claason.

Mr. Bachaus also played with chaste restraint, yet warmth of poetic sentiment and spontaneity, Liszt's "Waldesrauchen," as one of a group of three numbers; the remaining two being the "Soiree de Vienne" and "Marche Militaire," both by Schubert.

The vigorous, yet refined and searching interpretation of the great bravoura "Marche" completed the subjugation of the ecstatic audience overflowing the hall—much more than a capacity house, and it cheered lustily in bravos, and stamped as well as clapped its approval.

A request for the Liszt "Campanella" as an encore brought that popular cheval de bataille to the front, and it was executed with a feeling for sentiment, and exquisite detail that left nothing to be desired.

Bachaus was a forceful drawing card on the following afternoon, December 8, when he appeared in recital with the violiniste, Kathleen Parlow, in Aeolian Hall, before a great assemblage of those who know, and those who desire to learn.

Remember, dear reader, that Bachaus had appeared the evening before at the Liederkranz; that he had played on the morning of the recital in the Waldorf-Astoria ballroom at that exclusive and strictly society function known as the Bagby musical morning, and then wonder how it was possible for him to win new laurels during a program of taxing length and strenuousness. But there is nothing impossible for this youthful pianistic ANTAEUS. He charmed me anew with the crystalline purity of his tones, and the picturesque and satisfying tints of his color.

Besides the single ensemble number with Miss Parlow, the thoughtfully studied, carefully and convincingly executed Grieg Sonata in C minor, Bachaus played with ravishing delicacy, poetry and utmost refinement, these numbers of Chopin:

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Ballade in A flat
Etudes—Opus 10, No. 3, E major; Opus 10, No. 5, G flat
Polonaise, Opus 53 in A flat

He concluded the program with a group of more brilliant offerings in antithesis:

Soiree de Vienne ..... Schubert-Liszt
I Heard a Streamlet Gushing ..... Schubert-Liszt
Second Hungarian Rhapsody ..... Liszt

these again proving his almost matchless resourcefulness; impeccable passage work; an almost perfect muscular control, enabling him to make his melodies sing steadily against an harmonic background of shifting tints and vari-colored light and shade; surely a supreme manifestation of the technical side of his art, without which the rest is nothing.

The usual scenes were enacted — the crowding of the stage and the insistence upon more. Bachaus, as always, was generous in the matter of encores.

Bachaus has a strenuous season before him. In fact it is impossible for him to fill all the engagements offered him. He will travel as far as the coast, and we shall in all likelihood not hear him until the latter part of February, when he returns to fill many engagements in the east.

♮ ♮ ♮

Also it was pleasant to greet Horatio Connell at the Lieder-kranz concert, and to hear him in a group of carefully-chosen and agreeable songs, which he sang with much taste and skill, winning as a recognition of his voice and talents unstinted applause. His group consisted of the following lieder:

Der Wanderer ..... Schubert
Wohin ..... Schubert
Traum durch die Daemmerung ..... R. Strauss
Heimliche Aufforderung ..... R. Strauss

Mr. Connell was also heard on the baritone solo of Bruch's "Shoen Ellen." Mr. Connell is being recognized as a manly and earnest artist with a conscience as well as intelligence. There can be no doubt of the fine future awaiting his efforts.

♮ ♮ ♮

Apropos of pianists I am in receipt of Mr. Harold Henry's letter and a couple of tickets for his recital of December 14. If the heavens fall not, and the clustering automobiles of the shopping public spare me (and dear reader, it is becoming an artistic feat to side-step these successors of the car of poor, old, effete Juggernaut), I shall be in Aeolian Hall, prepared to be delighted.

To those readers who have sent me letters recently—the letter with the photo was a unique effort, the photo a real Gibson girl—I wish to say that as space permits and my Editor wills, I shall from time to time attempt an answer; ladies first, as usual, not to be the rule of obligation.

♯ ♯ ♯

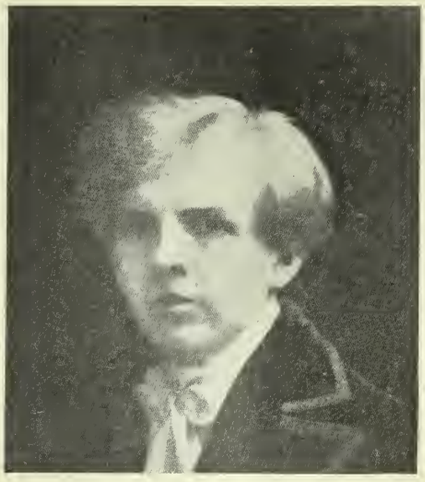
Fort Smith—At the Bollinger Conservatory of Music, Fort Smith, Ark., Mrs. Florence Mitchell-Schneider presented her pupil, Frieda Louise Deden, in a violin recital last Wednesday evening, Hulda Augusta Deden, pianist, assisting.

♯ ♯ ♯

Minneapolis—The Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, presented Albert Lindquest as soloist, on December 7, and Gertrude Manning on the 14th. Cornelius Van Vliet will be soloist at the regular concert tonight.

THUEL BURNHAM IN AMERICA

Thuel Burnham, the American pianist, arrives in New York from Europe by the Rotterdam, December 21, to begin his three months' concert tour of America. His



THUEL BURNHAM

western tour, under the management of Harry Culbertson, commences early in January, when he has several orchestral engagements and several engagements with the Kneisel Quartet, and about fifty recitals already booked for him. In March Burnham gives his New York recital under the management of Charles L. Wagner in Aeolian Hall, and on the Sunday following appears with the People's Symphony at Carnegie Hall.

♯ ♯ ♯

Gregory.—As a result of Heathe Gregory's engagements since coming to Chicago two months ago, there have been so many calls for him to give lessons in vocal development, diction and stage deportment that he has secured a studio in the Auditorium Building and will be ready to hear voices after the first of the year.

♯ ♯ ♯

Denver.—At the Knight-Campbell Recital Hall in Denver, Miss Frances E. Hall, a teacher of the Effa Ellis Method, presented her pupils in recital on December 6.

AT THE OPERA

(Continued from page 15)

within the normal idea of how "Faust" would have dressed himself and, as said before, a distinct relief from the sissified portrayals shown us at other times.

Throughout, Muratore was always distinct in his interpretation and happy in his vocal reading, and his success was a great one.

The other parts were all taken exactly as many times in the past and there was no perceptible charge in any of the items as affecting scenic investiture or ensemble. Some of the chorus numbers, however, were newly vital, and the orchestra was at all times excellent.

♮ ♮ ♮

Other Bills

Tonight, Leoncavallo, who has been for some time in San Francisco as director, will appear as conductor for his own new "Zingari," in which Mme. Carolina White sings the leading part. Afterward "Pagliacci" will be sung, with Campanini at the conductor's desk and Ruffo again in the lead on the stage.

Saturday will bring "Fedora" with Cavalieri and Muratore in the afternoon and "Cricket on the Hearth" in the evening. Sunday will have a big "International Concert" as the chief attraction, and on Monday evening Mary Garden makes her reappearance in "Le Jongleur de Notre Dame."

♯ ♯ ♯

Little Theater.—The Zukovsky Trio under the leadership of Alexander Zukovsky, will give a series of six chamber concerts at the Chicago Little Theater on Sunday evenings, December 14, January 4, January 18, February 22, March 8, and March 23 at 7:30 p. m. The programs will be of an unusual and exceptionally interesting nature suitable to the setting which the Little Theater affords and the personnel of the trio—Alexander Zukovsky, violin; Mae Doelling, piano; Theodore Du Moulin, 'cello. The Little Theater is a particularly appropriate place for chamber music and all Chicago music lovers should welcome the opportunity of hearing this trio in programs of a very high order at moderate prices.

4
GREAT AUSTRALIAN TOURS

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Editor
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LOCAL CONTRIBUTORS

This issue of Music News, Boston Bureau, contains the first of a series of most interesting and instructive stories about teachers' agencies, written by the well-known manager of one, and the author of a work upon the opera (reference files not being at hand, the name escapes the memory), which is a standard authority upon the subject. [Ed.

♮ ♮ ♮

The Teachers' Agency

Dear Mr. Butler: You have asked me to give you some of my experience in running an agency.

For nearly twenty-five years I have been mixed up in the work of agencies,—concert, teachers, and church choir. To me each branch of the work appears as a separate business, because the conditions with which the agency has to deal are very different; but in all kinds of business, including agencies, the code of ethics used is the most important thing.

Years ago I was given to understand that agencies were things to be avoided,—wicked, unscrupulous, avaricious, conscienceless. I sometimes hear such sentiments expressed even at the present day. Not long ago a clergyman came to my office to look for an organist. He seemed ill at ease, and constantly glanced at the door, apparently to make sure that his line of retreat was open. He timidly stated that he had never before dealt with an agency. "Never heard much good of them I suppose," I ventured. "Well,—no," he admitted with a nervous giggle. "Did it ever occur to you," I said, "that those who succeed through agencies go right about their work and don't make any noise over it, while those who are discontented and have failed, make as much noise as possible, and blame the agency,—and that the agency has nothing to say about it, but must simply keep on with its work." He seemed surprised. "I had never thought of that," he said. "Remember too," I added, "that these failures, who try to throw the blame on agencies, are generally failures in any case, and the agency has simply failed to 'make a silk purse out of a sow's ear.'"

If agencies were not doing good and valuable work they would have ceased to exist long ago. Many of them don't exist long, and it is my conclusion that those are the agencies started by men, or women, whose code of ethics is wrong, who seek the dollar for itself, and do not care how much dirt comes with it. They are to be found in all lines of business, but in agencies they "come to their own" and fizzle out more quickly than in most other lines of occupation,—at least I have observed the brief careers of several, and have traced their downfall to an overwhelming desire to grab the dollar. Any established agent will have some regard to his own reputation, his own ability to do things, and the probable effect on his business and reputation of failure to do what he undertakes. In my own little business it seems sometimes as if the days were passed in trying gently to persuade would-be artists to go on studying, or to give up the idea of music altogether. "But I can't keep on studying unless I can earn some money, and I want to earn it by singing," they will often say. "You cannot get paid unless you have something that somebody is willing to pay for," I reply, "and that time has not yet come for you."

Notwithstanding all this care there are people who get on to my lists and who do not succeed in getting places. I maintain that if I provide them with a reasonable number of opportunities they have no one to blame but themselves.

In these days business of all kinds labors under the burden of suspicion, and perhaps this is a good thing. I think it is. The trusts, the railroads, the manufacturers—who indeed is free from the suspicion of the public. Why should agencies be exempt? Does not everybody think that everybody else's business should be managed differently?

Perhaps the most potent reason why agencies are treated with suspicion is that their stock in trade is information. If it were bricks, which are hard, substantial facts, or indeed any tangible form of merchandise, the fact of "goods of value" would appeal more readily to the average mind. But few people who come to the office of an agency and get some information will scruple to use it for the benefit of a friend, and do not consider themselves or their friends at all bound to pay for that information, unless it is of direct benefit to person number one.

I have often thought that if agencies were to use half the effort to collect unjustifiable commissions, that some of their clients make to avoid paying, they might deserve some of the obloquy which is accorded them. I have in mind the case of a young lady, daughter of a clergyman. I cannot give the case in full. The brief facts are that I advised her of a vacancy for a teacher and she thanked me and accepted my information. Owing to illness in my family I did not write for some days, to the president of the college. This clergyman and the college president turned out to have been college classmates, and the lady got the place on that account. She did not report to me, and when I wrote to her I received an impudent reply saying that I had nothing to do with getting her the place. Eventually I interviewed her father, who acknowledged that they knew nothing of the vacancy until I informed his daughter, but that they did not need my services in that case. While I had not done as much as I would have wished in the case, it was clearly secured through the information I had given, and, as I did not enjoy being flouted by this young girl, and admonished by her father, I fought the thing out during several weeks and eventually got my commission. That young lady and her family have the power to spread any amount of mud on my reputation.

HENRY C. LAHEE.

(To be continued.)

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"The Vampire Cat" at the N. E. Conservatory

The second performance of "The Vampire Cat," "The Monkey's Paw" and "Tilda's New Hat," by the dramatic department of the New England Conservatory of Music took place on Saturday evening, December 6. The pantomimic legend of old Japan, with which the program was concluded and which here had its first presentation on any stage, has attracted much attention. The pantomime was written by Clayton D. Gilbert, director of the dramatic department. The music, which is a very important part of the production, was written by Charles P. Scott, for the past fifteen years a well-known organist of greater Boston. Mr. Scott was a former pupil of George W. Chadwick, director of the conservatory. He has previously done several comic operas, of which his "Porter House Steak," given by the Cantabirgia Club, is perhaps the most familiar. In working up the music for the "Vampire Cat" Mr. Scott made an extensive study of the Japanese dances, from which he has introduced several motives into the piece. The love motive is modern.

The story of the "Vampire Cat" is based on the ancient Japanese idea that cats and foxes may convey evil spirits to human beings. In the prologue a vast black cat crawls into a room where Sahura, a favorite of the prince of Mizen, is sleeping. Through him a vampire soul is introduced into the body of the sleeper. Thereafter, in the second scene, Sahura successively lures to their destruction the chief physician, counselor and warrior of the prince. The potentate, himself, has evidently been forwarned against her wiles, for he resists her solicitations and in the end suddenly stabs her to death with his handy Kozaka.

The part of Sahura in this pantomime was taken by Marion Feeley, while H. Read Wilkins played the cat. The prince was Harold Stuart; physician, Edmond Morin; counselor, M. S. Kenneally; warrior, John K. Snyder; Sahura's maid, Laura Venable; dancing girls, Marion Gibbey, Marjorie Stickney, Grace Copeland, Esther Goodenow and Marion Begge.

The two other pieces on the program, "Tilda's New Hat" and "The Monkey's Paw," also made a very favorable impression.

The usual Saturday afternoon pupils' recital on December 6 brought out an interesting finale in the first movement of Mendelssohn's pianoforte concerto in G minor, played by Arminda Blanchart, daughter of Ramon Blanchart of the faculty. There was an ensemble number in which Eva Mortenson, Alexander Blackman and William W. Ward took part. Solo numbers were contributed by Marion C.

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♮ ♮ ♮

Notes

A men's club has been organized at the New England Conservatory of Music with a view to promoting sociability among the men of the school. About 500 men are connected with the institution as officers, teachers or students, all of whom are eligible to membership in the new club. It is planned for the present to hold monthly meetings, at which talks may be given by speakers from outside the conservatory, in connection with the usual social features of such an evening. The officers of the men's club are: president, Frederick L. Trowbridge; first vice president, F. Otis Drayton; second vice president, C. Ronald Greene; corresponding secretary, C. R. McAllister; recording secretary, A. G. Swift; treasurer, William Bailey; assistant treasurer, William B. Burbank; auditor, Henry Goodrich.

♮ ♮ ♮

First Performances of "Monna Vanna"

The music of "Monna Vanna," which has now been performed twice in Boston, has aroused considerable discussion. Many declare that Fevrier has written without originality and that the opera is dull and uninteresting, and a few, without disputing that there is much resembling Debussy, Charpentier and other French composers, frankly say that the music as a whole is not lacking interest and artistic beauty. Even though Massenet's influence and style can be traced through the entire composition, what does it matter? We are not in sympathy with the part of Monna Vanna as interpreted by a well-known singer and actress, and fortunately the public press did not approve an exhibition more disgusting than elevating. This was the only objectionable feature and one which will be eliminated when a singer is found who can interpret art instead of sensuality. The performance on Saturday night, December 13, won especial approbation. There are many places in the course of the opera that are tuneful, and all is melodious, barring certain shrill combinations of woodwind in the orchestration.

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The "Barber of Seville"

The rollicking good humor of this most humorous opera never was more infectiously humorous than in the splendid performance on Saturday night, December 13. The comedy was on a high plane throughout, and the principals seemed to enjoy the fun quite as much as the audience. The fun-making itself seemed to be spontaneous and laughter-provoking. An American singer, Mme. Hazel Sanborn, a native of Boston, made her debut at this time in the part of Rosina, and she sang well and acted well. She is a graduate of the New England Conservatory of Music and has studied in Italy during four years. The work of all the principals was most commendable.

♮ ♮ ♮

Organ Recital at Emmanuel Church

Given a spacious building, an organ that is sonorous, an organist who is an artist, a program offering solid musical fare, and a musician is sure to enjoy a treat. All these conditions were fully met at the organ recital given on Thursday evening, December 11, at Emmanuel Church. The building is one of the largest Episcopal churches in Boston, the organ excels in soft registers and fine combinations, while the organist, Mr. W. Lynwood Farnam, a recent comer to Boston. plays with notable artistic finish, refinement and intelligence. His phrasing and registration are superior; his memory and technic impeccable. The audience was large and mostly courteous enough to remain until the end. The program was as follows:

Concerto in C Minor ..... Handel
Choral, Improvisations, Op. 65, Nos. 45, 61 and 51 ..... Karg-Elert
Prelude and Fugue, in F minor ..... Bach
Meditation, in A major ..... Bairstow
"The Repose of the Holy Family" ..... Berlioz
Symphony No. VIII., in B major ..... Widor

S. H. L.

FOUR FINE 'CELLO PROGRAMS

All musicians and lovers of music will be greatly interested in glancing through the following four programs. Not only must an artist develop on the virtuoso side but also much of his success depends upon his ability to arrange his concert numbers in attractive programs. The programs here printed, which were played by Frederick Preston Search in the week of November 28 to December 4, show to some extent the wonderful possibilities in the violoncello literature which the brilliant young American 'cellist has grasped. At these concerts Mr. Search was assisted by his accompanist, Mr. Chapman.

HIGH SCHOOL AUDITORIUM, NORDHOFF, CALIFORNIA

Violoncello Concerto in A Minor....August Klughardt
Piano Soli—
Nocturne in G Major (Op. 31).....Frederic Chopin
Etude in G flat Major (Op. 10, No. 5)..... Frederic Chopin
'Cello Soli—
Romanze in E Minor.....Edward A. MacDowell
From the Land of the Sky-blue Water..... Charles Wakefield Cadman
Reverie of Lake Garda....Frederick Preston Search
Coquette .....Paul Allen
The Night (The Dream).....Bogumil Sykora
The Morning (The Awakening).....Bogumil Sykora
Piano Soli—
Marche Grotesque.....Christian Sinding
Gavotte .....Giovanni Sgambati
'Cello Soli—
Dance of the Elves.....David Popper
Siciliano .....Giovanni Battista Pergolesi
Minuet .....Ludwig von Beethoven
Butterfly Waltz.....Frederick Preston Search
Polonaise Fantastique .....Wilhelm Jeral

HIGH SCHOOL AUDITORIUM, NORDHOFF, CALIFORNIA

Violoncello Concerto in B Minor.....Antonin Dvorak
Allegro
Adagio ma non troppo
Allegro moderato
Piano solo, Liebestraume.....Franz Liszt
Sonata in E flat Major for 'cello alone..... John Sebastian Bach
Prelude (Allegro non troppo)
Sarabande (Largo)
Allemande (Allegro moderato)
'Cello Soli—
Nocturne .....Frederic Francois Chopin
Melody from "Madam Butterfly"..Giacomo Puccini
Butterfly Waltz.....Frederic Preston Search
Piano Soli—
Arabesque .....Claude Debussy
Etude, Op. 25, No. 9....Frederic Francois Chopin
First Movement from 'Cello Concerto in E Minor ..... David Popper

STATE NORMAL SCHOOL, LOS ANGELES, CALIFORNIA

Romance .....Adolph Fischer
Reverie of Lake Garda.....Frederick Preston Search
Nocturne .....Chopin-Klengel
Melody from "Madam Butterfly"....Giacomo Puccini
The Night (The Dream).....Bogumil Sykora
The Morning (The Awakening).....Bogumil Sykora
The Butterfly (Scene from a Masked Ball)..... David Popper
Memories of Departed Days.....David Popper
Violoncello Concerto in A Minor....August Klughardt
(In one movement)
At an Old Trysting Place.....MacDowell-Klengel
To a Wild Rose.....MacDowell-Klengel
Romanze in E Minor.....Edward A. MacDowell
Butterfly Waltz.....Frederick Preston Search
Siciliano .....Giovanni Battista Pergolesi
Minuet .....Ludwig van Beethoven
Minuet in D Major.....Frederick Preston Search

POTTER OPERA HOUSE, SANTA BARBARA, CALIFORNIA

Violoncello Concerto in B Minor.....Antonin Dvorak
Allegro
Adagio ma non troppo
Allegro moderato
Piano Soli—
Gavotte in B Minor.....Bach-Saint-Saens
Gavotte in A flat Minor.....Giovanni Sgambati
'Cello Soli—
From the Land of the Sky-blue Water..... Charles Wakefield Cadman
Reverie of Lake Garda....Frederick Preston Search
Butterfly Waltz .....Frederick Preston Search
At an Old Trysting Place.....MacDowell-Klengel
To a Wild Rose.....MacDowell-Klengel
Romanze in E Minor.....Edward A. MacDowell

INTERMISSION

'Cello Soli—
Nocturne .....Frederick Chopin
Siciliano .....Giovanni Battista Pergolesi
Minuet .....Ludwig von Beethoven
The Night (The Dream).....Bogumil Sykora
The Morning (The Awakening).....Bogumil Sykora
The Butterfly .....David Popper
Piano Soli—
Etude, Op. 10, No. 5 (Black Key)..... Frederick Chopin
Etude, Op. 25, No. 9 (Butterfly)..Frederick Chopin
Violoncello Concerto in A Minor....August Klughardt
(In one movement)

———— ♯♯♯ ————

Wadhams—Music News inadvertently did an injustice to Miss Al Meda Wadhams in failing to mention her as the accompanist for the Hutter recital on Friday evening of last week. Another accompanist was announced on the printed program, and the fact that Miss Wadhams was engaged as substitute was not announced. Her work was of the most excellent quality and proved her again to be one of the finest accompanists in Chicago.

The Elderly Person

The most pathetic note in "Rip Van Winkle" is when the old man comes back home after his twenty years' sleep in the Catskills, and, finding his name unknown, he says mournfully: "And are we so soon forgot?" He soon found that he was really not forgotten by those who loved him best. Because of the sadness which followed the speaking of his name, and the mystery of his disappearance, his people checked themselves from uttering it often. Thus he lived only in their memories, and the generation which came after knew naught of him.

The longing for affection and to live in the hearts and lives of others may not always be confessed as the aspiration of the average human being. But by every influence which induces endeavor and suggests accumulation of things regarded as of value, it is the keynote of most lives. The struggle to get ahead is nearly always built on the desire to provide for one's very own, and to preserve them from hardship in the present as well as in a future which always contains possible shadows. When young people marry they are not, as a rule, fully confident what their life motives may be. But with the establishment of the home and the coming of children, the reason for being asserts itself and the ideals these create are the fostered ambitions. Life becomes simple, becomes valuable, becomes inspiring. To live truly, to accumulate wisely, to give personal distinction to associations, are the attractive inducements to make men forget their selfish selves. And, down deep, is the hope, sometimes well defined, sometimes hesitating, that in some way the actuating ideals may leave an impression, where the deeds themselves were inadequate, and so give a value not visible save to those most concerned. To be remembered loyally by our kind—there is no soul indifferent to such destiny, nor yet any man who would count himself worthy of it, however he longed for such. The great boulders and shafts above the mounds in the cemetery are an endeavor to make the passerby understand how those who sleep underneath are unforgotten, and the chiseled name is a constant reminder that the being who had lived was more than a name to those who knew him best.

These thoughts come around regularly at the season of the year when people let down the bars and do not hesitate to show that they value the human affections as the great boon of life. The hearts overflow, the hands and purses are generous and the sentiment that is healthy and stimulating is poured out without stint or measure. If men have no closely binding ties they become "Good Fellows" to those who are shown to be in need of a helping hand and a kind heart. The Elderly Person rather encourages the thoughts to find lodgment and work themselves out as do musical themes. Themes that are really valuable and of moment work themselves out naturally and lead into many by-paths of illustration and suggestion.

Do you recall the scene in Maeterlinck's "Blue Bird," where the children, Mytyl and Tyltyl, in their search for Happiness as visualized in the tinted bird, find themselves threading their way through the soft mists of the Invisible Land. How they went where only innocence and simplicity could hope to find entrance, and that a gentle light guided them and finally dissolved the shadowy spaces and they saw the grandfather and the grandmother fast asleep in front of the cottage whose doorway looked out upon the Elysian fields. And how so soon as the children spoke the grandparents' names, the figures moved and became animate. And when the greetings were passed the old people spoke the names of the little brothers and sisters of the children, who had passed on before, and there was then a scamper of little feet and the shouts of little voices as well. And of the meal together and the joyful communion. And then the moment of quiet when the grandmother in response to a question said that those who dwelt there were roused from their contented slumbers only when their names were spoken aloud by those who still dwelt on the earth. And the dame added reproachfully that it had been a long time since they had been disturbed—not since All Saints' Day when the children had wished aloud for the sweetmeats she had formerly prepared for them. And the children hung down their heads, as we all should have to do. . . . Perhaps there was a sadness back of the failure to speak aloud the names, and the fear that tears would follow. And demonstration of sorrow is a sacred thing and not for the critical eye. But the eye is not unkindly, after all, though we are apt to think so. Usually its owner knows only too well that sorrow and separation spare no creature, and that makes for fellowship. . . . After the children had departed with noisy goodbyes, the dwellers of the other sphere sank into their wonted postures of rest to remain until again their names might be called aloud by those who kept their memories green. And the motive for speaking it need not be lofty. What is most longed for is the sense that, in all that they were once factors "those who are not" may still be thought of as though they were present. When, in that fearsome scene later on the children dreaded to look in the open graves, they took their hands from their faces to find that only blossoming flowers were visible, and so cried out: "There are no dead."

Be sure that the mists between ours and the Hereafter are not barriers to the flight of such words. And that the longing to be remembered aloud is keenest at the time and in the place where those who have gone before once had voice and part. And surely at no time are these wishes warmer than when

"THOU camest, a little helpless thing
That made a woman cry."

THE ELDERLY PERSON.

AMERICAN ARTISTS ARE IN FAVOR IN EUROPE

Charles W. Clark says all countries are alike to well prepared artists, regardless of nationality.

"In regard to the opportunities offered the American artist in Europe," says Mr. Clark, "first of all I believe that art knows no nationality and the artist should be known by his art and not by the country of his birth.

"If the artist knows the language in which he is singing, he will be accepted with open arms in any country, if, of course, he knows and understands that country's particular conditions and requirements. I believe that an artist thoroughly equipped will be received with equal enthusiasm regardless of nationality, and, therefore, in my opinion, the American artist stands the same chance in Europe as does any other artist. Personally, I find it a pleasure to sing to any audience.

"I have often been asked to what people I preferred to sing. That is a difficult question. All have their individual way of showing their appreciation and enthusiasm. In the southern part of France and in Italy, it has, of course, seemed to me that the people are more demonstrative in their appreciation than they are say, in England; but whether that means they are actually more appreciative is a question in my mind. For instance, out in Evanston the other night at my recital there was absolute silence following one of my numbers, but I have seldom felt more appreciation than following that number nor a greater compliment to my ideas of interpretation.

"Frequently I have heard artists say they cared little for demonstration or applause; that if they sang to satisfy themselves they were satisfied and that they never read the criticisms of the papers. I assure you I am happiest when I feel that my audience has felt keenly my ideas of interpretation and I read every one of the criticisms, good, bad and indifferent. Frequently I learn something from them and very often a great deal."

RUTH ALTA
ROGERS
PIANIST
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People & Events

'CELLIST TO SPEND CHRISTMAS IN OHIO

Frederick Preston Search is now working eastward from California, through Arizona, New Mexico, Texas and Oklahoma. The success of his wonderful 'cello playing before great audiences on the Pacific coast, has been truly phenomenal. One critic exclaims that his triumphal tour "is developing into the musical sensation of the age." Strong inducements are being made to secure the talented young soloist for one of his matchless recitals in Chicago, but he is evidently holding off until invitation comes for a concerto appearance with the Symphony Orchestra. His re-engagements have been so heavy that he must return to the Pacific coast for a full schedule of recitals in February and March. January and the spring months will be given to the east. He is planning to reach Wyoming, Ohio (Wyoming is a suburb of Cincinnati), for Christmas, at the home of his father, Dr. Preston W. Search, the distinguished educator, author and lecturer. Immediate correspondence may be addressed to the 'cellist at this place of Christmas festivities. Wyoming is planning an ovation for his home-coming, his success being regarded as a community honor.

GIUSEPPE STURANI

The Philadelphia Press commented as follows on the work of Sturani:

Mr. Sturani conducted with fine sympathy, for the vocal score and the orchestra under his capable baton played the overture so well as to gain a hearty round of applause.—Philadelphia Press.

Giuseppe Sturani effected his reappearance in the conductor's chair after an absence of several seasons and he was warmly greeted when he first took his place. He conducted the sprightly overture (Barber of Seville) in a delicious fashion and he kept singers and instrumentalists in complete accord during the many rapid passages, which might have become muddled under less skilful leadership.—Philadelphia Press.

Paulist Choristers.—The Paulist Choristers, Father William J. Finn, musical director, will give a concert at Orchestra Hall next Sunday afternoon, December 21, for the benefit of St. Joseph Hospital. The proceeds of this concert are for the purpose of furnishing the rooms in the new addition of the St. Joseph Hospital now in the course of erection. Christmas carols will be a feature of the program.

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Roney—Mr. Henry B. Roney, long known as the teacher and manager of "Roney's Boys," and who, with them, has visited every part of the United States, has returned to Chicago for permanent residence, and opened a studio at his home, 558 Wellington avenue. Mr. Roney will make a specialty of coaching and training boys' voices.

ALBIN STEINDEL

Albin Steindel, one of the youngest members of the Chicago Symphony Orchestra, and nephew of Bruno Steindel, the first 'cellist of the organization, is to be the soloist at the concerts of the Chicago Symphony Orchestra, at Orchestra Hall, this week, playing the Bruch "Concerto" No. 2, D minor, this afternoon and tomorrow evening.

The following is copied from the Orchestra Hall program:

"Albin Steindel was born in 1893, at Munchen-Gladbach, Germany. He began playing the violin at the age of five years, and at seven years he made his first appearance in Stuttgart, where he played the E major Concerto by Vieuxtemps. A year later he went on a concert tour through Europe with the Steindel Quartet, which consisted of his father and his two brothers—Max and Ferdinand. Mr. Albin Steindel, Sr., conducts a music school in Berlin, where the three Steindel brothers studied under their father's direction. Albin Steindel came to America in 1909. He toured this country with his uncle, Bruno Steindel, the first violoncellist of the Chicago Symphony Orchestra, and became a member of the Chicago Symphony Orchestra this season."

CHRISTMAS COMPOSITIONS BY LUCIEN G. CHAFFIN

The anthem for Christmas, "When Christ Was Born," by Lucien G. Chaffin, has been very favorably received by the church choirs of this country, and it has been given with great success in many churches since its publication by the Maxwell House. It is really a cantata in little, and portrays musically in its twelve pages the entire story of the Nativity from the pastoral scene of the "Watching Shepherds" to the exultant chorus of the "Angels, Glory to God in the Highest."

Mr. Chaffin's cantata, "The Holy Night," which covers musically the same story in chorus, quartet and solo numbers, is another popular number on Christmas programs and will be given many times this season.

MR. BURNHAM'S PLANS

Thuel Burnham, the American pianist, arrives in New York from Paris by the steamship Rotterdam, landing December 21, to begin his three-month concert tour of the United States.

His western tour commences early in January. The justly renowned pianist has many orchestra engagements as well as several engagements with the Kneisel Quartet. In all, more than fifty important engagements have already been booked for him.

In March Mr. Burnham gives his New York recital under the management of Charles Wagner in Aeolian Hall, and on the Sunday following, appears with the People's Symphony at Carnegie Hall.

MAC BURNEY STUDIOS

The next recital to be given at the MacBurney Studios will be an evening devoted to some of the best songs of Hugo Wolf. The program will be given in the Fine Arts Building on the evening of December 22, and will be presented by Mr. John Rankl, bass-baritone, who will be assisted by Mr. William Lester, accompanist.

SONGS OF HUGO WOLF

Gebet
Standchen
Auf ein altes Bild
Fussreise
Zur Ruh', zur Ruh'
Nimmersate Liebe
Anakreons Grab
Der Tambour
Der Musikant
Wie viele zeit verlor ich
Der Feuerreiter
Lebe wohl
Gesang Weyla's
Wer sich der Einsamkeit ergiesst
Heimweh

A. B. Chase piano furnished by the Grosvenor & Lapham Company.

THE WARRINGTON

Commencing next Monday the stock company at the Warrington in Oak Park will present the pronounced romantic success, "Graustark."

This tale of "A Love Behind a Throne," dramatized by Grace Hayward from the book of George Barr McCutcheon, as it appears in play form, is delightfully fascinating and makes "Graustark" a charming country with equally interesting people.

For the holiday week starting Monday, December 29, including the two holiday performances on New Year, the Warrington will offer their first musical play of the season, "Madame Sherry," the renowned musical comedy which has proven one of the greatest drawing cards ever offered in stock. It will be produced at the Warrington with an enlarged cast and beautiful production.

FRANCES PELTON-JONES

Since returning from her western tour, Miss Frances Pelton-Jones, the harpsichordist, has been filling many dates in the east. On November 22 she played at Englewood, N. J.; on December 4 and 5, at Washington, D. C., where she scored a great success both at the Bristol School and the National Park Seminary. On December 10, she appeared at the Metropolitan College of Music, New York (Kate Chittenden, director), and has other dates to follow in the near future.

The educational value of these harpsichord lecture-recitals is making a strong appeal to the best institutions throughout the country.

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COLUMBIA, MO.

Mr. Frank Parker gave the following program at Christian College Auditorium with his pupils on Tuesday, December 16:

Song Cycle, "The Perfect Year".....H. A. Matthews
Spring
Summer
Autumn—Violin obligato, A. L. Barton
Winter
Miss Irene Cook

"Echoes," Three Songs of Parting..Elizabeth Y. Allen
The Sweetest Flower
Echoes
Good-Bye
Miss Mae Dorsey

Sea-Pictures .....Edward Elgar
In Haven
Sabbath Morning at Sea
Where Corals Lie
Miss Ruby McClure

Four Geisha Songs.....Dalhousie Young
Song of the Plum Tree
Song of the Pine Tree and Cherry
Song of the Well Rope
Pillow Song
Miss Winifred Limerick

On Jhelum River—A Kashmiri Love Story.....
.....Amy Woodforde-Finden
Jhelum Boat Song
The Song of the Bride
Will the Red Sun Never Set
Ashoo at Her Lattice
Only a Rose
Kingfisher Blue
Miss Cook and Mr. Parker

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Detroit—Mme. Eleanor Hazzard Peocock appeared as soloist with the Cincinnati Symphony Orchestra in their Jackson, Mich., concert, and has sung recently in three recitals. One of these was at the Michigan State Normal College, and the other two in Detroit. The first of these was devoted to a serious program and the second consisted of the children's program, which Mrs. Peocock gives with such unvarying success.

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VARIED MUSICAL PROGRAM AT THE PANAMA PACIFIC INTERNATIONAL EXPOSITION

It is planned to render the year 1915 a red letter year in the history of the world's music. Through a continuous musical festival to be held at the Panama-Pacific International Exposition at San Francisco in 1915 an effort is being made to unite the musical interests of all nations into a single great expression of the universal art.

The plan is meeting with response from musicians in many parts of the world and it is thoroughly in accord with the purpose of the Exposition to bring the peoples of all nations into friendly accord at the great formal celebration which will commemorate the opening of the Panama Canal.

The musical program promises to be one of the most varied and yet comprehensive ever held. To a singular degree the Exposition should bring together music lovers of all lands.

There will be many features to the musical program which includes musical pageants, orchestral concerts, folk lore concerts, interstate musical conventions, international musical competitions and other absorbing events.

One of the most fascinating of the musical festivals is that anticipated through the 1915 eisteddfod.

The National Eisteddfod of Wales is one of the most interesting musical festivals in the world. Year after year it is held by the Welsh people in the little principality, which has been termed the Celtic fringe, and where the most honored of all Celtic traditions are maintained with the same enthusiasm as in the distant days of the early Britons when the Druids of Wales were the leaders and teachers of European culture.

Rarely is it that the eisteddfod is held outside the limits of Welsh territory, but there have been occasions when an event of national importance has been celebrated in other countries. In 1915 the greatest of all will be held at the Panama-Pacific International Exposition.

At the 1915 National Eisteddfod the prizes awarded for choral and male competitions will exceed any that have ever been given any previous eisteddfod, either in Wales or elsewhere.

Twenty thousand dollars will be offered for the chief choral competition and $10,000 for the male choir. Other large prizes will be offered for competition in solos, recitations, musical and poetic compositions, all of which are usual features of the eisteddfod.

At a recent eisteddfod held at Pittsburgh there were, perhaps, thirty thousand Welsh people. It is expected that that number will be far exceeded at San Francisco. The prizes are tempting. The event of the Exposition is in itself an inducement to take people from far-off countries to San Francisco to participate with America in her celebration of so great an international event as the completion of the Panama Canal.

The winners of the two chief events in Pittsburgh—the Scranton (Pa.) Choral Union which carried away the chief choral prize and the Rhondda male voice choir, whose members came all the way from South Wales to win the $5,000 male choir prize—will both be at San Francisco in 1915. There will also be various choirs from America and Wales resolved to win some of the worthy laurels.

While the singing competitions are the most important and probably the most attractive in the "Session," which is the meaning of the world eisteddfod and which will last for a week or more, there are other vastly important items in the doings of the national gathering which will be of intense interest to music lovers and to those concerned in the artistic upliftment of a people.

A large prize will be offered for the Bard of the eisteddfod, which is the original institution of the Druidic eisteddfod. Poets are called upon to write an ode upon the great event of the year. The ode is judged by the Gorsedd, which is the executive of the Order of Druids, and the writer of the winning ode is enthroned upon a chair hewn out of solid oak. The chaired bard is the hero of the eisteddfod. There are other lesser bards, crowned and otherwise decorated for minor compositions in music and poetry. It is probable that the subject of the 1915 ode will be the completion of the Panama Canal. In Wales the ode has to be written in Welsh, but it is likely that the 1915 ode may be written either in Welsh or in English, so that the competition may be made as broad as possible.

There will be about a dozen male choirs who will compete for Wales. The Welsh choirs are composed chiefly of colliers, and their enthusiasm enables them to put a deal of money aside to help the fund for the bringing of the party to wherever large prizes and honors are to be gained.

A number of children's choirs are in line to compete for the tempting prizes offered for that particular kind of musical attraction.

Soloists, instrumental and vocal, from all parts of the world are also in preparation for the greatest eisteddfod in history.

With the superabundance of new things that will be offered daily throughout the period of the continuous musical fest at the Exposition, there will no doubt be a demand for the old favorites as well.

To meet this demand it is planned to produce the most popular operas of today and of the past.

In addition to the theaters and halls with which San Francisco is well supplied and apart from the Hall of Festival and the Festival Court in the Exposition, the Exposition management has set aside $1,000,000 for the construction of a great auditorium. Work on this building, which will seat 11,000 persons, has begun.

For the director of the musical features of the Exposition, it is acclaimed in America and Europe, no better man could have been put in charge than Mr. George W. Stewart of Boston, who has been appointed musical director of the greatest music festival in history.

Mr. Stewart earned his fame as conductor of the celebrated Boston Band, which he founded about twenty years ago and which is regarded as one of the first musical organizations in America. The musical director of the Panama-Pacific International Exposition has had considerable experience in enterprises of a similar

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kind, though not perhaps on so large a scale as the 1915 celebration. He has entered the work with a spirit worthy of the occasion and promises a gathering of musicians and singers such as no precedent can claim. It is planned that massed bands and orchestras will give concerts throughout the Exposition period.

Modern compositions will be played by individual and by massed orchestras, and among the chief orchestral attractions of the year will be the production of the best symphony for which a prize of $10,000 is offered by the New York Philharmonic Society. The prize winning composer has to be an American citizen of Italian birth or extraction.

Other prizes will be offered for similar work as well as for the best rendering of the winning works. Contests for symphony orchestras and brass bands will be conducted at different periods during the year, and winners will give concerts in the Exposition halls, following upon their victories.

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The fondest traditions of a race of people are best preserved in the folk songs of the "hidden people." Folk songs and folk music express most clearly the attributes and the history of the people and tell in unmistakable language the characteristics of the makers of the nation. It is only rarely that these songs are heard outside the domain of their creation. Folk songs are born of legend and they live and die in the legendry of their birth.

One of the attractions of the great musical festival which will mark the year 1915 in the Panama-Pacific International Exposition at San Francisco will be the rendering of folk songs and folk music by massed bands from all countries in the world. No more effective plan could have been adopted for the stamping of ancient and almost forgotten music with the mark of the classic than the execution of this idea as conceived by the Exposition musical directors.

For the first time in history the strange fantastic airs of the Tyrol, of the Welsh mountains and of the unknown orient, will be interested amid the grandeur of modern musical masterpieces.

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Illinois College.—The following students will take part in the recital and Christmas party given by the Pupils' Recital Club of the Illinois College of Music, 2831 Washington boulevard, next Saturday afternoon, December 20, at 1:30 p. m.: Mildred Liedeck, Roy Casper, Almeda Geshner, Hazel Barrett, Franklin Paul, Cyril Burlingame, Bonnie Donaldson, Olga Velna, Donald Bowey, Pearl Brown, Margaret Harvey, Dorothy Caldwell, Helen Emmons.

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Thompson.—Cave Thompson, Chicago blind pianist, has recently completed arrangements whereby he will give a recital in Milwaukee at the end of the winter.

THE SHELP PUPILS' RECITAL

Pupils of Dr. H. William Shelp, assisted by Irene Belden Zaring, pianist, were heard in song recital on Thursday evening, December 11, at the Wilson Avenue Y. M. C. A. Auditorium. The program was of a miscellaneous character and wisely chosen to display the equipment of each individual that appeared, as well as to prove that the Dr. Shelp method is achieving splendid results. Especially was this well brought out by the singing of Miss Nancy Rhode and Mr. Walter Eckstrand, both of whom gave excellent accounts of themselves vocally. Mrs. Gertrude Griffith-Shelp, a singer of high attainments, was on the program for two numbers, a theme and variations by Proch and "Susser Freund, Du Blickest" by Schumann. In the former number Mrs. Shelp displayed a voice of much agility and extraordinary range, but it was in the Schumann number that she was most pleasing. Others deserving of special mention were Roy Garner, Mrs. Zelda Archambault and Mrs. Frank Nichols, all of whom were heard in well chosen and well rendered numbers.

The piano numbers, Chopin's "Polonaise" in C sharp minor and the Liszt arrangement of "Hark! Hark! the Lark," were a delightful feature of the evening, and justly so with a pianist of the type of Mrs. Zaring. On this occasion she displayed an excellent touch, a sure clean technic, and good expression. The recital as a while was a splendid tribute to Dr. Shelp and the good work he is doing.

H. M. B.

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MR. AND MRS. CLARKE IN MARION

Following is the comment of the Marion, Ind., Tribune on the successful appearance of Rachel Steinman Clarke and Edward Clarke with the Symphony Orchestra.

"Rachel Steinman Clarke of Chicago made her first appearance before a Marion audience, executing the difficult and showy Allegro Vivace from Mendelssohn's violin concerto in a brilliant manner. She displayed a clean finished technic and a velvety tone. Her second group consisted of the Ave Maria (Schubert-Wilhelmj), in which her tone was broad and noble and the Scherzo Tarantelle (Wieniawski), a dazzling piece, bristling with technical difficulties, which she overcame with evident ease.

"Edward Clarke is a singer who needs no introduction to the Marion public. In the famous Prologue to Leoncavallo's 'Pagliacci' his rich sonorous voice was shown at its best and he took advantage of the dramatic possibilities with which the work abounds to give it a masterly rendition—a well deserved ovation greeted his efforts. The three old Irish songs, which formed his closing group, he gave in his happiest vein, with fine voice and in delightful style. Mr. Clark is inimitable in his interpretation of Irish ballads."—(Advertisement.)

FREDERICK SEARCH

Mr. Search played the following violoncello recital at the State Normal School in Los Angeles on December 1:

Romance ..... Adolph Fischer
Reverie of Lake Garda ..... Frederick Preston Search
Nocturne, ... Chopin-Klengel
Melody from "Madam Butterfly" .... Giacomo Puccini
The Night (The Dream) ..... Bogumil Sykora
The Morning (The Awakening) ..... Bogumil Sykora
The Butterfly (Scene from a Masked Ball)..... David Popper

FREDERICK PRESTON SEARCH

Memories of Departed Days ..... David Popper
Violoncello Concerto in A minor, August Klughardt
(In one movement)
At an Old Trysting Place ..... MacDowell-Klengel
To a Wild Rose ..... MacDowell-Klengel
Romanze in E minor ..... Edward A. MacDowell
Butterfly Waltz ..... Frederick Preston Search
Siciliano ..... Giovanno Battista Pergolesi
Minuet ..... Ludwig van Beethoven
Polonaise Fantastique..... Wilhelm Jeral

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JULIA CLAUSSEN

Three short comments on the art of Mme. Claussen read as follows:

Mme. Claussen is as nearly a counterpart to the famous baritone as the ranks of the mezzo sopranos can boast.—Eric Delamarter in Chicago Inter-Ocean.

Mme. Claussen delivered herself of a stately impersonation of the faithless Laura. An artist of admirable quality, she sang her music in the grand style.—Felix Borowski in Chicago Record-Herald.

Julia Claussen as Laura, presented a vocal interpretation of sterling merit and displayed a voice which for breadth, depth and range, as well as quality, was satisfying. To her are due the vocal laurels of the evening to be distributed among the feminine members of the cast.—Isabelle Lowden in Chicago Daily News.

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Music in America

INDIANAPOLIS

Daniel Jones, pianist, and Wesley Howard, tenor, two faculty members of the Indianapolis Conservatory of Music, gave a recital at the Herron Art Institute, November 30. The program follows: "Polonaise," E Major (Liszt); "Comfort Ye My People" and "Every Valley Shall Be Exalted" (Handel); "Du bist die Ruh" (Schubert-Liszt); "Consolation" (Liszt); "Venetian Boat Song" and "Spinning Song" (Mendelssohn); "Faith in Spring" and "Wandering" (Schubert), and "Concert Paraphrase" on Tschaikowsky's opera, "Eugene Onegine" (Pabst). Mr. Jones gave a fine account of himself throughout the program and displayed his many good qualities to fine advantage. Mr. Howard sang in a highly artistic manner and delighted the audience with his beautiful voice.

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Indianapolis opera lovers were given a rare treat on December 5, when the Chicago Opera Company appeared here and gave a fine production of "Die Walkuere" by Wagner. The opportunity of hearing this opera was made possible through the efforts of Ona B. Talbot, who handled the local management. The production was first-class in every respect, the cast being particularly strong. Julia Claussen as "Brunnhilde," proved to be an exceptional artist. Her voice is of an unusually beautiful quality and her acting is finished. Charles Dalmores sang the part of "Siegmund" in a highly satisfactory manner and Minnie Saltzman-Stevens and Margaret Keys as "Sieglinde" and "Frica" respectively, were both absolutely adequate and gave a fine exposition of the possibilities of the parts. Gustav Huberdeau as "Wotan" and Henri Scott as "Hunding," were both in good voice and were greatly enjoyed. Arnold Winternitz conducted in a very efficient way.

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The People's Chorus, Edward Birge, director, and the Indianapolis Orchestra, united and gave a fine performance of Handel's "Messiah" at the Murat, December 7. The soloists were: Mrs. Leo M. Rappaport, soprano; Wesley Howard, tenor; Mrs. Florence Gavin, contralto, and David Baxter, bass. The theater was completely sold out and standing room was at par. All of the soloists were in good voice and sang their parts very satisfactorily. The chorus did some excellent work and Mr. Birge is to be congratulated upon his fine work as conductor.

♮ ♮ ♮

The College of Musical Art gave a faculty recital at the college, December 8. Leoline Jaquith, pianist; Jessie D. Davis, soprano; Grace Hutchings, pianist; Olive Kiler, violinist; Christian Martens, baritone and Gladys Loucks, pianist, gave the following program: "Cortege Funebre" (Schytte), "Rain in the Garden" (Debussy), "Thrinodia" (Holms), "La Gitana" (Arditi), "Hour of Dreaming" (Hahn), "Scherzo, B Flat Minor" (Chopin), "Concerto Romantique" (Godard), "Five Songs of Sun and Shade" (Coleridge-Taylor), and "Polonaise, E Major" (Liszt). The audience was most enthusiastic and all artists were in good form and presented the program with much artistic finish.

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One of the most valuable acquisitions to the teaching of voice culture in this city of recent years is Mrs. Elizabeth Walker Sharpe. Possessed of splendid natural ability, an admirable voice and a wide general culture, she is further prepared by residence in Vienna, where she heard the best in that musical center of the old world. There she was associated with her sister, the renowned Mme. Charles Cahier, in her great roles at the Royal Opera, and received from her instruction in the method of the famous Jean DeReszke, with whom Mme. Cahier completed her preparation for the stage. Mrs. Sharpe does not sing in public, but has prepared and given special programs for clubs. During the season she has assisted Ona B. Talbot and been brought in contact with notable musicians who have visited in the city. Mrs. Sharpe's instruction is limited to a few pupils, whose voices are of specially promising quality. G. Y.

♮ ♮ ♮

HARTFORD, CONN.

Victor Wittgenstein, young pianist of note, appears December 12 under auspices of the Comedy Club. He will render compositions of MacDowell, Chopin, Schumann and Debussy.

Harold Webster, the very talented pianist of the Hartford School of Music, is acting as accompanist for David Bispham while on tour through the east.

Robert H. Prutting, conductor Hartford Philharmonic Orchestra, addressed the Woman's Club of Meriden, Conn., on "Richard Strauss, Greatest of All Modern Writers." Mrs. Fothergill, who possesses a lovely lyric soprano, illustrated the lecture by singing Strauss songs.

The recital for the National Association of Organists was furnished by Elsie Dresser, H. E. Bonander and Edward Laubin.

Susan Lord Brandegree, one of the most celebrated 'cellists in New England, gave a concert at the First Baptist Church, November 29. She was ably assisted by Henry E. Bonander, organist.

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John E. West, was given by the Park Congregational Church Choir, November 29. The choir is composed of Miss Ada Segue, Miss Edith Aab, H. L. Maerchlein and S. E. Couch, assisted by Lotta E. Hale, Mrs. Thomas Couch and Thomas Waterman.

The Boston Symphony gave Hartford such a fine concert that they far exceeded the highest expectations of the critical musical people. They return for a second concert in April.

Thibaud, the famous French violinist, and Harold Bauer appear jointly in January.

American String Quartet of Boston, of which Susan Lord Brandegree, 'cellist, of Hartford, is a member, appear at Unity Hall, January 14.

A quintet composed of well-known singers has been formed to tour New England under the name of the "New England Quintet." It consists of Clara Oakes Usher, soprano; Florence Fishe Stamy, contralto; H. P. Stedman, tenor; J. Ralph Stamy, basso, and Wyllis Waterman, pianist. They have issued very attractive announcements and with such thoroughly pleasing artists should be in demand.

The Tempo Quartet sang on Founders Day at Mount Holyoke College.

Much interest is manifested in the engagement of Alexander Saslavsky, violinist, concertmeister and assistant to Walter Damrosch, of the New York Symphony Orchestra, to teach at the Hartford Conservatory of Music.

The Music News may be purchased at the Magazine Shop on Asylum street or by ordering direct to Music News Publishing Company, Kimball Hall, Chicago.

The Musical Club this year is attempting to present all national airs from such countries as are noted most for their inspiring music and noted composers. The club presents Julia Culp January 22, University String Quartet March 17.

The Choral Club, under direction of Ralph L. Baldwin, gave its first concert of the year at Parson Theater, December 4. The club is composed of seventy voices and does splendid work, parts being even and selections especially pleasing. They had the assistance of Hans Kronwald, violin 'cellist, of New York, and Evans Williams, tenor. Edward Laubin played the club's accompaniments in fine style.

Mr. Williams won little short of an ovation with his wonderfully beautiful singing. He possesses what so many of our concert singers lack—intelligence, refined artistic perceptions and beautiful diction—which gives the audience rare enjoyment. This was Hans Kronwald's initial appearance with the club and he made many admirers. He disclosed splendid tone, fine technic, added to much musical feeling.

Charles Gilbert Spross was wonderful support for Mr. Williams and Elmer Hedges for Hans Kronwald. N. B.

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Cadman—A reception will be tendered to Charles Wakefield Cadman, well-known as the composer of Indian songs and other successful works, by the members of the Musicians' Club of New York and their friends, at the club rooms, 62 West Forty-fifth street, next Wednesday afternoon, from 3 to 5 o'clock. All musicians, whether members of the club or not, are invited.

MINNEAPOLIS, MINN.

Superlatives have been very much the order of the day in all contributions touching on the Minneapolis Orchestra. And such truly have been merited. But what language is left to the critic when the unexpectedly superlative comes, as it did at the last symphony concert, December 5? Surely everyone will agree that no matter how thoroughly he has enjoyed a course of concerts, he must of very necessity put everything else in a different class after hearing a program exclusively Beethovenish and Wagnerian. The grand (in the fullest meaning of that word) Eroica Symphony of Beethoven opened the program, in fact constituted the whole first half, uninterrupted by admission of late comers. And here was the only flaw of the evening. Knowing that some must be unavoidably late, it seems a pity that a shorter number might not have preceded the symphony. Being extremely thankful one was there and Oh so sorry for the unfortunate who was late, took a moment or two of pleasure away. But, to go back to the symphony. Mr. Oberhoffer's interpretation was admirable; he showed the strong virile Beethoven as he was, except for a suggestion of a Tschaikowskian wail produced by an extremely slow tempo of the funeral march. The audience showed great enthusiasm for the whole performance, a sign of the good taste of that particular audience.

The last half of the program embraced only works of Wagner with three solo appearances of Johanna Gadski. M. J. W.

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VALPARAISO, IND.

The following program by the Valparaiso Conservatory Orchestra was given on a recent date with very great success. The house was packed full of people and the enthusiasm was intense.

Frederic H. Ingersoll was conductor and Ethel Barbara Dow and Alma DuFord supulied accompaniments.

The following is the program:

Symphony in B minor, (unfinished).....Fr. Schubert
Allegro Moderato; Andante con moto
Serenade for String Orchestra ..... Pierne
Walzer, from "Suite for String Orchestra," Volkman
Hejre Kati, Scene from the Czarda .....Hubay
Bess Arbor
The Danza ..... Chadwick
Io son Titania (from "Mignon") ....Ambrose Thomas
Helen Charlton
Duet for flute and horn, orchestral accompaniment,
..... Titl
Fred Elbel and Fred Vonderschmidt
Peer Gynt Suite ..... Grieg
The Morning.
Ase's Death—for strings
Anita's Dance—for strings
In the Hall of the Mountain King

———♯♯♯———

Stewart—Mr. Cameron Stewart, the English tenor, has been engaged by the Rigoletto Grand Opera Quartet of Chicago. On December 23, Mr. Stewart will sing the tenor solos in "The Rose Maiden," at Brook, Indiana.

Mr. Stewart is director of music at Sacramento Boulevard M. E. Church, Chicago.

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Riegelman.—Miss Mabel Riegelman will appear with the Boston Opera company in Boston, on January 27, singing the part of "Gretel" in "Hansel and Gretel," in a German production of the Humperdinck Opera.

THE UNIVERSITY SCHOOL OF MUSIC, LINCOLN, NEBRASKA

The third monthly students' recital took place on the evening of the 11th, in the Temple Theater. The following program was rendered:

On the Wings of Song.....Mendelssohn
The Gondolier .....Mendelssohn
Erma Commons
Serenade ..... Henselt
The Music Box.....Felton
Ruth Witte
The Nightingale Has a Lyre of Gold.....Whelpley
Forest Song .....Whelpley
Helen Herold
Prelude, G Minor.....Rachmaninoff
Mabel Johnson
Shepherd's Song .....Haydn
The Wanderer .....Haydn
Beryl Willson
Hark! Hark! the Lark!.....Schubert-Liszt
Moto Perpetuo .....MacDowell
Ella Morrison
Romance from Second Concerto.....Wieniawski
Helen Chase
I Fain Would Outpour My Sorrow.....Hammond
Since You Went Away.....Johnson
Tommy Lad .....Margetson
Olive Bozarth
The Angel .....Rubinstein

Katherine Kimball — Altinas Tullis
Mary Schroeder — Hazel Poland
Clauddie Townsend — Hazel Ritchey
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LOS ANGELES

Under the management of Mr. J. Harold Lichtenstein, an enterprising musical enthusiast, organized an annual Jewish Musical Festival Association. His choice of talent was worthy from a musical and artistic standpoint to encourage a hearty following.

Miss Carolina S. Abrams read George Ade's "An Opera" most effectively.

Mrs. Clara Siegenberg played Liszt's "Liebestraume" and Chopin's "Scherzo" in keeping with the best teaching and presentation.

Miss Celia Davidson, a lyric soprano of splendid training and excellence of voice, sang La Forge's "Wie lieb Ich dich hab," and Chadwick's "The Danza" and "He Loves Me," receiving encores.

Mr. Julius Kranz, a violinist of splendid tone and technic, gave Schubert-Wilhelmj's "Ave Marie" and Sarasate's "Spanish Dance," and on encore delighted his audience with the popular gem, Dvorak's "Humoresque."

Mr. Leo Doucke was the star attraction and was worth the hearing. Young in years, but a touch and interpretation which promise much for the future in pianistic art. His piano numbers were Debussy's "Sarabande" and the "Gnomes' Dance" and "Rigoletto Paraphrase" of Liszt.

All the artists were encored.

The opening address by Rabbi Hecht was a fine endorsement of the movement of the Jewish lovers of music of his society and race.

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The first of the strong programs of the Woman's Orchestra, with Mmc. Teresa Carreno, solo pianist, was given December 5, under the directorship of Mr. Henry Schoenfeld, who held his reputation as an able and intelligent leader and interpreter of the good list played by the fifty ladies in the orchestra.

The great number was the Beethoven "Piano Concerto" in E flat major, opus 73. The work of Mme. Carreno marked the greatness of the renowned artist. In a group of three gems of art works, the "Les Orientales" by MacDowell and the Schubert-Liszt "Erl Konig." She was most wonderful and was not permitted to go until three encore numbers were given.

A fair audience was in attendance. It merited a larger.

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The People's Orchestra Sunday afternoon concert was a pleasing change in the liberal use of popular encores as request numbers, rather than a repetition or part of the programmed pieces affording much pleasure as well as education.

Mr. Hans S. Linne, the late newcomer musician and orchestral leader, made his appearance as director of the People's, or Municipal Orchestra, and received a splendid endorsement from the large and enthusiastic audience. The classic grade will be not too severely adhered to, and request selections of good order will be given that will not test the endurance of the common amateur music lover.

The contributions of the city and county may sustain and bring into popular favor the musical education to the common people who cannot pay the higher rates usually required by the high grade programs of the symphony organizations. It will become a city interest, rather than a club or private enterprise.

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The Western Metropolitan Opera Company came to a close and, sad to say, a disbandonment of the organization, as did also the Tivoli Opera Company at the close of the three weeks' season given here. The Metropolitan company was entirely satisfactory in every operatic requisite, but with all this it did not draw enough to sustain the expenses of so high and excellent grade of talent.

Leoncavallo was enthusiastically received and feted, and some considerable regret was expressed that the dissolution was necessary. His talents have made a good reputation and we hope to have the pleasure to hear them again in the near future.

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"The Messiah," "Creation" and many Christmas cantatas are in store for holiday rendition.

S. W. MOUNTZ.

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INDIANAPOLIS

The Indianapolis Orchestra gave the third season's concert at the Murat, December 14. Marie Stapleton-Murray, soprano, was the soloist and the program follows:

Overture, "The Merry Wives of Windsor," Nicolai
Phaeton, Symphonic Poem ..... Saint-Saens
Carnival in Paris, an Episode ..... Svendsen
Aria, "Ocean, Thou Mighty Monster," from "Oberon" .....von Weber
Marie Stapleton-Murray
Wedding Music ..... Jensen
Air de Ballet (string orchestra) ..... Herbert
French Military March ..... Saint-Saens

Mr. Ernestinoff has brought the orchestra to quite a high standard and their playing was smooth and finished at this concert and the ensemble was good throughout. The managers of the orchestra were fortunate in securing as soloist, Marie Stapleton-Murray, who gave a magnificent interpretation of the aria. Mrs. Murray has a voice of fine timbre and range, the quality being at all times most pleasing and her high tones were resonant and free. Her enunciation is excellent. She was accorded a genuine ovation, singing three extra songs as encores and we sincerely hope to hear her again.

G. Y.

———♯♯♯———

PRICE, UTAH

With less than three months for preparation the high school choir and orchestra concert last Friday evening was a big success, speaking from an artistic standpoint. Every selection was rendered in a pleasing and artistic manner and great credit is due these organizations for the success of the entertainment. The work of the choir was spirited and full of life. It showed the result of careful and consistent practice. The same was true also of the orchestra. Their renditions were good and merited the generous applause given them.

One of the most pleasing features of the program was the piano solo by Professor Irving Gingrich. He played one of his own compositions, "A Romance in D flat." The audience was enthusiastic over Mr. Gingrich's composition and his splendid rendition.

MILWAUKEE

The first Arion Club program of the season consisted of part songs by the combined choirs and had the assistance of Florence Hinkle, soprano, and Herbert Kirshner, violinist. The work of the chorus was up to the usual good standard, in spite of a lack of male voices, especially tenors. Those on duty seemed to feel the responsibility and under Director Protheroe's able baton gave an unusually fine account of themselves. The attacks were good, the shading with fine regard to the text. Miss Hinkle has wonderful repose and poise in her singing, and her chief charm seems to be in an exceptional legato rather than a brilliancy of tone. Mr. Kirshner has very ample technic and played in a musicianly manner.

The Catholic Choral Club, directed as last year by Mr. Otto Singenberger, presented a program of folk songs for their portion of their recent concert, and was assisted by Alex. Zukovsky, violinist, and Mrs. Milch-Sittard, soprano. The club has been very much enlarged and is fortunate in securing many better voices which, with a longer training under Mr. Singenberger, enabled to do the best work they have attempted. Mr. Zukovsky is an artist and has had several return engagements as a result of his work of last year. Mrs. Sittard has a pleasing quality of voice and, with the exception of the manner in which she handled the extreme upper register of her voice, gave a smooth and flowing rendition of "Una voce poca fa" from "Barber of Seville."

The Milwaukee Musical Society, aside from the generous course of orchestra concerts they are managing this year, are scheduled for three concerts of their own, with the orchestra as accompaniment. The first took place last week and consisted of "Odysseus" of Max Bruch, with Wm. Wade Hinshaw, baritone; Jennie Johnson, contralto; Miss Charlotte Piege, contralto, and Helen Coperelli, soprano, assisted in some of the smaller parts and quartets.

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BOISE, IDAHO

The Boise Conservatory of Music introduced Dwight Edrus Cook, tenor, last evening in a recital. Admittance was by invitation, and a music-loving audience gathered at this initial recital. The audience was well pleased with Mr. Cook's singing and gathered about him in congratulation at the close of the concert. Miss Lillian Smith, principal of the conservatory, gave a "Hungarian Rhapsody" upon the piano, and Mrs. Moorehouse Purkhiser, teacher of violin, also gave a number.

Mr. Cook recently came to Boise as vocal instructor in the Boise Conservatory. He also has charge of the music at the First Methodist Church with a choir of twenty-five voices.

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Two evenings ago the ever popular opera "The Mikado" was given by the Boise Operatic Club under the directorship of Frederick Flemming Beal and with Fred Newell Morris in the leading solo parts. The presentation was a great success artistically.

ASBURY PARK, N .J.

The executive committee of the music department of the Woman's club met Friday evening with the chairman, Mrs. Bruce S. Keator, to outline the department work for the winter. The members of the executive committee are: Mrs. Keator, Mrs. E. W. Pennypacker, Miss Helen Treat, Miss Josephine Kingsley, Mrs. H. G. Shreve, Mrs. W. T. Hubbard, Mrs. Joseph Savage, Mrs. Estelle Billington, Miss Florence Cavanaugh, Miss Bertha Martin, Mrs. Ella Markell and Miss Francis Tatman, with Mrs. H. B. Martin secretary and treasurer of the department. Ten of the committee were present and the meeting was most satisfactory, the interest and enthusiasm shown being very gratifying to the chairman and to all present. It was decided to continue the musicales on the last Friday evening in January, February, March and April in Library Hall, and the theme of the course will be the opera from its beginning to the present day.

On Friday evening, December 19, in the First M. E. Church, the members of the executive committee will render a program consisting of favorite selections from the operas. The admission to this concert will be by cards of invitation which the committee will send to the entire music department; to the patrons of last year's course; to those who contributed special amounts for the department work, and to other friends interested in music. The subjects for the four musicales following this are: January 30, "The Beginning and Development of Opera;" February 27, "Modern Operas and Operettas;" March 27, "Wagner's Influence on the Opera;" April 25, "Strauss and Debussy."

SAINT PAUL

The Paulist Choir of Chicago was the attraction on Friday evening, and once again was the spacious auditorium filled, this concert being given for the benefit of the cathedral fund. The choir, numbering seventy-five voices, men and boys, displayed admirable training under their director, Rev. Father Finn.

Several numbers on the program were changed, owing to the lack of an organ, without which our splendid auditorium is still incomplete.

The "Fugue" from "Paradise Lost" of Dubois was the opening number, in place of the "Credo" from the "St. Cecilia Mass."

Master Edgar Donovan, the boy soprano of Grace Episcopal Church, New York, has a most beautiful voice, and never, from one so young, should we expect to hear "Voi Che Sapete" from Mozart's opera or the music from "Madame Butterfly," sung with such artistic finish as this youth of fifteen years sang them. Master Donovan also sang the "Lass with a Delicate Air" and the charming "Serenade" of Neidlinger, which was beautifully enunciated.

The "Sanctus" from Gounod's "St. Cecilia" was admirably sung, with Thomas McGranahan as soloist.

Altogether, the choir is splendidly balanced and much credit is due Father Finn for their excellent training. M. W.

♯ ♯ ♯

Kimbell.—Grant Kimbell was soloist at a special musical service given under the direction of Phelps Cowan at the Emanuel Episcopal Church, La Grange, Ill., Sunday last. He also sings in a joint recital December 16, with Miss Jennie Johnson and Clarence Eiden at South Bend, Ind., and in the "Messiah" at Albion, Mich., December 17.

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PEORIA, ILLINOIS

The following article is copied from the Peoria Star of November 29:

"The Peoria Musical College, 102-104 North Madison avenue, of which Franklin Stead of this city is director, and W. H. Stead of Ottawa, formerly attorney general of Illinois, is president, has purchased the lots at the corner of Madison avenue and Fayette street, diagonally across from the Woman's Club Building. The deal was closed Friday between J. W. McDowell of the Title and Trust Co. and Henry G. Gamber, business manager of the Peoria Musical College.

"Early next spring ground will be broken for a new and modern college building, which will be completed by the middle of July. The cost of the structure will range from $15,000 to $20,000. The building will be 38 feet in width and 80 feet in length and two and one-half stories high. The basement will be three feet below and six feet above grade and will extend under the entire building.

"The exterior of the building will be constructed of vitrified brick with Bedford stone trimmings. The structure will be built along fireproof and soundproof lines and will be up to date in every particular and a credit to Peoria. Plans for the building are now being prepared.

"The building will contain 18 large, well-lighted studios in addition to commodious quarters for the children's department, practice rooms, reception rooms, a business office and a recital hall.

"The stage in the recital hall will accommodate two grand pianos and a pipe organ. The halls, throughout the building, will be eight feet in width, well lighted and provided with ample exits and facilities for safety of students. The main entrance will be on Madison avenue.

"The Peoria Musical College was organized in 1911 and has just entered on its third year. It was successful from the start. It is now recognized as one of the leading musical colleges in central Illinois. Its enrollment has shown a steady growth. During the first year its total enrollment was 109; the second year the enrollment grew to 174 and the present year its enrollment will reach the 300 mark.

"The worth of this college is now recognized, not only in Peoria, but in the surrounding cities, and many students within a radius of sixty miles are receiving instruction at this institution.

"For the first two years Franklin Stead was both director of the college and business manager, but owing to his standing as a teacher of organ and piano, his services were in such demand by pupils that he was compelled to give up the business management and now devotes his entire time to directorship and teaching. Henry G. Gamber of Ottawa took charge of the business department last June and recently became a stockholder in the corporation.

The college has an exceptionally strong faculty composed of sixteen experienced teachers. The personnel of the faculty follows:

Franklin Stead, director, teacher of piano, organ, harmony, counterpoint, composition; Mabel Riggs Stead, piano; Ethel Clara McCune, piano, children's department; Louis M. Baptiste, piano; Mrs. Dudley Chase Chaffee, piano, children's department; Mrs. Bertha F. Todd, piano, children's department; Mrs. Mary Holmes Thompson and Miss Mary Wendell Greene, voice; Sol Cohen, violin, ensemble, musical history; Miss Estelle Van Horne, dramatic art; Mrs. Annie Brown Henniges, public school music; R. Rheaume, clarinet and saxophone; George W. Byers, cornet and trombone; Naomi Lagron, Italian, French and Spanish; Elva Kammann, German; Mrs. Georgia Schoemochker Bailiff, aesthetic dancing and physical culture.

MEXICO, MO.

An event somewhat different from our usual musical entertainments was the concert of Miss Mary Highsmith of Chicago, as the second number on the Hardin College Artist Course, last evening. Miss Highsmith was graduated from this institution, both vocal and piano departments, some years ago, and has since gained an enviable reputation as concert and church singer. She has traveled extensively and has always met with great success.

Miss Highsmith proved herself an artist of the first rank. Her voice is one of great natural beauty and has been well trained. Her singing last night was marked by many admirable qualities, her breath control being excellent and phrasing artistic. The program, including eighteen songs, ranging from Handel and Haydn to Debussy and Strauss, was well calculated to bring forth Miss Highsmith's interpretative abilities. Miss Highsmith won her audience entirely with her very first song, Haydn's "My Mother Bids Me Bind My Hair," which she sang admirably.

In a group of German songs, Strauss' "Heimliche Aufforderung" deserves special mention. The singer showed in this number an abundance of temperament coupled with fine musicianship. A group of French songs added much to the variety of the program. The last part of the program was devoted to English songs, which closed with the effective "Natoma" aria, "I List the Trill in Golden Throat," by Herbert.

The audience was a large and enthusiastic one, Miss Highsmith having to respond to two encores and numerous recalls. The artist was very ably supported at the piano by Mr. Henrik Gjerdrum, of the Hardin Conservatory faculty, who, throughout the entire program showed discretion and excellent taste in his accompaniments.

Kid Chorus—The leader of the chorus at the Presbyterian Church in Woodstock writes to Music News protesting against the word "Juvenile" in a report of the Choir Concert recently given there. She insists that "Kid Choir" is the proper name and that the organization is known by this appellation to everyone in Woodstock.

Fergus Falls—The Handel Oratorio Chorus, Northwestern College, Fergus Falls, Minnesota, of fifty singers, under F. Albert Linder, director, rendered A. R. Gaul's "The Holy City" in the Swedish Lutheran Church, December 5. Local church soloists sang the solos. Mrs. Capitola Billings was the piano accompanist.

OLD HOME MELODIES IN PITTSBURGH

A concert of old home songs was given at the Rittenhouse in Pittsburgh Friday, December 5, by seven of the city's finest musicians. The program, though long, was saved from tedium by the variety of the selections and the distinct temperamental differences of the artists. The entire audience sat in delight to the very end, applauding the latest numbers as enthusiastically as the earlier ones, and demanding encores all through.

Edith Granville Filer, dramatic soprano, possesses a voice of beautiful, bell-like quality and exhilarating freshness of tone. She made much of Molloy's "Kerry Dance." A stage presence of commanding graciousness invested her work with charming dignity.

Gay Donaldson, baritone, who recently left Pittsburgh to accept a position in what is called Rockefeller's church, Cleveland, sang the heroic "Warrior Bold," with admirable dash, sympathetic comprehension of mood and fine tonal effect, passing from bravura to tenderest sentiment with enviable ease and sure art.

Martha S. Steele is a contralto marked by the depth and richness of her tone and the fervor of her temperament. Her entire group was feelingly sung, but her "Sweet Genevieve," especially touched the hearts of all. A vivacious personality relieved the somewhat plaintive character of her selections.

Paul K. Harper, who has for years been so closely associated with Charles Wakefield Cadman in his Indian Music Talk, has a tenor voice of peculiarly mellow, appealing beauty, shown to advantage in his choice of Foster melodies. He closed his group with Troyer's "Zuni Blanket Song," a number always associated with this singer.

Marie Sylvia Derdeyn, a Belgian lyric soprano, sang four old European songs delightfully. "Before the Lace Cushion," was delicate and quaint. "The Nightingale's Passion Song," displayed a wide vocal range and a marvelous trill.

Blanche Garbette Gibson has received honors abroad. She is a violinist of rare ability and true musical instinct. Her rendition of the "Garden Scene from Faust" was a lovely tone picture.

Earle Mitchell is a very young pianist, yet has for years been acknowledged an artistic and inspiring accompanist, traveling often with well known concert artists. His accompanying was excellent and satisfying, as always, and his solo number, the "Rigoletto Fantasia," was received with enthusiastic appreciation.

Duets and quartets varied the program and numerous encores were granted.

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Rankl—Miss Monica Frazier, soprano, and Mr. Lorenz Hirschhorn, tenor, pupils of John R. Rankl, recently gave joint recitals in Wausau, Wis., and Oshkosh, Wis., and will give recitals in Omro and Waupun during January.

———♯♯♯———

Beers—Mrs. Huldah Beers, contralto, sang before the Edison Park Woman's Club on Tuesday. Accompaniments were played by Hannah Matteson.

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WORCESTER, MASS.

For the first time since jubilee year, the festival has a balance in its favor of $448. At the annual session Thursday, December 4, the following officers were re-elected:

President, William H. Cook; vice president, J. Vernon Butler; secretaary, Harry R. Sinclair; treasurer, Geroge R. Bliss.

Mr. Cook in his report spoke in favor of a large auditorium in order that festivals may be made to pay. He believes festivals can never be put on a paying basis until a hall seating 4,000 or more is supplied. He said for the next year, "The Children's Crusade" (Pierne), would be considered by the program committee, if an auditorium adequate for this work, which requires in addition to the regular chorus a children's chorus of 200 or 300 voices, could be engaged.

The treasurer's report is as follows:

George R. Bliss, treasurer, reported the finances of the association as follows; balance from 1912, $26,060.23; Edward L. Davis bequest of $3,000; income from funds, donations and earnings of festival, $14,828.01; making a total for the year of $43,888.24. Expenses, rent, insurance and festival of 1913, $14,379.66; balance on hand, $29,508.58.

Mr. Cook highly recommended Dr. Arthur Mees, the festival conductor, for his work during the festival.

The report of the committee on the revision of the by-laws was returned to the committee which will report December 19, at an adjourned meeting, at 5 o'clock, in room 3, in Mechanics Building.

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The Third Steinert Concert

The third concert of the Steinert series was given Sunday evening, November 23, in Mechanics Hall. The artists were Mme. Johanna Gadski, soprano; Miss Marie Caslova, violinist; Mrs. George Harris Jr., tenor.

The fourth and last concert will be Sunday night, December 7, the following artists appearing: Mme. Marie Rappold, soprano; Mr. Herbert Witherspoon, basso; Mr. Felix Fox, pianist.

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Recital at the Bancroft Hotel

Mrs. John Frederick Donnelly, a local contralto, formerly assistant music supervisor in Worcester public schools, and a member of St. John's Catholic Church Quartet, gave a recital in the ballroom of the Bancroft Hotel Wednesday night, December 3. She was assisted by Arthur J. Hackett, the well-known tenor of Worcester and Boston, whose vocal attainments have been made possible by a splendid natural voice, with Miss Constance Freeman, also of Boston, the accompanist of the evening. Miss Donnelly sang songs from French, Irish and German sources, opera arias, and a duet with Mr. Hackett. The audience was a musically representative one, and thoroughly enjoyed the evening.

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The Second Boston Opera Concert

Monday evening, December 1, Mechanics Hall was the scene of Lina Cavalieri's first appearance in Worcester as a singer. She was assisted in the concert by Ramon Blanchart, baritone; Giuseppe Oppezzo, tenor; Edouard Tournon, pianist, and if other and more capable singers had furnished numbers, the event might have been musically impressive. As it was, however, to at least one in the fair-sized audience, the hour which it took to execute the program was too long, and a cheerful sensation was experienced when the final note of Mme. Cavalieri's aria, "Manon Lescaut," (Puccini), died away, giving an opportunity to retire from the hall. The first appeaarnce in Worcester of Luisa Tetrazzini will be Tuesday evening, January 6, 1914. This will be the third concert of the course.

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Personals

Friday night, December 5, Mrs. Emily Wardwell Russell, soprano, and for long time a pupil of Wilhelm Heinrich, the noted blind tenor of Boston, sang at a concert in Brockton, Mass. December 16, she will sing before the Woman's Club of Brattleboro, Vt., when she will be assisted by the Boston dancer, Miss Mary Kellogg. She also appears at a concert in Boston, January 26, with George Harris Jr., tenor, and Miss Alice Eldridge, who made her Worcester debut as a pianist, at the recent festival.

"The Nativity," a Christmas cantata, for chorus, solo, and piano, by David Nyvall Jr., formerly of Chicago, now of Johnstown, N. Y., has just been published. Its text is scriptural and the vocal score, melodious and moderately difficult, is well within the compass of ordinary church choirs. An introduction to a solo and chorus of "Unto Us a Child Is Born," in the hands of trained singers, should be interesting and musically effective.

Miss Alice C. Heaphy, pianiste, played Chopin's "Grande Polonaise" at a recital of her pupils in the Day Building Wednesday afternoon, December 3.

Margarite McQuaid, violinist, made her first appearance recently in Boston in a successful program, held at the home of Mme. Achard, 457 Audubon road. Miss McQuaid expects to give another recital soon at the Tuileries.

The first meeting of the Music Club of the Hultman-McQuaid School of Music was held on Friday evening, December 5, when a program was given by Miss Phyllis Lations, pianiste; Miss Blanche Dann, pianiste; Daniel Hult, singer, and Miss Frances Berkowits, violinist. Miss Beatrice Fitzwater, the new elocution teacher, added to the program. A social time followed.

The club's membership is about forty, taken from the different departments of the school. The purpose of the club is to stimulate an interest in concert work.

As Miss Widell, teacher of elocution, has not returned from Europe this winter, Mr. Hultman has engaged in her place Miss Beatrice Fitzwater of Virginia. Miss Fitzwater is a graduate of the Greely School of Elocution and Dramatic Art of Boston, and has been doing concert work the past season throughout New England. She appeared in a complimentary recital with Paul Hultman, pianist, and Miss Hazel Dann, violinist, Saturday evening, December 6, in the club rooms of the school.

LESTER S. BUTLER.

CHARLESTON, W. VA.

The usual round of lessons, recitals, weddings and sundry other busynesses mark off the days and weeks for most of us, with now and then an especially attractive program, or an "extra" pushed in, perchance to help cheer us onward.

At different times the Aeolian Company has done this, to some purpose. For, whilst the pianola does produce "canned" music, it gives us a clean, clear rendering, and under good hands is really very effective. Then, too, the accompanying soloists sent out by this company are usually worthy of more than the mere mention as such.

It has been our good fortune on two occasions to hear Miss Jessie Strauss, violinist, under their auspices; and to join in the hearty and sincere expressions of admiration for her splendid playing. Miss Strauss seems to be verily of the music, and in the instrument. The souls of all three joining, and greeting us as one. Sorry we couldn't have had more of the program from her. And this without a shade of disrespect to Mr. Carl Chamberlain or Miss Iva Irby, soprano, her companions in the last concert, Wednesday, November 26, Y. M. C. A. Hall.

♮ ♮ ♮

The second concert of the Kanawha Musical Society was given at the Burlew Opera House, Friday evening, December 5, when Alice Nielsen appeared in song recital, accompanied by Charles Strong at the piano.

Miss Nielsen presented a varied program, tinged very freely with the works of American writers, albeit chaste, and not injured thereby. She sang to us with charm and abandon, with pathos and exultation, and we lacked not in showing our appreciation and demanding a recall.

♮ ♮ ♮

Charleston Lodge No. 202, B. P. O. E., held its memorial service in Burlew Opera House, Sunday afternoon, December 7, and, as is usual on that annual meeting, the program was replete with music, the Mason Quartet and Elks' Chorus sharing the honors.

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A special musical service was rendered at St. John's Church, the first Sunday (evening) in the month, consisting of:

Prelude—Andante (from Fourth Symphony)....Widor
Magnificat and Nunc Dimittis.....Harrison
(Service in A flat)
Anthem—"Breast the Wave, Christian".....Shelley
Offertorium—"O Lord, How Manifold Are Thy Works" ..... Barnby
Postlude—Pilgrim's Chorus (Tannhauser).....Wagner

J. HENRY FRANCIS.

———♯♯♯———

Borroff—Raymon Borroff, tenor, will be the soloist at the twenty-second annual Christmas reception, given by the Elmwood School, 5495 Cornell avenue, on Monday evening, December 22. He will sing the "Iroquois Serenade" by Lucas, and the "Maid of Coleraine," by Newcomb. This is the first public appearance of the Chicago basso's son.

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Hay—Mr. William G. Hay, bass, sang on Friday evening last at a banquet given by Oak Park Lodge 1295, B. P. O. E., at Masonic Temple, Oak Park.

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Music in the Public Schools

WILLIAM AP MADOC—Article III.

The suggestion made in the second article that it would be a delightful thing for classes in music to have occasional visits from good soloists, was unexpectedly realized soon after the suggestion was made. It was at the Calumet High School that a charming tenor in the person of Mr. Raymond Williams of Norman, Okla., formerly of Chicago, suddenly appeared and graciously consented to sing a song or two for each of the classes. It was Schubert's "Serenade" for one, and Balfe's "Then You'll Remember Me" for another, both songs given in a voice and with such expression that are far from being common. The pupils were more than pleased, they were edified, and the day to them was a musical red letter day.

On another occasion, at the Curtis High School, Principal Thomas C. Hill, who is a musical enthusiast and a capable and experienced choral and orchestral director, gave an unexpected treat to the music classes by placing a "Victor" on the Assembly Hall stage, and from the "records" the pupils heard the voices of Mesdames Melba and Homer and Signor Caruso in operatic selections.

In this same High School an orchestral association has existed for the last five years, which has a repertoire of over one hundred selections, made by the director, Mr. Hill. Such is the love of the young players for the orchestra that even a number of those who graduated there two and three years ago, continue as members and are always present at the after-school rehearsals. The present orchestra is made up of the following players:

First Violin—Frieda Bethig, Josie Pon, Pearl Nelson, Anna Hardy, Paul Hermann, Stanley Koslowski, Joseph Booton, Albert Swanson, George Beard, Esther Smith, Lister Thomas, Hans Sott.

Second Violin—Helman Carlson, Albert Sietsema, Rebecca Rosenblum, Nina Lamble, Arthur Krieg, Arvid Johnson, Harry Hills.

Flutes—John Baffa, Harold Knudsen.

Clarinet—Sidney Freeman.

Cornet—Fred Freeman, Fred Hills.

Trombone—Lawrence Hill, Roland Higgins.

Drums—Carl Hermann, Clarence Schultz.

Piano—Katie Bettig, Elsa Stengel, Vernon Williams.

♮ ♮ ♮

At the Calumet High School "The Girls' Glee Club" is organized, and directed by Miss Nell Jackson, a graduate of the school, of the University of Chicago, and now a special teacher at the Calumet. The membership is as follows:

Soprano — Newell Mainwaring, Esther Tuoy, Ruth Beardsley, Herta Menzel, Gertrude Beattie, Astrid Peterson.

Mezzo-Soprano — Ebba Strott, Margaret Lindstrom, Zuelma Parnell, Margaret Rook, Bessie Gordon, Lillian Reynolds, Esther Lohse.

First Alto — Beatrice Stryker, Margaret Nash, Helen Turner, Anna Foster, Lillian Ewing.

Second Alto — Philis Krumdick, Olive Turner, Esther Merritt, Goldie Waffle.

These voices have been selected out of the music classes, because of their vocal quality, knowledge of music, and ability to read.

It will interest the Public Schools, and the Public itself, to learn of what is being done musically in some of the British Public Schools. There is a National Union of School Orchestras, with its headquarters in London. In the last June number of the "London School Music Review," an account is given of a May 3 afternoon demonstration made by eighteen young violinists, who had won scholarships provided by the National Union of School Orchestras. This demonstration took place at the Broadwood Galleries, London. The remarks made by Mr. Cyril Cobb, chairman of the London Choral Union, at the close of the entertainment, are worth quoting. Mr. Cobb said in part:

"As a member of this audience, I have greatly enjoyed this charming entertainment, of, which, indeed, the teachers in London undertake these things, and those who have carried them to the height we have heard today, must be very proud. In our Elementary Schools we have made some efforts ourselves of late years to improve the music. . . . . I should like to say a word to the general public, which does not quite understand what we are doing for our children. Rate-payers often ask: "Why teach the children so many different subjects. Why not keep to plain reading, writing and arithmetic?" One of my own constituents (who, of course, ought to be well informed), said to me lately: "What does this mean? I actually see the Council School children walking about with violin cases. Are they really teaching them at the schools to play the violin?" "Yes," I said, "Don't you think it is a good idea?" He answered, "I think it is a most unnecessary expense." "Ah, but it is not being paid for out of the rates." "Oh, that is all right then. It does not matter." But, ladies and gentlemen, I say it does matter. The teaching of any art such as music to our children makes for culture and refinement. School music, therefore, is of national use and national importance, and if it is done well, it not only teaches the children—whether in singing or the violin—better to appreciate good music, but also has a greater and much wider effect upon the bringing up of the child, upon his character, upon his temperament, and the quality and refinement he will show in after life.

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American Conservatory—The Alumni Association of the American Conservatory at a recent meeting elected the following officers: President, Mrs. Emil Ritter; vice president, Mrs. Rowena Gilbert-Miner; treasurer, Mrs. Frank Van Dusen; secretary, Miss Clara Busse. The society is in a flourishing condition.

——— ♯♯♯ ———

Levy—At one of the early recitals of the American Conservatory a new sonata for piano and violin, composed by Heniot Levy, will be presented by the composer and Adolf Weidig. The sonata is dedicated to Leopold Godowsky.

ELEANOR HAZZARD PEOCOCK

Following Is Some Foreign Review of the Work of Mrs. Peocock

Eleanor Hazzard Peocock's classic recitals and "Children's Songs and Stories" scored the finest kind of a success when given abroad, and the critics on leading continental newspapers spoke in terms of superlative praise of her art.

The Berlin "Boersen-Zeitung" wrote: "Eleanor Hazzard Peocock presented a program in many languages in her evening of songs and arias given in Bechstein Saal. It comprised old English, French, Italian and German songs, including several by Schubert, Brahms and Hugo Wolf. Mme. Peocock is a singer who interprets with intelligence and taste and she knows how to round out her offerings with artistry, revealing throughout the cleverness with which she manipulates her soprano voice in a manner indicating no small degree of vocal dexterity. Pergolesi's 'Se tu m'ami' and Mozart's 'Deh Vieni Non Tardar' were very finely presented with much warmth of feeling, and the expressive rendering of Schubert and Brahms songs elicted for the artist marked recognition."

The London "Musical Standard" said: "A striking personality, a beautiful soprano voice, clearness of diction, and command of every gradation of tone should carry this singer far on her way. Very interesting was her performance at Steinway Hall and worthy of a large audience. One feature which made a great impression was her admirable reserve, which enabled her to score a veritable triumph in the difficult recitative and air de Lia from Debussy's 'L'Enfant Prodigue' after singing some dozen numbers, including eight German leider. Mme. Hazzard Peocock appears equally in sympathy with the delicate phases of Mozart, the grace of Schubert, the grandeur of Brahms, and the modernity of Hugo Wolf, whose 'Elfenlied' and 'Die Zigeunerin' were rendered in a remarkable manner. The singer's gift of facial expression enabled her to present some characteristic folk songs with great effect."

"The Pall Mall Gazette" remarked: "One hears singers more liberally endowed by nature, vocally, than Mme. Eleanor Hazzard Peocock, who gave a recital in Steinway Hall yesterday, and yet they cannot make so many artistic effects as does this clever American lady. Her voice is but moderately powerful, but it is used just as the voice should be—that is to say, all the inflections, the coloring, the subtle tone gradations, are manifested with so evident a first consideration of making clear the meaning and musical purport of the song, that the hearer feels satisfied.

The interpretation is the thing which counts in the long run, and there is no doubting Mme. Peocock's ability in this respect. She gives one that rare impression of self-effacement—an effacement that is of the purely physical attributes—hence the spirit is freed and the true personality can come through and give the singing conviction. In the group of German lieder one might single out Schubert's 'Fischerweise' and 'Hark, Hark, the Lark,' Brahms' 'Das Madchen Spricht' and 'Auf dem Kirchhofe,' and Wolf's 'Elfenlied' and 'Die Zigeunerin,' as being instances where her temperament most successfully sympathized with the spirit of the music."

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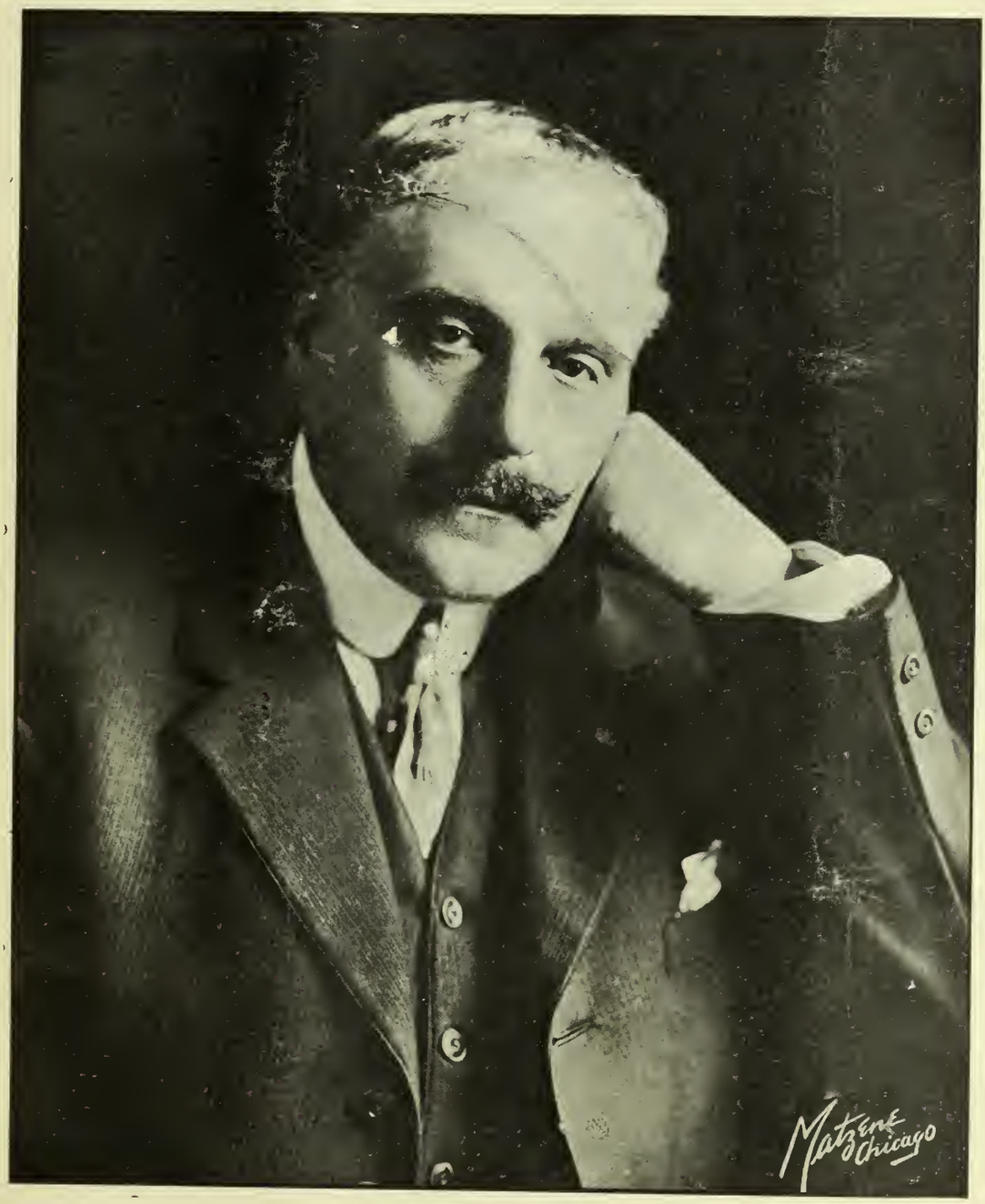

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Music News

Vol. 5 Chicago, December 26, 1913 No. 52.

Editorial

MERRY CHRISTMAS

Music News wishes all its readers a Merry Christmas and a Very Happy New Year.

MUSIC FOR ALL THE PEOPLE

Much has been said about the musical development of Chicago during the past quarter of a century and indeed so wonderful has this development been that, without any stretch of the imagination, this city may be classed as among the very great music centers of the world.

However, not much had been done toward providing music for the people who could not afford regular opera and concert prices until within the past few years, and it is with a view of showing what has been done along that line recently that a little investigation has been made by Music News.

The Apollo Club and the Mendelssohn Club have in the past few years given quite a few concerts for the direct benefit of the citizens in the less fashionable quarters of the city and the Northwestern University has also had a hand in this work, Dean Lutkin having repeatedly brought the singers of the Evanston Choral Society to South Halsted street to sing the "Messiah" at Hull House.

The Amateur Club—long favorably commented upon for its great work in providing a scholarship fund to educate certain talented young Chicagoans, has also made it a practice of paying young artists to appear before various clubs and institutions where there was no possibility of engaging them direct, the Amateur Club defraying this expense out of its fund for the purpose.

Two other factors are actively at work to provide good music for the masses, either free or at purely nominal cost.

Three years ago a committee from the Chicago Woman's Club was appointed to collaborate with the Art Institute in an effort to make that institution more fully a meeting place for the general public, especially on Sundays, and not only is it possible now to view the art treasures there free on Sundays, but also a light supper is furnished at purely nominal cost each Sunday evening and there are fine concerts both afternoon and evening at a very small price of admission to Fullerton Hall, in the institute.

The concert of the afternoon, inaugurated three years ago, is given by Chicago Symphony men under the direction of Walfried Singer, and these, from the beginning, have been so popular that twice during the afternoon of each Sunday the program is given to capacity houses and even then at times hundreds are turned away.

The success of these purely orchestral concerts encouraged an extension of the plan this year and Mrs. John B. Sherwood, as head of the committee from the Chicago Woman's Club, has evolved a new idea, and with the assistance of many interested people, is bringing it to pronounced success.

This consists of opera evenings, when, on each Sunday an opera is explained at Fullerton Hall by Miss Henriette Weber, an enthusiast on the subject, and extracts from the opera are presented by Mr. Franz Itte, violinist, and other players, as also, each evening, a specially selected vocal soloist.

These affairs are now in the hey-day of a great popular success and will be continued indefinitely, no doubt.

Still another factor most actively at work is the Civic Music Association of Chicago, of which Mrs. George B. Carpenter is president, and Miss Frances F. Brundage, the most capable superintendent.

This association has this winter inaugurated an elaborate and very important series of concerts in the field houses of the various parks of the city.

The following letter was written for Music News by an officer of this association and explains the work in detail:

What "Civic Music" Means

The Civic Music Association is organized to promote city music, Chicago music—music "of the people, for the people, by the people" of Chicago.

Music "of Chicago people" means the music of the world, for probably no other city can boast of so many nationalities within its limits as this great city of ours. Have we realized the great wealth of musical tradition, understanding and creative talent that lies waiting for encouragement in these foreign settlements of ours? We may not understand German, Bohemian, Russian, Italian, Norwegian, but we do understand the languages of Bach, Schumann, Schubert, Dvorak, Tschaikowsky, Verdi and Grieg, and these foreign-born citizens of ours speak this same language and long to hear it in their daily lives. Do you doubt it? Watch the Italian group at Seward Park when an excellent orchestra plays the march from "Aida" or a group of Italian folk songs. Witness the intense joy at Dvorak Park when a group of Dvorak songs are beautifully sung. Share the racial and religious fervor of an audience at Mark White Square when the Paulist Choir sings. Learn that all over Chicago groups of Germans, Poles, Swedes, Danes and Irish are active in the organization of choral clubs, making great sacrifices to pay the small dues for competent directors that the music of their native land may live in their hearts and be a factor in the education of their children. The music "of the people" is the best music of all nations and of all ages.

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choral societies; do we not boast of four or five perfect programs given each Sunday by the famous artists of the world? Yes, those to whom the Michigan avenue concert halls are possible are richly provided for, but what of the thousands who love music no less because the price of a ticket is prohibitive? What of the thousands who might pay for the ticket but whose home duties make the trip to the heart of the city impossible—mothers who cannot leave the Sunday meal unprepared, who cannot leave the little children alone in the evening? Nowhere in Chicago are there better concert halls than those of the small parks and playgrounds. Scattered as they are throughout the city, they provide ideal centers for music in the various communities—no long car rides, no car fare, only a few moments' walk, and the weary toiler is seated in a bright airy hall listening to the best talent Chicago affords. Groups of young girls and boys soon learn that there is another way to spend Sunday afternoon than in loitering about the streets or going to the "movies." Music "for the people" must be for ALL the people—the same music, distributed impartially to all localities.

Music "by the people." Again we mean ALL the people. We claim Chicago to be the musical center of America, and justly so. Ours is a proud list of resident artists, a list too long to include in this article,—distinguished men and women who have made our art life what it is through years of earnest work, and those who have come more recently, attracted by the congenial atmosphere and the possibilities in the musical field. The many excellent music schools and private teachers of international reputation attract thousands of students, many with rare talent who will soon be ranked as professionals. Professional and amateur musicians are united in choral and orchestral groups, doing work of exceptionally high order. Music of all kinds is available, from the more intimate recital programs to orchestral and oratorio concerts. Chicago musicians are not only artists, they are big-hearted, generous men and women, as well.

Given, an eager public, halls suitable for concerts, and available musicians, the need is for an organization that can unite these factors in a practical working plan and this need is being met by the Civic Music Association. The movement was inaugurated last spring and now has the following officers and directors: Mrs. George B. Carpenter, president; Mrs. Frederic W. Upham, first vice president; Mr. John C. Shaffer, second vice president; Mr. Charles L. Allen, secretary; Mr. John S. Smulski, treasurer; Mrs. Frank Jerome, chairman of the executive committee; Miss Frances F. Brundage, superintendent; Mrs. Carter H. Harrison, Miss Dora Allen, Mr. Harold F. McCormick, Mr. Edward B. DeGroot, Mr. and Mrs. George W. Dixon, Miss Virginia Pope, Mrs. Burton Hanson, Mrs. Fannie Bloomfield Zeisler, Mrs. Edward E. Reininger, Mr. Francis T. Simons, Judge John Barton Payne, Mr. William Rehm, Mr Charles H. Wacker.

Too much cannot be said of the tireless efforts of those who have perfected the organization. Hours of time and the rich experience of years in civic and music work have been contributed by the men and women constituting the directorate.

The association has been made possible through the generosity of three classes of people:

Those who have given money.
Those who have given talent.
Those who have given time.

The present park ruling prevents any charge for admission to the field houses, therefore the work of the association is entirely dependent upon the contributions of public-spirited citizens. Did you experience intense joy at the opera this week, or find the Symphony program unusually satisfying? A two-dollar membership fee (less than the price of your seat) sent to the Civic Music Association will make it possible for fifty or sixty people to hear a concert equally inspiring to them.

Make all checks payable to the Civic Music Association and address them to 539 Fine Arts Building.

. . . . . .

Music News has nothing but praise to offer for all of this splendid work of the various factors enumerated above and hereby pledges itself to assist in every possible way to further these matters by all available publicity.

There is but one point on which caution need be urged and that is the question of reimbursement of the artists employed. Whenever a choral society appears, as they frequently do, no remuneration is possible or perhaps desirable, unless it be expense of transportation, but, no soloist should be asked by any one of these agencies to appear without pay; this pay should perhaps, very properly, be somewhat less than in other environment and under other circumstances, but nevertheless, the principle of payment to all artists should be absolute.

The municipality is the proper place to look for funds to cover the work of the Civic Association undoubtedly, and that is a matter which will work out satisfactorily in time, but unless it does, the money to pay for all concerts given should be contributed from sources which can afford the

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outlay. Musicians themselves cannot possibly afford to give of their time.

This is offered only as a caution, for, as matter of fact the artists have been paid at the Art Institute, and by the Amateur Club. In the case of the Civic Association they have also been paid in most cases and the question is one that is under active discussion.

MUSIC TEACHERS NATIONAL ASSOCIATION

The Music Teachers National Association meets in Cincinnati, Ohio, on next Monday, December 29, and continues through Thursday, January 1.

The program, as outlined in Music News two weeks ago, is one of the very greatest importance and the indications are that this meeting will be the most generally attended for many years.

The officers of the association for the current year are: President, Charles H. Farnsworth, Teacher's College, New York; vice president, Allen Spencer, American Conservatory, Chicago; secretary, J. Lawrence Erb, 543 Arlington place, Chicago; treasurer, Waldo S. Pratt, 86 Gillett street, Hartford, Conn.

The editor of Music News will attend the meeting at Cincinnati and expects to write a complete review of the varicus sessions.

The meetings will all be held at the Cincinnati College of Music and all enquiries about accommodations, etc., should be addressed to Arnold J. Gantvoort, care the Cincinnati College of Music. The opening session takes the form of a general reception on Monday evening.

THE INTERNATIONAL

The International Magazine in its Musical Number (December) prints a long article on "Schoenberg and Chicago," most of the material for which is culled from a recent issue of Music News. No mention is made of this in the article, however.

Edwards.—Knowing the need of more organs in Chicago to be used for the purposes of lessons and practice, Mr. C. W. Edwards, always alert to build up his Illinois College of Music at 2831 Washington boulevard, has just installed a new organ in the college rooms. Miss Marie Edwards is announced as a teacher of organ and opportunities for practice can also be secured.

Music in Chicago

A RECEPTION TO LEONCAVALLO

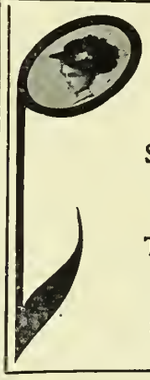
Mme. Carolina White and Sig. Amedeo Bassi invited fifty guests to meet Sig. Leoncavallo at a midnight dinner on Friday after the sensationally successful performance of the new opera "Zingari."

The company was made up of stars from the opera and newspaper critics, and a delightful affair resulted.

There was no formal speech making but Sig. Cleofonte Campanini, general director of the Chicago Grand Opera made an impromptu address in which he complimented the artists of the company as well as Sig. Leoncavallo on the immense success of the evening and, informally, he suggested that Leoncavallo should next write an opera especially for Chicago and her opera company.

Sig. Leoncavallo replied to this most poetically and said in substance that he would be more than glad to write an opera for Chicago and the artists here and that when he did so he would certainly do his very best, or freely translating his Italian expressions, that he would put into it "the best of his Life, his Blood, his Heart and his Mind."

This sentiment and promise were most enthusiastically applauded by every one at the table and many toasts were proposed to the distinguished guest of honor as well as to Campanini and the artists who had so beautifully read the parts in the Leoncavallo operas.



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James.—May Rosella James, soprano, sang in Gaul's "Holy City" on Thanksgiving night and on last Monday evening gave a recital at the Cook County Hospital. On January 3 she sings at the Ladies' Day banquet of the Irish Fellowship club.

SCHUMANN-HEINK AT ORCHESTRA HALL

On Sunday afternoon Mme. Schumann-Heink appeared at Orchestra Hall in conjunction with the Paulist Choristers and scored a great personal triumph and an artistic success.

The choristers and their distinguished director, Father Finn, gave a splendidly arranged and presented program of Christmas carols, and the program was further enriched by the addition of Gustav Huberdeau of the opera.

MADAME SCHUMANN-HEINK

CHARLES E. LIVENGOOD

Charles E. Livengood, who has at his command an excellent bass-baritone voice and possesses an equally good personality, is achieving splendid success in his concert and church engagements. In the past few weeks Mr. Livengood has sung the bass solos in Gaul's oratorio, "The Holy City," at the Fullerton Avenue M. E. Church; has filled vacancies at the Second Baptist, Rogers Park Baptist and St. Paul's Episcopal churches. He is now singing at the Forty-first Street Presbyterian Church. Mr. Livengood is of the kind that will soon make himself known in the music profession, and he owes much of his success to his present teacher and coach, Grant Kimball.

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BETHANY UNION CHURCH

Mr. William Griswold Smith, director of music at Bethany Union Church, One Hundred and Third and Wood streets, presented to an audience of fair size on Tuesday evening, December 16, the oratorio, "Holy City," by Gaul, sung by a combined choir chorus of eighty voices, and assisted by an excellent array of soloists, which included Mary Stephenson Atwood, soprano; Jean Wilson, contralto; Edward Walker, tenor, and J. Lakin Porter, bass, with Frank M. Bronson furnishing very satisfactory accompanniments.

Mr. Smith proved to be a most admirable conductor, capable of bringing from his force of singers most splendid results. The chorus entered into the reading of the oratorio with more enthusiasm than when heard on a previous occasion, and a feeling of true sincerity appeared throughout the whole work. Mrs. Atwood received well-earned applause for her singing of the one aria allotted to the soprano. Miss Wilson, in the contralto solos, was very satisfactory, as was Mr. Porter in the bass solos. His singing of "Thus Saith the Lord," with responses from the "Holy Quartet," was very artistic and effective. Mr. Walker raised the tenor solos to a high point of perfection, singing with beautiful tone and expression. His addition to the evening's work proved to be a wise and valuable choice and was one of the delightful parts of the evening's entertainment.

H. M. B.

A WOLF RECITAL

Credit has been given many times to Mr. MacBurney and his pupils for the extraordinary care taken in selection of studio programs, and for the immense amount of research which has made their novelty programs possible.

No one who has ever sung at these functions, however, deserves more credit than Mr. John R. Rankl and Mr. William Lester for the program they gave last Monday evening, devoted wholly to Hugo Wolf.

The two names are coupled purposely, and the credit must be shared alike, for difficult as is the vocal score of Wolf the piano accompaniment is no less in any case, and the complete picture is obtained only through absolutely flawless work both by the singer and at the piano.

This was supplied in full measure on Monday by both the artists. The program was printed in full in the last issue of Music News and its preservation is suggested as it certainly represents an immense amount of work in the choosing of what would be absolutely best for a recital by the baritone voice.

Mr. Rankl proved himself at this time a remarkable young artist. Not only is his voice good, but the intelligence displayed, and the ease of presentment of the tricky scores was remarkable.

Mr. Lester, accustomed to all sorts of difficult tasks and also to praise for their successful performance, may rest assured that he has never appeared to greater advantage than at this time.

Interpretatively the program, presenting many moods and pictures, was a delight.

C. E. W.

CHRISTINE MILLER IN "THE MESSIAH"

On December 26 and 27, Christine Miller will sing in "The Messiah" with the New York Oratorio Society for the seventh and eighth consecutive time in this work with this society. The Boston Handel and Haydn Society has also engaged Miss Miller for this work on the 22nd, her second appearance under their auspices in "The Messiah" and on the 18th she sings this same Christmas oratorio in Sewickley. With Mr. Charles Heinroth, Miss Miller will present a "Handel and Bach" program before the Pittsburgh Art Society on the 19th, this being the third joint appearance of these artists before this society.

Miss Miller has just returned from a series of triumphs throughout Texas and Alabama. The following brief excerpts speak of her success in Birmingham:

Birmingham Ledger: "Miss Miller was heard last spring in this city, and won instant approval. Since that time there has been a desire in the minds of music lovers for a return engagement, which was gratified last night. The gods were most generous in dealing out favors to Miss Miller. It was not enough to endow her with a rare talent, but they gave her in addition grace of figure, beauty of face and charm of manner which tend to heighten the value of her exquisite voice. It is contralto in quality, but has a wide range. The two groups of songs she presented gave ample opportunity to show her versatility."

Age-Herald: "Miss Miller was a feature of the Cincinnati Symphony Orchestra concerts here last spring. She has a beautiful sympathetic voice and uses it only as one thoroughly trained in vocalization could. Miss Miller was warmly received on her former appearance in Birmingham, but even greater enthusiasm was manifested last night. Miss Miller has a captivating stage presence." (Advertisement.)

MUSIC AT CURTIS HIGH SCHOOL

It was a happy idea that caused Principal Thomas C. Hill to close the last day of school before vacation by calling the High School classes to come together into assembly hall last Friday, where his orchestra of twenty-four members had prepared a delightful program, and on this occasion Mrs. C. H. English of Roseland brought her bass viol to join the orchestra in the following numbers, which were applauded to the echo by teachers and pupils:

March, "Echoes of Seville" ..... Moret
"Grand Potpourri" ..... Schlepegrell
A Group of German Songs by Miss Prentiss's Class
Overture to "Barber of Seville" ..... Rossini
March, "Civic Pride" ..... Panella
Chorus "Handel's Hallelujah," led by Mr. Pease
Potpourri, "Around the Christmas Tree," air by.... Tobani
March, "Lincoln Centennial" ..... Sandford

No sooner had this program been finished than the grade children begged "to have a program, too," and Principal Hill could not deny them. It was a most interesting sight to see the little ones almost running in and filling all the seats. As the program proceeded, the little ones showed their delight by splendid attention and the most enthusiastic applause. "Verily, verily," remarked a visitor, "Roseland must be a musical town."

ONE OF THE BOYS.

HANDEL ORATORIO SOCIETY

The First Methodist Church of River Forest held a splendid audience that was bubbling over with enthusiasm and appreciation, on Friday evening, December 19, when the Handel Oratorio Society of Austin and Chicago presented "The Messiah" with the following soloists: Sibyl Sammis MacDermid, soprano; Esther D. Muenstermann, contralto; Elias Bredin, tenor, and Arthur Middleton, bass; Ida Belle Freeman was the conductor, with Ethel Geistweit Benedict at the organ, and Lillian Grant at the piano. The society contains within its ranks about sixty voices, all of whom are most willing to give of their best at each performance, and this was truly shown throughout the giving of "The Messiah" on last Friday night. Each of the chorus numbers as given deserves high praise, but special mention must be made of the two choruses, "Glory to God" and "Lift Up Your Heads." In their reading of these numbers a true feeling of the inner meanings of this great work was experienced and there was more spirit, better blending of tone and excellent expression shown. Mrs. Mac Dermid was most cordially received by the audience, and she well deserved such tribute, for her vocal display in the "Rejoice Greatly" was, indeed, delightful, and her interpretation of the beautiful aria "I Know That My Redeemer Liveth" glowed with beauty of tone and a sincere regard for the text. Miss Muenstermann gave an excellent account of herself on this occasion and proved again the fact that she is well fitted for this style of singing, as did Mr. Bredin in the work for tenor. His opening recitative and aria, "Comfort Ye" and "Every Valley" was where his best work was done, singing with absolute poise, splendid command of the breath, and carrying a true inspiration. As is so well known, Mr. Middleton is a delightful addition to any performance of "The Messiah," and this fact was no less so at this rendition. The bass solos were carried to the same high plane as always attained by Mr. Middleton. This society is, indeed, fortunate in having as director a person of such capabilities as Ida Belle Freeman. She is a most graceful conductor and keeps her forces well in hand at all times.

Much credit is due Mrs. Benedict for her tireless and splendid work at the organ, giving both chorus and soloists the best of accompaniments, and in her playing of the Overture and Pastoral Symphony she drew from the organ many beautiful orchestral effects. H. M. B.

———♯♯♯———

COLUMBIA SCHOOL OF MUSIC

At the reception given by the public school music department of the Columbia School of Music, on Saturday afternoon, December 13, Mrs. Julia Ensign Warren entertained the guests with several songs, among them "Petites Roses" by Cesek, "Waldensamkeit" by Reger, Needham's "Irish Lullaby," "Non Petit Coeur" by Wekerlin, and "Lenz" by Hildach.

Mrs. Warren has a wonderfully bell-like tone that is very pleasing, and her refined interpretation is a delight.

CHARLES WAKEFIELD CADMAN AT MUSICIANS CLUB

The reception tendered to Charles Wakefield Cadman by the Musicians' Club, at its rooms, 62 West Forty-fifth street, last Wednesday afternoon was very successful, the rooms being crowded by hundreds of the members and other musicians from 3 to 6 o'clock. Vice President John Lloyd Thomas was in charge of the reception, which always means that things have to go right. Mrs. Anna Zeigler assisted in the introductions. The musical program was in charge of Mrs. Julian Edwards and Miss Flora Hardie. Through the influence of Mr. Thomas, the famous Welsh "Gwent Glee Club" was present and sang several selections, being rapturously applauded after every number. Miss Warfel of Lancaster, Pa., played very delightfully several harp solos. Several of Mr. Cadman's songs were sung by Mrs. Edith Hallett Frank and Marie Morrisey, a very talented pupil of Mme. Ziegler's, Miss Love. The composer accompanied on the piano all these singers. Dan Beddoe, the well-known tenor, sang "Lend Me Your Aid" and the "Prize Song." Mr. Cadman was called on for a speech and responded, thanking the club for this brilliant reception, and stating that he was delighted to be a member of an organization that was already known to the musicians from Maine to California. He outlined the plans for the congress for American music at the San Francisco Fair in 1915. Mr. Thomas called on Tali Esen Morgan for a few remarks, stating that now that he had resumed his activities in the club that success was assured. Mr. Morgan outlined some of his plans for a new clubhouse with all club features. He wanted to see a thousand new members secured within the next month. Mr. Morgan was heartily applauded.

This was the most successful gathering of the club membership for a long time, and great enthusiasm was manifested by everybody present. The need of such an organization among the musicians was never made more plain, for under no other conditions could such a reception be held.

———♯♯♯———

THE CARRENO RECITAL

Mme. Tereso Carreno will make her first public appearance after an absence of several years at The Studebaker, next Sunday afternoon, December 28, under the direction of F. Wight Neumann. This remarkable artist looks back over a career of nearly half a century and at sixty still plays with the physical vigor and spiritual beauty that have made her art admired throughout the world. Mme. Carreno stands today as the last representative of the great age of piano playing that produced Liszt and Rubinstein. Her program is as follows:

Chromatic Fantaisie and Fugue ..... Bach
Sonata quasi una Fantasia, Op. 27, No. 2 ..... Beethoven
Adagio, Allegretto, Presto Con Fuoco
Nocturne, B major, Op. 9
Fantaisie Impromptu, C minor, Op. 66
Waltz, A flat, Op. 42 ..... Chopin
Ballade, G minor, Op. 23
Variations and Fugue on a theme by Handel ..... Brahms
Impromptu, Op. 90, No. 3 ..... Schubert
Hexentanz ..... MacDowell
Marche Militaire ..... Schubert-Tausig

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ANNA GROFF-BRYANT

Mrs. Anna Groff-Bryant, lately added to the faculty of the Lombard College at Galesburg, Ill., is making a pronounced success at that institution.

Following is some comment on the work of two of her pupils:

"Mr. Homer De Witt Pugh, who came from Chicago to lead the tenor part in the cantata, sang the solo, 'The Lord Is the Life of My Salvation.' He possesses a beautiful, sweet, clear tenor voice that is most unusual. He sings with a confidence that is the result of years of careful study. Somehow he takes right hold of the hearts of his hearers—partly because of the personality of the man himself, as well as of the message he sings, for the words and the music of the song become very real to him. His enunciation was perfect, every word being distinct and clear cut. It is the opinion of a good many who are competent to judge that Mr. Pugh is the greatest tenor ever heard in this city. Of all the solos he sang while in Evansville, the one given Sunday night, 'Open the Gates of the Temple,' was probably the most appreciated. When he concluded the solo every one felt they had been listening to that which was truly great."—Evansville Review.

"Mrs. Lillian McKinney has a marvelous lyric soprano voice—clear and sweet as a bell. She is a dainty slip of a girl, with pretty, graceful presence. She resembles a canary bird just poised for flight as she faces her audience, golden-haired and singing without the least effort, her high tones clear and true, trilling the bird notes and enthralling the guests. She is the best soprano ever heard in the Birchwood Club."—From the North Shore News. (Advertisement.)

———♯♯♯———

Fallon.—Miss Rose Fallon, contralto, has returned to Chicago after a six weeks' trip through the South with the Thaviu Operatic Company.

MYRTLE ELVYN IN CHICAGO

Miss Myrtle Elvyn appeared in piano recital at the Crystal ballroom of the Blackstone Hotel, on Monday morning, and again demonstated all those distinguished

MYRTLE ELVYN

qualities which made her work so notable in a recital recently reviewed in Music News. Her reception by the audience was unusually cordial.

———♯♯♯———

Gannon.—Mrs. Rose Lutiger Gannon has many important bookings for the near future. She will be the contralto soloist for the Apollo Club "Messiah" performances at Orchestra Hall on December 29, and at the Auditorium on January 2. On December 30 she appears in the Harvester Choral Society concert at Orchestra Hall, January 8, in "Messiah," at Kenosha, and on the 9th in a recital at Wheaton, Ill.

HERMAN DEVRIES

Mr. Herman Devries, whose friends and patrons in Chicago and the country at large are legion, and whose studio is the especial Mecca of students who wish to study for opera, is known everywhere as a coach with the most intimate acquaintance with the entire operatic repertoire as well as a vocal teacher of excellent methods and one who invariably accomplishes much with his pupils.

Mr. Devries, during his operatic career, was a tremendous favorite both in Europe and America and made splendid successes in many roles, notably Mephistopheles in "Faust," Capulet in "Romeo and Juliet," Plunkett in "Martha," Basilio in "The Barber of Seville," Sparafucile in "Rigoletto," and St. Bris in "The Huguenots."

The following short comment is taken from the Chicago Record-Herald:

"Although Mozart's 'Don Giovanni' was made known to Chicago at a comparatively early period of the city's musical existence—it was first given here in 1859—the work has been heard so rarely of late years that a production of it presented by Mr. Campanini and the Chicago Opera Company at the Auditorium last evening took on almost the character of a novelty.

"At least one performance of the opera was offered to its patrons by the Castle Square Opera Company in the days when that popular organization occupied the Studebaker Theater, but the last great interpretation of 'Don Giovanni' took place at the Auditorium in November, 1899. In it Mmes. Sembrich, Nordica and Clementine de Vere, Edouard de Reszke, Salignac and Herman Devries sang and played, and Mancinelli directed the whole. There were giants in those days—the giants are less gigantic now."

Mr. and Mrs. Devries will present their pupils in a concert at the Fine Arts Theater on Monday evening, December 29.

———♯♯♯———

JENNY DUFAU IN "THE BARBER"

The Chicago Inter-Ocean comments as follows on the work of Jenny Dufau in "The Barber of Seville:"

"Miss Dufau made memorable return to the fold. The old-timers did not recall a performance more brilliant technically than her's since Adelina Patti's triumphs here. Her arch comedy enlivened the performance, but her interpretation's greatest aspect was its musical side. During the lesson scene she introduced the 'Mignon' polonaise and was obliged to add an encore."

The Philadelphia "Ledger" says:

"She delivered the famous 'Una Voce Poca Fa' with much charm, but she was even better in the 'Io Sono Docile,' which follows immediately and which is one of the loveliest bits of the opera.

"In the famous 'lesson scene' she interpolated Luigi Arditi's 'Un Bacio' (A Kiss), and for an encore 'The Last Rose of Summer,' sung in English.

Jenny Dufau's Rosina was dainty and effective, elegant and full of life, and her interpretation had sprightliness and piquant archness throughout. Rosinas are frequently too old to look this capital part. The young and pretty Rosina aroused the audience to a high degree of enthusiasm."

(Advertisement.)

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AN INTERVIEW WITH AMEDEO BASSI

Amedeo Bassi, the popular dramatic tenor of the Chicago Opera Company, despite his repeated triumphs is very sad these days. So is Mme. Bassi, his very charming wife, here with him during the season.

Over in sunny Italy three little Bassi boys are quite as lonesome for the father and mother, in America, at this happy Christmas time, though they already understand that father is a great artist and that he cannot remain always at home. Ugo and Mario, the two eldest, are at their studies and will choose each a profession. Not so the youngest, Walter. who plainly inherits a great musical gift from his father. This little lad, though but six years old, is possessed of the real temperament; also he is no respecter of time, place or persons. When he is inspired—or, one might say, inclined to break forth in song, he does so,

AMEDEO BASSI
In "Figli de Ri"

this generally occurring in class or during study time, quite to the delight of the other youngsters and to the amazement of his teachers. And this little man can give, most accurately as to text, parts of such operas as "Pagliacci," "The Girl of the Golden West," and others in imitation of his father, whose great admirer is the baby musician.

Bassi, the tenor, likewise had his talent from his father, who was a remarkable pianist and who supervised the early musical education of the son, Amedeo. Marquise Pavesi, in Florence, was the sole cultivator of Bassi's voice, though later, for repertoire, Lombardi was in charge. Bassi began his career as a light lyric tenor. To this time he has sung about sixty-five roles, the greatest number claimed by any tenor on the operatic stage here or abroad. And he has been singing but ten years. However, during this time many honors have been accorded him, among others that of being the personal guest of the Czar of Russia; and of having been decorated by the King of Italy, before whom he was commanded to sing. His fame having reached even South America, Sig. Bassi appeared in "Aida" in the magnificent theater Colon at Buenos Aires, in 1908, where he was accorded an ovation.

Naturally, such great success has been attended by (in plain English) hard work. Like a few of the greater stars of the Chicago Opera Company, Sig. Bassi practices many hours each week, not a small part of two hours each day being devoted to just technic. Perhaps the most tedious to him of his work is the studying of the English roles. As an Italian, naturally Sig. Bassi finds the hardness of the language most trying. particularly the usual unfitness of the texts used in translations of operas and which, as David Bispham asserts, are too frequently the efforts of mere music copyists.

The accompanying picture, published for the first time in Chicago, represents Bassi in the leading role of "Figli de Ri," an opera in which he was very successful abroad.

F. B.

Cook—Mr. Dwight Edrus Cook appeared on Monday night in "The Messiah" at Boise, Idaho, in connection with the Boise Choral Society, under direction of Mr. Westbrook, teacher of music in the Boise high schools.

New First Church—Harker's "Star of Bethlehem" will be sung at the New First Congregational Church on next Sunday evening by the choir and soloists.

Widerhirn.—John Widerhirn, a young Chicago pianist, was the soloist at the Boeppler concert at the North Side Turner hall on last Sunday.

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"MESSIAH" AT EVANSTON

The echoes of the great "Messiah" performance at the May festival still ring in the ears of singers and auditors in Evanston. For the one, the echoes incite to continued endeavor to hold the standard then reached. For the other, there is increased appreciation. Therefore this year's Christmas presentation took on new values.

The work was given on the 18th, Thursday, at the First Methodist Church, Mr. Peter C. Lutkin, as usual, conducting. The evident esteem for him by his forces was also reflected in the attitude of the audience. If any man deserves well of his community, Dean Lutkin does. And the friendly, cordial, almost intimate atmosphere indicated how fully the man and his work were identified with the community life and rated at a high ethical figure.

By reason of the church architecture, the singers were placed in unsual position, the women's voices for the most part being in the side galleries, while the men crowded into the choir loft, with the orchestra placed on the main floor. Contrary to expectation, this resulted in an unusual clarity for the principal choruses. All the fugal working out came forth with brilliant decision and steadiness, the rhythms were well defined and there was no tonal faltering. Only in the "Lift Up Your Heads" was there a lack of cohesion; and at another time this could be remedied by a more free use of the organ as a binding factor, as was evidenced in the "Hallelujah," when there was a superb solidity and vitality throughout. The various choirs were in splendid fettle and the sturdy old choruses rang out, or ran on endlessly, with a fine vigor and elasticity, reaching a high water mark in the "Surely He hath Borne Our Griefs." More suavity in the orchestra was rightly to be expected, since the Thomas men are supposed to know "The Messiah" backward and forward. Whenever the organ was used there was a distinct elixir infused. Mrs. Katherine Howard Ward was the player, and every note had a strength and character which enhanced the moments when the organ was heard. Mrs. Ward's assistance was uniquely valuable.

To Mrs. Mabel Sharp Herdien were assigned the soprano arias. Her voice carries with it a sense of purity and serenity. There is never any hint of doubt, but an absolute poise which creates satisfaction from the start. She elected to accent the dramatic side of the text and made very brilliant indeed the "Rejoice Greatly," by the liquid ease with which its elaborate fioriture was delivered. Her popularity with the audience was unquestioned. Mrs. Permelia Gale did in the finest sort of way the contralto parts. Her voice is one of great natural beauty, warm and rich in the lower register and clear and vibrant in the upper tones. Particularly well done was the "He Shall Feed." There was an attitude of unaffected sincerity and simplicity in this which gave it renewed interest. Her interpretative sense is genuine and colors beautifully what she undertakes. Mr. Gustaf Holmquist gave to the bass solos the quiet dignity which comes from complete confidence in one's own resources. His voice obeys him readily. It is big and sonorous, but ever polite and mellow when required. The audience seemed to like the "Why Do the Nations" immensely, but there was a notable rendering also to Mr. Holmquist's credit of "The People that Walked in Darkness." Mr. Alfred D. Shaw, once a familiar figure in local musical affairs, made a successful re-appearance in the tenor solos. He was in capital voice and did them excellently.

The oratorio closed, as is now the custom, with the "Hallelujah." But the work is still too long. What further to cut out is a problem. ALBERT COTSWORTH.

———###———

MARIE SIDENIUS ZENDT

The following comment of the local press shows the success attained by Mrs. Zendt with the Chicago Sing Verein:

"The vocal soloist was Marie Sidenius Zendt, a technically well trained singer with a very pleasing voice. Her high tones are especially fine and strong. Mrs. Zendt sings with true musical feeling and spirit. Her rendition of the aria 'Der Freischutz' was splendid; also 'Ein Traum' (Grieg) and 'Der Spielmann' were sung with spirit and were very satisfactory."—The Abendpost, December 17.

"Mrs. Zendt combines a splendid soprano voice with an excellent pronunciation and a highly pleasing appearance. Gifted with these qualities, she took her audience by storm, as was shown in the applause that followed every one of her songs."—Zee-Haatszelitung.

"Marie Sidenius Zendt sang the aria from 'Der Freischutz' with appreciation and much beauty of tone. Everything she does is well thought-out and her fresh voice brilliant high notes and distinct enunciation make her an enjoyable artist."—Chicago Evening Post. (Advertisement.)

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THE WALTER SPRY MUSIC SCHOOL

William Beard on December 20 gave the last of a series of lecture-recitals during the month of December, his subject being the German song. Mr. Beard is an authority on the subject and his lecture on Schubert was inspiring and instructive. Later in the season Mr. Beard will lecture on the modern English and American song.

During January Mr. Spry will give a series of three lecture-recitals on the following subjects: January 10, "Lechetizky Principles of Piano Playing;" January 17, "Reminiscences of Hearing Brahms, Rubinstein and Saint-Saens;" January 24, "Contemporary Masters of Piano Playing—Busoni, Godowsky and Bauer."

These recitals take place Saturday afternoons at 2:30 in the studio of the school.

———###———

STEIN CONSERVATORY

Madame Josephine Hatlanek, formerly premier danseuse with the Grand Opera ballet of Vienna, Paris, Madrid and all the great European capitals, who has been teaching operatic toe dancing with great success at the Stein Conservatory, has recently organized a class in the technique of modern ball room dancing and many enthusiastic students are taking advantage of this unusual opportunity for correct artistic work.

CIVIC MUSIC ASSOCIATION

The Civic Music Association of Chicago has just sent out its first report, which reads as follows:

The Civic Music Association of Chicago was granted a charter last spring by the state of Illinois.

Chicago's unequaled playgrounds with their splendidly equipped field houses offer exceptional advantages for permanently extending musical privileges to those who now have little or no opportunity to hear good music.

These assembly halls seat from 300 to 600 people. The present park ruling prevents any charge for admission, consequently the necessity for funds is apparent. We beg to call your attention to a detailed plan for the winter's work.

The following concerts have been given:

SUNDAY, NOVEMBER 2, 1913

Hamlin Park, Hoyne and Wellington streets; Association of Commerce Glee Club; Arthur Dunham, director.

Ogden Park, Sixty-fifth and Centre avenue; St. Peter's Church Choir; Herbert Hyde, choirmaster.

Eckhart Park, Chicago avenue and Noble street; Commonwealth Edison Orchestra; Sibyl Sammis MacDermid, soloist.

SUNDAY, NOVEMBER 9, 1913

Sherman Park, Fifty-second and Loomis streets; Hyde Park Choral Club and Orchestra; Mrs. E. E. Robbins; Mr. Arthur Dunham, conductors.

Seward Park, Elm and Sedgwick streets; Illinois Theater Orchestra; Antonio Frosolono, conductor; Mrs. Myer S. Emrich, soloist.

Dvorak Park; Juvenile Bank of the Chicago Home for Jewish Orphans; Jessie L. Zeman, soloist.

Each of these programs was enthusiastically received, the combined attendance on each day numbering more than a thousand people.

Plans for the winter include a series of six artist recitals at Sherman Park, beginning November 16, and ending December 21; a series of eight each at one north and one west park, and others of the seventeen available parks will be provided with programs by the following organizations:

The Apollo Club
Marshall Field Chorus
Harvester Chorus
Columbia School Chorus
Mendelssohn Club
Paulist Choir
Palmer Park Chorus and Orchestra.
American Conservatory Orchestra.
St. Paul's Church Choir.
Association of Commerce Glee Club.
A Cappella Choir of Northwestern University.

The entire success of the Civic Music Association depends upon the hearty co-operation of the public in contributions of talent and money. Through the generosity of the local artists and organizations the musical resources are practically unlimited; a corresponding generosity in membership fees and larger cash subscriptions will make possible the realization of the broadest plans of the association, which include:

1. Organization of local committees to co-operate in arranging and managing musical entertainments at each center.
2. Organization of neighborhood choral and orchestral clubs at each center.
3. Lecture recitals.
4. Opportunities for young artists to make their initial appearances.
5. Production of works of resident composers.
6. Production of distinctively American music.
7. Annual musical festivals, bringing together the local groups.

CIVIC ASSOCIATION CONCERT

American composers were represented on both programs given Sunday by the Civic Music Association. At Sherman Park Mr. and Mrs. Herbert Butler played Rossetter G. Cole's sonata for violin and piano.

At Hamlin Park the Columbia School Chorus, conducted by Louise St. John Westervelt, sang "Night in the Forest" by A. Cyril Graham. This chorus is taken from the cantata, "The Poet and Dryad," libretto by Mrs. Harriet Edgarton, music by Mr. Graham. The cantata was given last summer as part of the MacDowell pageant at Peterborough, N. H., when Mr. Graham conducted the chorus and orchestra and Mrs. Edgarton was a guest of honor.

Barron.—Robert Barron, violinist, is at home in Chicago for the holidays after a three months' concert trip through the West, having appeared in Denver, Kansas City, Salt Lake City and many other places. He leaves shortly after New Years to fulfill another four months' engagement.

"MESSIAH" AT ST. PETER'S

The annual performance of the "Messiah," under the direction of Mr. Herbert Hyde, was given before a filled church on Wednesday evening, the 17th.

Most of the choruses were very effective, and the difficult contrapuntal work in many well sustained. Occasionally the voices of the men overbalances those of the boys, and sometimes in the climaxes the organ was too heavy for the chorus. Yet, as a whole, the rendition was excellent, and quite true to the "Messiah" traditions.

The work of all the soloists was good, but particularly well suited to the occasion was the work of the soprano, Marie Zendt, whose voice rang out clear and full, and the tenor, Mr. Barnard. The low and rich qualities of Miss Jennie Johnson's contralto voice seemed peculiarly fitting to the music allotted that voice-part, and Miss Johnson made full use of the opportunities offered her. Mr. Frank Collins completed an effective quartet.

With the exception noted above, the accompaniments of the organ were extremely well done. Altogether, it was an excellent musical evening.

Mr. Hyde has made a special feature of the "Messiah" for several years and has developed such style and facility in its rendition with his choir that a great many people have come to regard it as a distinct event. These people were out in full force on Wednesday evening and the audience was both large and extremely appreciative of the music.

W. A. W.

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"The first, or allegro movement, is fast, very exciting and invigorating, and full of technical difficulties. The second movement, adagio ma non troppo, is slow, large so to speak, remarkable for its sweetness and extreme length, but it nevertheless kept the audience at the heights of joy throughout. Especially effective were the sobbings of the 'cello in the slow movement. They struck right to the heart. This effect has never been excelled by any other composer or artist. The third movement, allegro moderato, brought one back to the lightness and happiness of the first movement. It was a glorious climax for the whole concerto. After several passages of very great difficulty, came the "Coda," in which the 'cello brought out a beautiful melody of charm and cantilene, or song-like quality. But this soon resolved itself into some very brilliant and exciting passages. The concerto closed with some long-drawn-out harmonies, giving the illusion that the music was vanishing in the distance. At the end full chords from the piano brought the rapt hearers back to the world again.

"After having heard Frederick Preston Search play that concerto, one concludes that Dvorak has stated everything that can be said in the highest forms of music."—From report by Prof. J. M. Beere.

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ALBIN STEINDEL WITH THE ORCHESTRA

The concerts of the Chicago Symphony Orchestra of last week were notable in the fact that they introduced to Chicago for the first time in this environment a very remarkable young violinist in the person of Albin Steindel, who is only twenty years of age but who plays with a master's authority.

Mr. Steindel is a member of the musical family of Steindel, which in Chicago is already well known through the work of the cello soloist of the orchestra, Mr. Bruno Steindel, and his training has been since childhood along the most exacting and artistic of lines.

The program opened with the Mendelssohn "Italian Symphony," which came to hearing with idyllic charm after the stressfulness of many of the recent offerings of the orchestra and which found a ready response from every listener.

The last half of the program consisted of smaller works by Enesco, Greschaninow, Saint-Saens and Brahms-Dvorak and constituted a list which might almost be called "popular" and which was approved by the audience to the full.

Mr. Steindel chose for his offering the "Recitativo" and "Finale" from the Bruch "Concerto," No. 2, D Minor, Op. 44, and he played it with splendid technical skill and fine interpretative thought.

The "Recitativo" was of remarkable beauty as to tonal quality in the authoritativeness and charm of the phrasing, while the "Finale" not only glowed with intelligence and temperament but was also an exposition of technic which has been developed to the most fluent degree.

The audience was charmed by Mr. Steindel's good appearance, fine concert poise and masterful playing, and at the close of the "Concerto" gave the young artist a genuine ovation to which he responded after many recalls by playing a Bach number (unaccompanied) with clear insight into its technical and musical intricacies.

Comment of other Chicago papers on this playing read as follows:

Besides presenting novelties in the way of composition the program gave to young Mr. Albin Steindel, nephew of the first 'cellist, his first opportunity as soloist with the Chicago Symphony Orchestra. Bruch's second "Concerto" in D Minor proved an admirable vehicle for the portrayal of the genuine artistic spirit which Mr. Steindel inherited from a distinguished father, and has done much to develop. With an instrument of extraordinary warmth he produced a tone of great clarity and expressiveness, and left the impression that behind there is a much greater tonal power. The nervousness that can readily be attributed to a first appearance with the symphony orchestra was not manifest in matters of technic. This was exemplary, both in the concerto and the Bach Fugue in G minor offered as an encore. The young violinist was cordially received.—Tribune.

The soloist of the afternoon was Albin Steindel, a nephew of the first violoncellist of the orchestra. Mr. Steindel, who made his first appearance on this occasion, was drafted into the ranks of Mr. Stock's performers this season. As the interpreter of two movements of Bruch's D Minor "Concerto" for violin he disclosed notable gifts. His tone, it is true, is not large, but it is singularly smooth and attractive, and Mr. Steindel made it evident that his execution leaves nothing to the imagination.—Record-Herald.

This youthful virtuoso (twenty years only can he claim) quite justified the faith reposed in him by Mr. Stock. He chose the "Recitative" and "Finale" from the Bruch "Concerto," which, of itself, was a wise choice for display of his beautiful tone, a facile finger technic and pronounced lyric gifts. Mr. Steindel was fortunate in the use of a remarkable Stradivarius violin belonging to the Earl of Harrington. Though he did not draw a big tone, its purity, its silken smoothness, more than compensated.—Inter Ocean.

Though very youthful in his interpretation and still lacking in physical power and endurance, this violinist is yet possessed of a clear touch, which has a sensitive singing quality. His technic is flexible, as was evidenced in the execution of yesterday's selection, and he plays understandingly. Mr. Steindel was received with flattering approval.—Daily News.

Albin Steindel, one of the first violins of the orchestra, made his first appearance at these concerts as a soloist, choosing the Bruch "Concerto" for violin, No. 2, in D Minor. He wins your good will at once by the boyish earnestness and the straightforward sincerity with which he goes at his work. There were no airs about him, but he knew the concerto and was going to play it for every ounce there was in him. He took no risks in the recklessness of youth, but showed a thorough knowledge of himself and of what he could do; so he kept himself well in hand, lacking a little in the free swing of the more experienced artist, but by his grasp of the thing and his self-control proving the soundness of his artistic foundation. His tone, while not large, was of excellent quality, and his fingers have been well trained.—Evening Post.

Albin Steindel, one of the recent acquisitions to the orchestra, and a nephew of Bruno Steindel, the first 'cellist, was the soloist, playing the recitative and finale of the Bruch violin "Concerto" in D minor. He played upon an instrument which is reported to be a Stradivarius, and to have been in the possession of the Earl of Harrington, a famous collector. It is a beautiful violin, emitting from all its strings a sound of wonderfully even, sympathetic quality. Steindel drew from it a tone of medium dimensions but placed well in the middle of the note. He interpreted his number with much artistic feeling.—Evening Journal.

Albin Steindel draws a fine tone of very musical quality from his violin, though it is small, and as yet limited in power, he shows ample technical resources and played the two movements of the "Concerto" with artistic feeling and taste. He was well received and added a Bach number as an encore.—Examiner.

The program for the current week is as follows:

Overture to "Der Freischuetz" ..... Weber
Symphony No. 4, E Minor, Opus 98 ..... Brahms
Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

INTERMISSION

Concerto for Violoncello, D Minor ..... Lalo
Prelude. Lento—Allegro maestoso
Intermezzo. Andante con moto
Rondo. Andante—Allegro vivace
"Italia," a Rhapsody ..... Casella

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BUCHHALTER-ENGBERG RECITAL

Simon Buchhalter, a very brilliant pianist, added to Chicago's musical colony some months ago, and Rudolph Engberg, a baritone who has often appeared on the local stage and who has a very devoted following, appeared in a splendidly arranged and contrasted joint program at The Studebaker Theater on Sunday afternoon under the Neumann management.

Mr. Buchhalter played first the C Major "Sonata" by Brahms and showed such an insight into its meanings and such facility in technical equipment to translate these that he was accorded the unusual honor of an encore on his first number.

His last number was a group of Liszt, including "Ballad," "Liebestraume" A flat, E and A flat, and the "Rakoczy March," all played with very great brilliance and with an abounding clarity, these resulting both from the presence of a trancendent technic and very great interpretative intelligence.

Between these there was given a "Prelude" by Kreider, and two "Preludes" by Kramer, both unknown, but evidently of great worth. At least Mr. Buchhalter made the three numbers very beautiful, and very attractive in their uniqueness.

Another "Prelude," this by Borowski, was also more than usually attractive and was received with great favor. "A Vision," by Buchhalter, showed much skill and grace in writing and was played beautifully and the group closed with a scintillant reading of the MacDowell "Hungarian."

Mr. Engberg sang two groups, splendidly chosen and contrasted and which he maintained at a high level of musicianship throughout.

Handel and Brahms were treated with great intelligence and sung with beauty of tone while Grieg in his "En Svane" and "Med en Vandlige" provided Mr. Engberg with his most agreeable opportunity, one which he employed to the full, with the result that the audience approved these numbers in most gratifying fashion.

Tremisot's "Novembre" is a song of the most charmingly poetical content and it was given in like fashion, while the group closed most attractively with the Wild "Le Plongeur."

Mr. Engberg displayed great facility in the various interpretative moods and was also very happy in his use of the various languages included in the group.

His last group was all in English and proved that not only can he pronounce the language beautifully, but also that he can enunciate it very clearly. The group was a distinctly representative one and was sung with much charm. The numbers were "Invictus" (Huhn) "May, the Maiden" (Carpenter), "Sad Memories" (Downing) "Serenade" (Bantock), "The Cave" (Schneider), and "The Song of Tristram" by Borowski. Very beautiful accompaniments were provided throughout by Mr. Sol Alberti. C. E. W.

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Harris—Milon R. Harris closed the season for his chorus at Monon on last Thursday evening, giving a fine concert by the society which was very much appreciated by the city. The work will be resumed next fall.

MUSIC TO COME

(Under this caption Music News will hereafter schedule all announcements received by Tuesday noon of each week.)

Friday, December 26

Orchestra Hall, 2:15. Symphony Orchestra.

Auditorium, 8:00. "Thais."

Saturday, December 27

Auditorium, 2:00. "Le Ranz des Vaches."

Auditorium, 8:00. "Mme. Butterfly."

Sunday, December 28

Studebaker Theater, 3:30. Piano recital. Carreno.

South Side Turner Hall, 3:00. Boeppler Orchestra.

Lincoln Turner Hall, 3:00. Ballmann Orchestra.

Monday, December 29

Fine Arts Theater, 8:15. Devries' pupils' recital.

Orchestra Hall, 8:15. Apollo Club, "The Messiah."

Auditorium, 8:00. "Don Quichotte."

Tuesday, December 30

Auditorium, 2:00. "Thais."
Auditorium, 8:00. Opera.

Wednesday, December 31

Auditorium, 8:00. "Jewels of the Madonna."

Thursday, January 1

Auditorium, 8:00. Opera.

Friday, January 2

Auditorium, 8:15. Apollo Club. "Messiah."

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THE APOLLO CLUB

Next Monday at 8:15 Handel's "Messiah" will receive its first holiday performance by the Apollo Musical Club of 300 singers at Orchestra Hall. There will be a second presentation of this grand old choral work next Friday night at the Auditorium Theater. The same forces will take part in both performances and include Mabel Sharp Herdien,' soprano; Rose Lutiger Gannon contralto; Reed Miller, tenor; Arthur Middleton, bass; Edgar Nelson, organist; Harrison M. Wild, conductor, and the Chicago Symphony Orchestra. This year marks the 49th and 50th performances of "The Messiah" by the Apollo Club in Chicago. The occasion will be made memorable by using for the first time in the west, a new orchestration of the entire work by Prout, very recently published by Novello. It is expected this new orchestration will add greatly to the effectiveness of many of the solos and choruses.

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WILLIAM WADE HINSHAW

The following comment is copied from a new circular being sent out by the Hinshaw management:

"A large and enthusiastic audience filled Carnegie Hall yesterday afternoon to hear William Hinshaw, the American baritone, sing songs. Mr. Hinshaw has been heard many times at the Metropolitan Opera House, but never before in this city in recital. His program was an unusual one, showing a commendable tendency to choose songs that are melodious rather than of the ultra-declamatory style. His warm, big voice showed to advantage in this type of singing, which is so different from most of the operatic work in which he has figured. * * * noble, manly songs for a virile voice such as his. Mr. Hinshaw's diction is excellent."—Henry T. Finck in New York Evening Post.

"William Hinshaw, whose appearances in baritone parts at the Metropolitan Opera House have been watched with pleasure, entered the lists of lieder singers yesterday afternoon in Carnegie Hall. Mr. Hinshaw's voice is a fine one, and especially in Wagnerian roles have his good schooling and diction been apparent. A novelty of the program was a group of songs by Hugo Bruckler, a young German composer, who died thirty-five years ago at the age of twenty-four. Notably charming was 'Lind Duftig Halt die Maiennacht,' which was also sung with great sympathy. The audience was large and most enthusiastic."—H. E. Krehbiel in New York Tribune.

"William Hinshaw, baritone, who is one of the members of the Metropolitan Opera House Company, gave a song recital yesterday afternoon in Carnegie Hall. His program was one of much merit. Special stress was laid on the Bruckler songs by their position in third place. This baritone demonstrated in his recital yesterday that he had substantial reason for offering himself for consideration on the concert platform. He sang with intelligence, with taste and with excellence of enunciation."—W. J. Henderson in New York Sun.

"William Hinshaw, of the Metropolitan Opera Company, ventured yesterday afternoon in the way many of his colleagues have recently taken when he gave his first song recital in this city. The large audience that sat through a difficult program in Carnegie Hall included many of his friends, but among those who were not prejudiced were quite a few who joined heartily in what the singer did. Mr. Hinshaw's achievement was most creditable.'—Pierre V. R. Key in New York World

"Following the example of various other members of the Metropolitan Opera Company, William Hinshaw, one of the Giulio Gatti-Casazza's giants, gave a song recital yesterday afternoon, singing to a large gathering. The towering American baritone, whose skill as an interpreter of songs has been exhibited on various occasions at Sunday night concerts in the Metropolitan Opera House, confined himself entirely to German lieder."—Max Smith in New York Press.

"William Hinshaw, who never sings at the Metropolitan without awakening admiration for the great beauty of his clear, resonant voice, gave his first song recital yesterday afternoon in Carnegie Hall, before a representative audience which contained many of his colleagues from the Opera House. Mr. Hinshaw showed much more than beauty of voice, as his program and the manner in which he delivered it proclaimed him a musician of distinction."—Emilie Frances Bauer in New York Evening Mail.

(Advertisement)

Churches

NEW FIRST CONGREGATIONAL

Clough-Leighter's "Righteous Branch" is almost the final word in church music. In a certain sense it is Wagner or Debussy applied to that branch of composition. It is one of those weaving, elastic masses and lines of sound, with continually shifting keys and involved harmonies that delight the soul of the musical person, and keep the other kind guessing. There is harmony in plenty, there is defined purpose, there is abundant color, there is deftness in fitting tone and accent to make the text speak in the music, there is climax building and the climaxes themselves are tremendous. There is the valuable pause, and the dignified approach and retreat from text treatment, and a hundred shades of infinite nuance and phrase that betoken a work of great excellence. Of course it bristles with almost unsurmountable difficulties for more than the average choir. The parts are divided to the last degree, the soloists are part of the ensemble, and a page of the score resembles a page from an opera in its multitude of detailed working out.

So much for the work itself. It was approached, prepared and delivered with great enthusiasm by those involved in the presentation on Sunday evening at New First Congregational Church. Endless rehearsals were devoured by its insatiable demands, but the forces came to the task with brisk spirit and gave an excellent account of themselves. Its evident difficulties may have robbed it of spontaneity and ease and prevented the full effect intended by the composer. Mr. Smith's forces included a choir of about one hundred voices, and the solo quartet of the church. The body of tone was splendid, the color warm and vibrant, and the involved attacks commendable, and the fervor unquestioned. Miss Hartman did her two short solos excellently, the voice rich and mellow, and the poise absolute. Mrs. Smidt was in the best of trim and with Mr. Smith they made the "Love Divine" a bit of delicate beauty. Mr. King, to whom fell the longest solo, and perhaps the most thankless one, gave it a well balanced presentation, sure and authoritative.

A trio for organ, violin and piano closed the service. Mr. and Mrs. King were included in this and the number was tasteful and enjoyable.

ALBERT COTSWORTH.

CALIFORNIA AVENUE CONGREGATIONAL CHURCH

Sunday, December 28, Christmas music both services.

The choir of fifty voices will sing "Peace on the Earth" (Hawley), male and female choruses; "Sing, O Heavens" (Tours), "Nazareth" (Gounod), "Hushed Lies the Holy City" (Harker).

Miss Ruby Saaf, soprano, will sing "Jerusalem," from "The Coming of the King" (Buck). Mr. Charles Alden, baritone, will sing "The Prince of Peace" (Hanscom).

KENWOOD EVANGELICAL CHURCH

Celebration of Christmas week was ushered in at Kenwood Evangelical Church, Forty-sixth street and Greenwood avenue, last Sunday morning with a most impressive order of worship. A splendid program of well selected Christmas carols and solos appropriate for the occasion was arranged by Mr. Palmer Christian, the efficient organist and director of this beautiful church. The choir, which consists of the well known Chicago singers, Marie Sidenius Zendt, soprano; Jennie F. W. Johnson, contralto; William Clare Hall, tenor; Dr. Carver Williams, bass, and supplemented on this particular day by Miss Maude Lewis, soprano; Day Williams, 'cellist, and Fritz Itte, violinist, gave the numbers allotted in beautiful and well balanced effects, splendid ensemble and, above all, there appeared throughout the service a true religious atmosphere. Dr. Williams' singing of the solo "Christ, the Friend of Children" by Cornelius was a tender and impressive bit of work, and the charm of the number was all the more brought out by the 'cello obligato arranged by Mr. Christian and played by Day Williams. Worthy numbers by the choir as a whole were "The Shepherds' Christmas Song," "Let All Men Sing God's Praises" and "There Were Shepherds." In place of organ, the piano, violin and 'cello proved satisfactory and effective on this occasion.

H. M. B.

ST. JAMES' METHODIST CHURCH

Special musical services were held both morning and evening at St. James' Methodist Episcopal Church, Forty-sixth street and Ellis avenue, on Sunday, December 21. The congregation was large and was not disappointed, for the church rang with good music at both services. Miss Tina Mae Haines is the organist and director here and has under her command the solo quartet—Naomi Nazor, soprano; Charlotte Ikert Kimball, contralto; James Hamilton, tenor, and Charles F. Champlin, bass; and a chorus choir of twenty-some voices. That they are a most capable lot of singers was, indeed, proven by their singing of the hymns at the morning service, which were carried to a high plane of expression and tone control. The anthems, "Hail the King" by Bartlett, "Christmas Bells" by Stevenson, and the "Shepherds' Christmas Song" as sung by the quartet were very effective, and especially was this so in the Stevenson number.

Mr. Walfried Singer, harpist, was a worthy addition to both services, and his playing, with Miss Haines at the organ, of the Rubinstein number "Kammenoi-Ostrow," was much enjoyed and worthy of a place in these services. The number of most interest at the evening service was a new Christmas cantata, "The Annunciation," by Julius Harrison. The contralto and tenor have the principal parts of this new work.

H. M. B.

A CHURCH CONCERT

DeWitt Durgin Lash, musical director at the Buena Memorial Presbyterian Church, arranged a most interesting program for last Friday evening, the occasion being to secure funds for the choir treasury.

Opening the evening was the Bierly "O Columbia, Queen of the Nations," given by the robed choir of thirty voices. It may be clearly understood by any auditor that these voices were responding to a masterly baton, for such excellent ensemble singing results not from ordinary training.

The Schubert "Great Is Jehovah" was likewise well given, as regards rhythm, ensemble and other desirable points of chorus singing. The last selection presented by them, at the end of the program, however, was not of their best work, which fact evidently was realized by their leader.

The Kate Greenaway Quartet, composed of very able singers, was a genuine delight, each of her three numbers being necessarily followed by an encore. Each member of the quartet is herself a good soloist. Mrs. Edith Connelly Cutler and Mrs. Esther Walrath Lash, both being sopranos of well known ability, which was again proved on this occasion. Mrs. Edna Ver Haar is a young contralto who is filling numerous engagements this season and whose voice is one of a quality quite out of the ordinary. Miss Clara Livingston, alto, completes the quartet.

These singers do very beautiful unaccompanied work, and a similar ensemble is not commonly found.

Miss Eloise Ramsey pleased with readings from Oscar Wilde and Urban, and Mr. Elmer Ende, organist, and Miss Amy Kleinofen assisted at the organ and piano, respectively.

F. B.

THE STORY OF BETHLEHEM

One of the most attractive Cantatas ever prepared for the Christmas season, and one also of splendid musical worth is "The Story of Bethlehem" by Daniel Protheroe.

This work was given on last Sunday evening at the Austin M. E. Church before an audience of something like a thousand people, under the baton of the composer, and the result was pure musical delight.

The work is not long, one hour being quite sufficient for its presentment, but there is infinite variety in effects and an always smooth musical flow.

At the Austin Church Mr. Protheroe has a splendid chorus choir, and not only is the ensemble a well-balanced one, but each section is also fully alive to its duties and fully competent to execute them. This was emphasized in the fact that the Women's chorus numbers were of extremely fine grade, and not to be outdone in this matter the men also gave a splendid account of themselves in their special number, "Accursed King," in which there was a fine tonal mass and much dramatic color.

"Arise, Shine," for full chorus was admirable in its solidity of effect and the march chorus, "We Bow to Thee," was rhythmically strong and musically correct.

The unaccompanied number, "Guide Them to Him," was full of value of purely musical kind and the closing chorus, fugal in character, was alert and exact.

Four soloists were employed—Mrs.

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Ward, soprano; Miss Harriet McConnell, alto; Mr. Brines, tenor, and Mr. Lloyd, basso.

Mrs. Ward carried her work with skill and filled her interpretations with authority, while Miss McConnell in "Sleep Baby, Sleep" made the one strongest impression of the evening and showed her beautiful voice and achieved musicianship in fine light.

Mr. Brines has a nice voice and good style and Mr. Lloyd completed a quartet of much value, which, as an ensemble was particularly gratifying in "He Watching over Israel," a number of the utmost worth and beauty and which was alike, on Sunday evening, a credit to Mr. Protheroe and the four singers.

Mrs. Bates, at the organ was entirely in keeping with the general excellence of the program. C. E. W.

HYDE PARK PRESBYTERIAN

Christmas week was opened with much enthusiasm, rare fervor and a crowd that taxed the seating capacity of Hyde Park Presbyterian Church, Fifty-third street and Blackstone avenue, on Sunday afternoon, December 21, when the Hyde Park Choral Club of one hundred voices and orchestra of fifty-five pieces, with Mrs. Charles Robbins and Arthur Dunham, conductor, and Mrs. Arthur Dean, accompanist, assisted by Mrs. E. N. Layfield, contralto; Robert Quait, tenor; Arthur Dean, baritone, and Nicholas de Vore, organist, gave a program of much merit and containing such numbers as "The Angels and Shepherds" and "Hail, All Hail," both old Bohemian airs; "Calm on the Listening Ear of Night," by Harker, and "The Glory of the Lord" and "Hallelujah Chorus" from "The Messiah" for the chorus as a whole, and the orchestra under the direction of Arthur Dunham gave the numbers, "Pastoral Symphony" from "Messiah," and "Largo" by Handel, "Coronation March" by Meyerbeer, and "March of Magi" by Dubois, showing a good balance of instruments and much preparation of their numbers. The chorus is indeed a good one, and has the advantage of a conductor of high attainments and pleasing personality. The capabilities and future prospects of this chorus and orchestra are very promising and we expect to hear much from them in the coming seasons. The solo work of Mr. Quait and Mr. Dean was a pleasant addition to the afternoon's concert and Mrs. Dean deserves special mention for the excellent accompaiments furnished by her from the piano. H. M. B.

FIRST METHODIST, OAK PARK

An almost ideal combination was formed for the special service on Sunday afternoon last at the First Methodist Church in Oak Park, where Mr. George L. Tenney is the efficient director of the music, and where Miss Ruth Simmons plays the organ so well that there is nothing done that is more artistic than her accompaniments. Supplementing the regular quartet which includes Mr. and Mrs. Tenney, Miss Jessie Lynde Hopkins and Mr. Frank Collins, there was added Mrs. Mable Corlew Smidt, Miss Jennie F. W. Johnson, Mr. Arthur Kraft and Dr. Carver Williams. The medium selected for musical expression was C. B. Hawley's lyrical, "Christ Child" and the octet sang it for all it was worth. It is not elaborate and sometimes the harmony is less than thin, but it is effective, singable and readily understood and therefore quick in its appeal. A noticeable feature, indicating the finest sort of courtesy, was that the choice solos were bestowed upon the visitors. To Dr. Williams fell the number "The People That Walked in Darkness," which he sang with his superb poise and authority. Mr. Kraft, who has a fresh clear voice, sang the "Hail! Thou" excellently, and Miss Johnson had the little section "The Angel Gabriel," which had also all her finished art placed upon it. The ability to take a little thing and make it artistic is a notable talent. Mrs. Smidt was apportioned the choice moment, the setting of Brooks' "Little Town," which she did so exquisitely that it became the last word of taste and feeling. Miss Hopkins, Mrs. Smidt and Mrs. Tenney sang a short trio so beautifully, with such lovely blend that the regret was there was no more. Mrs. Tenney was in excellent voice for the "Magnificat" and Miss Hopkins had another short number in which to add the weight of her merit. Mr. Tenney's authority, influence and command were potent throughout, and the final concerted numbers were shaded and phrased with nicety. As said above, Miss Simmons was above reproach, save that precedent has established faster tempo for the "Hallelujah."

ALBERT COTSWORTH.

FESTIVAL SERVICE AT ST. JAMES' CHURCH

The monthly festival service at St. James, Mr. John W. Norton, organist and choirmaster, on Sunday afternoon, December 21, was an inspiring musical service. The organ is one with a beautiful quality of tone, in all registers, and Mr. Norton's solo numbers were particularly well played and were suited to a special Christmas service.

The quality of tone of the choir is very good, and the unaccompanied numbers were particularly well rendered, with almost exact sustaining of pitch, with the contrapuntal passages well marked and clear.

The vocal soloist of the afternoon, Mr. B. C. Burton, tenor, sang three splendid selections, all of which displayed a fine tenor voice, excellent use thereof, clear enunciation, and style that was assured and very effective. W. A. W.

MR. LEVY'S NEW SONATA

The "Sonata" for piano and violin, Op. 6, by Heniot Levy (dedicated to Leopold Godowsky), recently published by Riss and Erler, Berlin, Germany, has attracted most favorable critical comment as evidenced by the appended notices from representative German musical papers.

A "Sonata" for violin and piano in C minor by Heniot Levy, which is composed in strictly classic style, demands skillful and expericnced ensemble artists. It reveals decidedly creative talent, the themes are throughout plastic and conceived on broad lines, although having a tendency towards diffuseness. Much passion is contained in the first movement, which is rythmically strong; the "Scherzo" being of especial charm. Warm emotion and sense for insinuating and yet not sentimental melody is characteristic of the "Adagio." Piquant and grateful for the ear is the "Scherzo." The "Finale" is justly marked "Allegro resoluto," the second theme is powerfully effective. It is worth the while to occupy oneself with this "Sonata," which, by the way, is dedicated to Godowsky.—Die Musik, December.

The C minor "Sonata" for piano and violin, Op. 6, by Heniot Levy, originated from a different emotional source than that by Dohnanyi, just mentioned. It has become the fashion among most modern musicians to shrug one's shoulders whenever the composer Rubinstein is mentioned, but how desirable would be for the most of them only a fraction of the big lines, the glowing fancy and sensuous wealth of melody, which so distinguished Rubinstein. Many of these excellencies one may find to a considerable degree in Levy's "Sonata," which, besides, is of better workmanship than were Rubinstein's works. The construction resembles those of his prototype, without, however, revealing any direct leanings. The composition is from a pianist and is dedicated to another, Professor Godowsky, hence the elaborate treatment of the piano. The violin is treated as an instrument of song, frequently developing interesting double contrapunted moments with the piano, of which I will especially mention the one above the bass of the "Finale." The piece is grateful for both players.—Berlin Signale, December 1.

The Elderly Person

"Mother's Tree" stands about a hundred yards from the house and just where the ground makes a gentle rise after sloping leisurely away from the doorstep. The forest comes just as close to the side entrance as it dares, and that is not much more than sixty feet. It has a hundred little marauders, using every sort of an opportunity to trespass on the grass plot which covers what was once a part of the thicket. The boundary of the forest calls to mind at once the irregular line easily seen where a crowd of boys are toeing the mark preliminary to the start in a foot race. Every mother's son of them tries to get some portion of his frame a bit over the mark, so that in some way advantage at the beginning will be that much towards success at the end. With some such enterprising method new growth sends out shoots and feelers and bold trespasses. Inch by inch they encroach stealthily, pushed and urged on by the crowding young trees and shrubs which are behind the boundaries set by the householder. Once in every so often these invaders are discovered and set upon by creatures with lawn mowers and scythes, and the advancing forces routed and crushed. But only for the nonce. Next day they are alert for a chance at the clearing, determined to win back to the forest what was once its own. One side of the rounded hillside looks down upon the islands in the river, and at its foot is the thick growth of trees which hides the winding roadway. And, too, this is the point, where at night the stars can be seen in a glorious parade.

Just where the forest was halted and facing the doorway, a wide swath was cut, which spared no sort of tree life, large or small. This glade is perhaps sixty feet wide, and is soft underfoot with a springy turf. To compensate for the heavy undergrowth thus removed, the shrubs still left and lining the edges, have been clipped and pruned and trimmed and encouraged in every other sort of way to make themselves luxuriant and even rampant in lavish foliage and density. Here mingle the hazel brush, the choke cherries, the young elms and basswood, the red dogwood and his even-layered brother, striving oak or locust and fine young hickory saplings, toughening ironwood and quick-growing and even young cedars, to say nothing of ash and sugar maple, all living in hearty fellowship together. Any interstice not pre-empted by a hopeful shrub or tree is quickly seized by the sunflowers and asters and goldenrod while black-eyed susan, and her cousin with the brown eyes and folded back petals, peeps out from the coppice cordially and very much at home.

The tree so affectionately named is an almost perfect specimen of the white oak. Until it goes the way of all things perishable, and its rings can be counted, its age can only be estimated. At least one hundred and fifty and perhaps fifty more summers and winters have found it growing there. Each season has seen some expansion of the tiny shoot now become a real monarch. The trunk at a man's height wants nearly two pairs of wide-stretched, full-grown arms to circle it. This trunk is free from limbs or any sort of growth up to a towering height. Tape line or pole measurements do not mean much in such a presence. The limbs that have been removed were cut near the face of the tree, and the healing current, whose business it is to look out for bruises or mutilations, had plenty of reserve supply and sent it up generously and so covered all marks of amputations. The surface of the bark is singularly free from any blemish or rampant growth. The lines of age are there, deep and many curved, but the storms of life have been conquered. Serenity reigns and the face is sweet, calm and benignant. Then come the long waving branches, no two alike and with no set order in the extension of their shade and shapeliness. But they grew beautifully just the same with soft undulations and hundreds of lesser and then still lesser branches, until at the very tips is found the fresh invigorating greening of the current year. These had dipped and waved and curved, and wove themselves into graceful masses, so that when every leaf had done its part there was a dense shade, widening each year until the area covered was many paces in extent. On its northward side, and clustering thickest near the base, in summer comes the delicate green moss and some curling, creeping lichen. The heavy roots, those which delve deepest into the earth, have their beginnings exposed by their increasing size and by the washing away of earth by the rain. These are like the mighty bulging muscles of a giant, but they give a graceful shape to the base as they slope gradually from sight. One knows that there are numberless tiny rootlets running from them and their brothers, close to the surface as far at the tree's branches spread, to gather moisture and sustenance for the stronger burden-bearers who must bore deep down and fix themselves so firmly in the earth, that the upper branches can play in the wind, and the lower limbs feel no anxiety when the storms are beating. These muscular roots, with the great top root working silently far out of sight, are the necessary foundations for the shapely superstructure.

The tree stands protectingly, benovelently, generously. Its pose bespeaks endurance, vigor, patience, encouragement, dignity and serenity, and these together create beauty. It looks down with sweet enjoyment at the seat under its wings and incites confidences and promised sympathy. It has been there so long and watched so much of change, as well as many years of gentle monotony, that it has the capacious bosom and inviting arms of a kindly nurse offering soothing rest for those who have not yet learned to understand. And it suggests reminiscence and a comparing of notes from those who have lived and learned. It has learned also, and longs to reveal to others that there is nothing trival, nothing wasted, nothing unavailing, nothing to be despised. It could tell how it had experienced surprise and disappointment, mastered them and wrested from each its secret meaning. It could tell of the many who have come and gone in all the varied flush and fever and impatience of restlessness, while it had found its happiness in composure and unswerving industry and making good use of the things nearest at hand. It has no idea of its lofty stateliness. It knows only that it has climbed towards the light as it saw it, blessed each new outlook and because of a nobler view beyond had gone on higher still. And in its serene elderliness it loves the expanse it has before its eyes, and laughingly proposes to see a little further before it finally admits that it is too old to go on growing.

Paths of many sorts and widths converge to its base and it regards them all as of infinite interest. The wide sward of the glade before it, of course, engrossed its attention largely. Because down its soft surface footsteps go and come daily, especially in summer, sometimes singly, sometimes in incoherent quantities, sometimes with laughter and the fresh sound of young voices in the air, and sometimes with slow steadiness and the silent comradeship of memories of those gone before. And there is the fellowship of the birds, of the squirrels running up and down its bark, but not offering to nest in anything so stately. Elderliness can only look on at the home-making and recreation. Birds and squirrels must have something more yielding than old trees for their nests. For them always, the sensation is desired of a nest that will swing on a bearer that sways almost from its base. But they like to visit the ancient tree and have good times, as the young generation always does, if it is built rightly and approaches the older one with any sort of good will. The tree views with a species of horror an intruding picnic party which presumes to spread its table right in the heart of sacred precincts. Frantic are its efforts to call attention to anything so unheard of, and it is days before its ancient equilibrium is restored. * *

Down on the sward comes Johnny Cottontail with leaps and bounds, and a quail will scurry across the open and perhaps pause to salute with its clear "Bob White" whistle. And robins of all ages seek the early and late worm and grub. For the night there is the soothing murmur of the river, the constellations in their orbits, the countless stars, and the winds which are seldom still. Best of all are the household lights and the sounds of voices in music or words. And the blessed laughter of young life touching with illuminating fingers every object, and giving to them the freshening vitality which renewedly makes life so well worth living.

"Mother's Tree" sees it all, absorbs it all, shares it all. Not always observed, it carefully secrets unto itself passing moments pregnant with beauty and joyousness. Nothing is passed by. All is of moment. In the years that are to be it will have these present joys in readiness to share with those who helped to make them, and who come back to recall them.

THE ELDERLY PERSON.

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AT THE OPERA

CHARLES E. WATT

At the performance of "The Barber of Seville" last week very especial beauty, both of vocalization and characterization, were found in the work of Aristodemo Giorgini, a tenor, who has been steadily growing in favor this season and who at that performance excelled himself.

His conception of the part was very good,

MABEL RIEGELMAN
In "Cricket on the Hearth"

his dressing all that could be asked in the way of correctness and tastefulness and his singing was admirable throughout.

Mme. Lina Cavalieri's continued illness has so far made "Fedora" impossible, and at the substituted "La Boheme" of last Wednesday, Giorgini again showed his fine mettle and honors were won also by the others who had previously appeared in that opera. On Saturday afternoon "Faust" was repeated in the same admirable style as at a previous performance.

♮ ♮ ♮

Don Giovanni

The Mozart masterpiece, withheld from Chicago hearing for more than half a score of years, was given on Thursday evening a most glorious revival and pleased a large audience to the very full.

Ruffo, with true artistic instinct, kept "Don Giovanni" in his proper scale as compared with the others and made a pronounced, if somewhat quiet, success.

Giorgini emphasized his ability to read Mozart delightfully, and the other men of the cast added impressive characterizations, especially Trevisan, who as Masetto was admirable.

The three sopranos, Mmes. White, Dorda and Zeppilli, each sang to advantage and acted their parts with discretion.

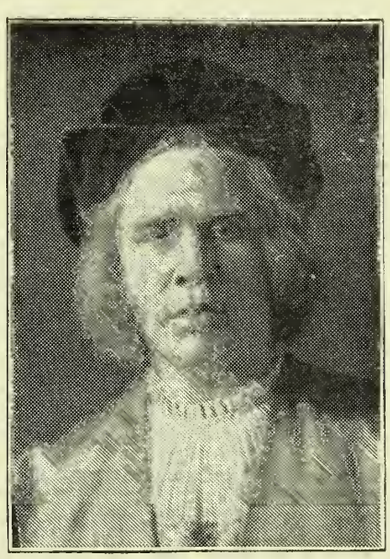
The voice of Carolina White was particularly luscious in most of this score, and Dorda proved her great dramatic ability conclusively.

♮ ♮ ♮

Leoncavallo Night

Friday was distinctly Leoncavallo night and it is doubtful if ever there was so great enthusiasm in the Auditorium as on that occasion.

"Zingari" was found to be along the same strenuous dramatic lines as "Pagliacci" but musically a bit inferior. It was, however, so delightfully given and so splendidly di-



TITTA RUFFO

rected (by the composer) that it made a tremendous sensation.

Carolina White has seldom done such magnificent work as at this time and has never been more royally received by the public.

Amedeo Bassi, who appeared both in "Zingari" and in "Pagliacci," has never done a more splendid night's work in Chicago and never has he so advanced himself in popular and critical esteem. He is delightful in everything he does, and on last Friday he excelled himself.

Federici sang his part in "Zingari" extremely well and acted it in a stilted, ineffective way. Henri Scott had the least important part in the opera.

Nothing new is to be said of the cast or performance of "Pagliacci," except to repeat that the singing of "The Prologue" by Ruffo is the most magnificent piece of vocal art one may hope to hear and to add, regretfully, that his playing of the part has been so broadened, with an eye to the gallery, doubtless, that it has lost most of its charm.

Leoncavallo conducted "Zingari" and Campanini took care of "Pagliacci," both artists scoring equally with those on the stage.

♮ ♮ ♮

The Cricket on the Hearth

Quite the best of the Saturday evening performances so far given was "The Cricket on the Hearth" on Saturday night, this being very largely due to the very careful stage manipulation, and also to the efforts of Mabel Riegelman, who as "Cricket" has evolved a character in which she is simply delightful and which dominates the opera in a most surprising way.

Maggie Teyte, limited in the parts she can sing, is the characteristic "Dot" and Dufranne as "John" is a picture to remember, while his vocalization was, as always, superb.

Amy Evans was an improvement on her predecessor in the part of "May," and Henri Scott again played "Tackleton."

George Hamlin, who is becoming known as the "Saturday evening tenor" again displayed advance in dramatic art and especially was improved in make-up. His singing was again subject to the charge made before, i. e., he forces his voice off key at times and his "Sailor Song" was very much at variance in pitch with the orchestra.

♮ ♮ ♮

The Sunday Concert

The program for Sunday shows what a treat was provided for those who went to the Auditorium on Sunday.

Margaret Keyes, routined concert singer, admirable in appearance and attitude, sang her numbers in a way which was impossible for any other of the artists to distance

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and added again to the esteem in which she is held.

The program throughout afforded immense delight and was greeted with very unusual enthusiasm. Accompaniments were played by Charlier, Winternitz and Clay.

American songs—
Hills o' Sky.....Victor Harris
The Danza .....Chadwick
Margaret Keyes

German songs—
Ich Liebe Dich .....Beethoven
Die Allmacht .....Schubert
Marta Dorda

French songs—
Sonnez les Matines .....George Hue
Chanson des Noisettes.....Gabriel Dupont
Edmond Warnery

Italian songs—
La Mia Bandira.....Rottoli
Occhi di Fata.....Denza
Francesco Federici

Russian songs—
Rosa Raisa

Welsh songs—
Llam Y Cariadau.....R. S. Hughes
Y Deryn Pur.....Old Welsh Air
Amy Evans

Swedish songs—
Ro, Ro, Oginsten.....Emil Sjogren
Words by A. Gellerstedt

Danserskaus Sang.....Itallo Morales
Words by B. Gripenberg
Julia Claussen

Neapolitan song—Francesco Daddi—
English songs—
The Promise of Life.....F. Cowen
Songs of the Pilgrims.....E. Brooks
Ruby Heyl

♮ ♮ ♮

The Juggler

A fine performance of "The Juggler" ushered in the fifth week, when Mary Garden made her reappearance to unlimited applause.

On Tuesday the Leoncavallo bill was repeated with the same success as before.

Other Bills

Tonight, "Thais," with Garden, Ruffo and Dalmores, has produced the condition of "a sold out house." Saturday will bring "Le Ranz des Vaches" and "Mme. Buuterfly," Clarence Whitehill appearing in the latter.

Monday will witness the last performance of "Don Quichotte" and the week will bring many more novelties, "The Jewels of the Madonna" being adjudged the most popular bill for New Year's eve.

CINCINNATI PRAISE FOR CHRISTINE MILLER

On December fourth, Christine Miller filled her third engagement as soloist with the Orpheus Club of Cincinnati, at which concert she was received with splendid enthusiasm. The press of Cincinnati spoke in the following glowing terms of her work on this occasion:

"The soloist of the evening was one who needs no introduction to the musical public of Cincinnati, for Christine Miller, with her rich, pleasing and well-trained contralto and her musicianly interpretations, is no stranger within our gates. Perhaps the severest test for her musicianship was her first offering, the Lia aria from 'L'Enfant Prodigue.' Miss Miller did full credit to the composition and achieved remarkable success with her interpretation of the same. Not less marked was her artistic handling of a group of three songs written in the German folk-song style by the late Gustav Mahler, which style and the varying moods expressed in both music and poetry were beautifully brought out by the singer. Miss Miller's last group consisted of three songs by American composers, and here also everything that they contained of musical or poetic value was clearly displayed in the rendition which they received. After each of her efforts Miss Miller was forced by insistent demands to respond with an encore. The added numbers were 'Der Schmied,' by Brahms; 'In the Time of Roses,' by Reichardt, and a Scotch folk song harmonized by Helen Hopekirk."—Cincinnati Enquirer.

"The club was assisted by Christine Miller, one of the most locally popular soloists who has ever graced a Cincinnati stage. Miss Miller's art needs no lengthy description for local audiences. This charming contralto has on several occasions proven herself to be one of the most finished as well as one of the most naturally gifted concert contraltos before the public today. Her first number was a recitative and aria from Debussy's 'L'Enfant Prodigue,' which she interpreted splendidly. Her second group, in which she attained her chief success artistically, included three Mahler songs, which she personally prizes very highly and sings with a conception and musical appreciation that brings forth every hidden beauty. Her final group included three English songs—Carpenter's 'Don't Ceare,' delightfully done; Grant Schaefer's 'The Sea,' dedicated to Miss Miller, and the Whiting setting to 'A Birthday.' Miss Miller's triumph of the evening, however, was hidden from the eyes of the audience and took place during the intermission when the entire chorus filed into her waiting room and begged the honor of pouring forth their ardent admiration. Miss Miller was overwhelmed and declared it was the finest reception she had ever experienced, and that though Cincinnati was ever a joyful place for her, it had fairly outdone itself on this occasion."—Cincinnati Commercial Tribune.

(Advertisement.)

♯ ♯ ♯

CINCINNATI, OHIO

The second symphony concert of the Cincinnati Symphony Orchestra was given on Friday afternoon, December 19, and Saturday evening, December 20, with Julius Stevens' 'cellist, as the soloist, and Dr. Ernest Kunwald, conductor. Mr. Stevens is a very talented young man and extremely popular with the Cincinnati audiences. He is a member of the faculty of the Cincinnati Conservatory of Music.

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Mr. Raymond Baker, basso-cantante, sang the bass solos in the Christmas cantata, "The Coming of the King," at Aurora, Ind., Sunday evening, December 21, for the First Presbyterian Church. Mr. Baker has a wonderful voice and shows careful training. The singing of his solos was exceptionally fine.

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The opera class of the College of Music produced Offenbach's "Tales of Hoffman" on Tuesday evening, December 16. The parts were well taken and the audience enjoyed the production.

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The first popular concert will be given by the Symphony Orchestra at Music Hall, December 28. John Hoffman, tenor, will be the soloist on this occasion.

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Mr. and Mrs. L. Drew Mosher, tenor and soprano, respectively, and Mrs. Carl Eller, violinist, will assist Mr. M. Y. Cooper, lecturer, with a musical program, at Cynthiana, Ky., December 26.

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HENRY B. RONEY

Mr. Henry B. Roney recently finished twenty-five years with Roney Boys Concert Company, giving concerts to millions of people in forty-eight states, and disbanded the company. He will seek relief from almost constant travel by dividing his time between studio work, his real estate interests, and delivering his new lecture, "Boys, from Cradle to Manhood," the condensed experiences in training the 10,000 boys who have been under his instruction in a long and active life.

Mr. Roney will specialize in coaching singers for concert and church work, and in the artistic development of boys' voices. His studio, equipped with a Steinway grand, is at his handsome new home on the north side, 558 Wellington avenue, corner Broadway.

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Music in New York

By ABBIE STEPHENS FRIDENBERG, 110 Carnegie Hall

When you take up to read and enjoy this issue of our delightful little Music News—the journalistic multum in parvo—Christmas, so often termed the great human festival, will have come and gone, leaving behind its memories as well as its gifts. For the annual holiday is a recurring culminating point when so many thinking human beings—not necessarily the religious, or more properly speaking, the pious—cast up their accounts in preparation for that new year, when there must be an individual stocktaking.

I'm not indulging in a resume to include the kinds and varieties of occupations and vocations filling the world, for that would consume time and space; I am not even preparing an homiletic discourse for this special class of persons in whom I am so much interested—the musicians of America. But I am permitting myself the privilege of putting to my musical readers this question: What does Christmas and the new year mean to you individually in the retrospect? Has the year been a true reflection in its performances—which, of course, are yours—of your ambitions and aspirations? Has it been fruitful of the plants of your honest endeavors? Or does it mean that having resolved high—and in imagination "hitched your wagon to a star"—you have subsided into the humdrum or narrow groove chiselled out by habits?

I shall not dwell upon this subject. I shall say only this: There is an honorable place for the American musician in his own land and fame and honor await him in the civilized countries of the globe. Let him avail himself of his opportunities—and it is his to make them—and insist upon recognition. It is quite true that nothing succeeds like success, but success comes to him only who insistently and persistently demands it.

As I write there is anything but an ideal Christmas in the spring-like air, for what unregenerate would ask a Christmas in summer. The weather-prophet promises a white Christmas, but do we not all know that, like the proverbial pie-crust, the weather man's promises are made to be broken.

And speaking of promises, all the vows of the musical world, excepting the appearances operatic of Miss Geraldine Farrar, seem to have behaved themselves.

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I had the satisfaction of hearing Dr. William C. Carl play a certain composition of his respected master, the late Alexandre Guilmant, for orchestra and organ, at the concert of the People's Symphony on December 14. It was indeed a "Marche Fantasie" founded on two ancient church chants, "Iste Confessor" and "Ecce sacerdos magnus," and it provided glorious entertainment for an appreciative audience, which I trust fully realized the difficulties under which Dr. Carl labored in getting such truly magnificent effects from the unspeakable and unworthy instrument masquerading in Carnegie Hall as an organ. This city is sadly in need of a spacious concert auditorium with up-to-date equipments.

The soloist of the occasion was Horatio Connell, baritone, who was warmly applauded for his excellent work in Handel's "Ruddier than the Cherry," which inevitably reminded me of David Bispham, and "Eri tu," that favorite of ambitious baritones.

Mr. Arens and his orchestra, of which that clever young violinist, Maximilian Pilzer, is concert-master, gave an excellent reading of Schumann's moving symphony No. 1, B flat, and he was singularly successful in a composition (new) of Henry Gilbert's, built upon negro melodies and entitled "Negro Rhapsody." Mr. Gilbert has fine gifts compositional, and it is to be hoped that he will do something in a wider field. Plume himself for a higher flight. This "Opus" is so promising that one may hope for a symphony, or at least a new piano or violin concerto, embodying the less tangible side of aesthetic America. Less concerned with symbolism of one order; rather engaged with what would represent the spirituality of the nation and country. The crucible is doing its work. The melting-pot approaches homogeneity for its output.

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And, speaking of composers, that admirable American composer, Celeste D. Heckscher, bids fair to lead in the attempt to secure recognition for the honest and earnest American composer in other lands.

In a letter received from her a few days ago, Mrs. Heckscher encloses the program of the York Symphony Orchestra's concert in the Exhibition Buildings, York, England, November 26. Almost cheek by jowl with the joyous "Marche Hongroise" from Berlioz's "Faust," one read Orchestra Suite, "Dances of the Pyrenees," Celeste D. Heckscher.

Imagine the surprise of that British audience when it heard this magnificently vigorous and broadly sketched "Opus" with its inspiring and inspiriting measures. Entirely free from the Yankee note, and as characteristically Spanish as the "Carmen" of Bizet, or the "Don Quixote" of Cervantes.

Mrs. Heckscher was delighted with the warmth of the reception this masterly composition received; nor were flowers wanting to complete the triumph of one of America's leading composers.

I am looking forward with conviction to the day when Celeste D. Heckscher will be reckoned with as one of the world's composers, worthy to take her place with the elect, which reminds me that you will be pleased to learn that a program of Mrs. Heckscher's compositions was the entertainment offered by the Harlem Philharmonic Society at its first musicale of the season, held very recently at the Waldorf-Astoria, and including, besides a picked

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orchestra directed by Saslavaky, the temperamental concert-master of the New York Symphony Society, Miss Isabel Hauser, the charming and versatile pianiste; Louise Voight, soprano, and Corinne Wolerstein, accompanist.

The program duplicated the concert of Mrs. Heckscher's compositions given last March in Aeolian Hall, when Zimbalist was the violinist, and the beautiful and gifted Florence Hinkle, the soprano, and the audience had reason to congratulate itself upon the wisdom of the Music Committee of the Haarlem Philharmonic Society in offering them a musical repast of such excellence.

There is no question that Mrs. Heckscher's compositions deserve that wide recognition which will ultimately be theirs.

Her talents are of a kind that pique interest as well as curiosity. She sets the mind as well as the body tingling. There is so much that is alive, new and of the future in her harmonic appeals; so much indeed to incline the mind to speculate upon her future performances.

I for one am fascinated by what she has to say in music; for her songs sing themselves delicately and winsomely in my ears. But I am not the only one. Mme. Narelle sang several of her songs in my studio last week. She is in love with the "Folded Rose" and the "Norse Maiden's Lament." She says they affect her strangely, insidiously, delightfully.

Stella Barre sang the "Folded Rose" in Brooklyn at a concert two weeks ago. She tells me that several persons in the audience asked for information about the composer.

And, speaking of her Spanish "Dances of the Pyrenees," reminds me that one of the hits of the "Philharmonic" concert on the evening of December 18, was a "Capriccio Espagnol" Opus 34, by Rimsky-Korsakow, with its subdivisions as follows: "Alborado," "Variations," "Alborado," "Scene and Gypsy Song" and "Fandango of the Asturias," which might have been a pendant of the Heckscher "Suite," which owns similar themes; it is even more ardent and flame-like in embellishments and in startling, yet satisfying eventuations. If that delightful young conductor, Josef Stransky, will only take notice, we may yet have the opportunity of comparing Celeste Heckscher and Rimsky-Korsakow in their Spanish metier.

That concert was the most delicious of the Thursday evening series. Think of it, gentle reader, there was no soloist. Neither a bleating tenor from the Metropolitan Opera House, nor a superannuated instrumentalist from over the seas, nor a Signor, Herr or Madame of any age, clime or variety; and yet the house was more than well-filled, though Christmas was so close at hand; and the audience insisted upon presenting Mr. Stransky with one ovation after the other.

The people who were not in their seats when the first number was played missed an unusual treat—a Bach "Prelude," "Choral" and "Fugue" (arranged by Abert), if you please. What deliciousness; what modernity; what close-knit, logical, keen, shrewd figurations. The composition sparkled like a chaplet of perfect white diamonds. Its frank lucidity made you gasp; and when it was finished you became a real Oliver Twist. You begged for more and the audience went fairly mad with excitement, and in the end Mr. Stransky had to make his men rise, and he himself was forced to come out and bow and bow like the veriest prima donna.

The Third Symphony of Beethoven followed upon the heels of Bach's merry "Fugue," and it was truly revealed. Not since Mahler, has the "Marche Funebre" been so displayed; so re-created; so exquisitely shaded in nuance, in poetic and mournful detail; so entirely and upliftingly thought out. To me the spirit of Mahler himself (dead and forgotten by a world which is still too unripe to recognize him) brooded over the house, and inspired the genius of Stransky to its best revelations.

How proud Richard Arnold (erstwhile concert-master, always the high spiritual impulse of this orchestra, the pet and darling of his heart) must have been at this great concert. He knows the strength and powers of Mahler's successor; he knows the pliability, ductility, eager obedience of the musical phalanx under the general's baton. How much and more is due to Arnold's unflagging interest and tireless devotion, the world will never know.

The "Tasso" of Liszt made the point of contrast in the program. And it, too, was played with energy and a consummate discretion and subtlety.

♮ ♮ ♮

Delighting a large and interested assemblage of concert-goers came Mr. Harold Henry, pianist, of Chicago, to New York. In Aeolian Hall, where others have been seen and heard, he appeared in recital on

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the afternoon of December 16, and proved himself an accomplished virtuoso of his instrument; a coming factor to be respectfully considered in the field of his art.

It is gratifying to know that Mr. Henry is a young American of polished and attractive exterior, whose culture and refinement are reflected in his art.

The West has special reason to be proud of him in that his debut in New York was a sort of triumph and ratification of the verdict of Chicago and the West generally.

His program, beginning with a characteristic Bach-Busoni "Prelude" and "Fugue," D major, technically ripe and temperamentally discriminated in his interpretation, included numbers which might have constituted a strain upon the artistic resources of any of the pianists of the first rank. For the idiosyncratic composers after their kind were in evidence, even to the Wagner-Liszt "Isolde's Liebestod," which, played to death, is rarely given with the masterful breadth and poetic thought its character demands, and to which Mr. Henry brought understanding and earnestness.

The "Keltic" Sonata of MacDowell, not too richly wrought by a composer whose imagination was never heavily freighted by the exotic, was performed with fine force and the desire and ability to bring to the surface its true content.

If applause and enthusiasm are outward marks of internal satisfaction, Mr. Henry has every reason to feel that he has made a conquest in the metropolis.

It is gratifying to know that he will be with us in March. Perhaps next season we may have the pleasure of hearing him play a concerto with one of the orchestral organizations.

His interesting program follows:

I.

Prelude and Fugue, D Major.....Bach-Busoni
Rigaudon ..... Rameau-Godowsky
Concert Allegro ..... Scarlatti-Godowsky

II.

Intermezzo, Op. 118, No. 1.....Brahms
Intermezzo, Op. 116, No. 4.....Brahms
Barcarole ..... Chopin
Scherzo, C-sharp minor..... Chopin

III.

Keltic Sonata .....MacDowell

IV.

La Vallee des Cloches.....Ravel
Etude, Op. 64, No. 2.....Cyril Scott
Le Vent ..... Alkan
Sonnetto del Petrarca, No. 123.....Liszt
Isolden's Liebestod .....Wagner-Liszt

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I shall have something to say about that interesting composer, Charles Wakefield Cadman, in my next letter.

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And now, gentle reader, a happy new year to you and yours. Remember that there are various methods whereby the American musician may make good in the coming twelvemonth. Not the least factor in the scheme of success is publicity. And in considering the media of publicity, do not overlook that remarkable publication, Music News.

BISPHAM'S VOGUE IN VAUDEVILLE

David Bispham is upon his tenth triumphant week in vaudeville in Milwaukee, Chicago, Cincinnati, Cleveland, Buffalo, Toronto, Boston, Providence and two weeks in New York—at the Palace and Proctor's Fifth Avenue Theater. Record audiences and record enthusiasm mark his progress. The public approves his every selection, the Press commends his work as singer, actor and orator, and also as that of a great educator. Not only these, but also as an exponent of the value of the English language sung and spoken is Mr. Bispham held up as a model for the present generation.

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"David Bispham, supreme artist, is not only a remarkable singer, but an actor of mellowed art. His voice, a rich baritone, is splendid in its tones, never once forced. His enunciation is finely clean-cut, and there is a distinction and finesse—an old-school courtliness—in his personality and methods.

"Mr. Bispham not only aims to delight music-lovers, but he strives to make his offerings educational and instructive. He is one of the great artists of our day, and vaudeville will be vastly the gainer for his appearance."—Dramatic Mirror, October 1, 1913.

♮ ♮ ♮

"The hearty prolonged applause which greeted each effort of David Bispham at his opening performance at the Majestic Theater yesterday was not only a tribute to the wonderful operatic and dramatic ability of the splendid basso, but an expression of the appreciation of really good music and the work of a great artist by a vaudeville audience.

"Such demonstrations as these prove, beyond a doubt that the classics would be popular if they were made familiar to the public."—Milwaukee Free Press, September 2, 1913.

♮ ♮ ♮

"David Bispham, with that dramatic sense which has always made his concert work distinctive, accentuates the actorial features of his songs, thus giving them a direct appeal to the masses. He knows how to suit the best in music to the popular taste, and the result is that his rendition of selections from various operas in English, with his brief introductory remarks, compels an unusual interest and attention. His program is well selected, his voice is as resonant as when he was last here on the concert stage, and his wonderful gift of getting the soul out of a song remains an irresistible asset."—Milwaukee Sentinel, September 2, 1913.

♮ ♮ ♮

"The reception accorded Mr. Bispham was the most spontaneous and genuinely enthusiastic that has been given any artist this season. He presents the same delightful personal traits, the same spirited rendition and the same rich sonorous voice and clear enunciation that have won this singer innumerable friends. It is a pleasure just to listen to David Bispham talk."—Milwaukee Daily News, September 2, 1913. (Advertisement)

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DORA HEYMAN
PIANIST

Following is some comment of the Chicago press on the recent piano recital of Miss Dora Heyman:

Miss Heyman's Debut

A numerous gathering greeted Miss Dora Heyman, who made her debut in piano recital in the Howard theater. The young artist possesses one of the most promising talents recently displayed in the local concert halls. She has a most surprising facility, her tone is firm, warm, and nicely shaded, and she plays spontaneously. The piano is to her a natural medium of expression, but it also is evident that she has been excellently taught. Her training has been received entirely in Chicago from Miss Delia Thal.

Miss Heyman opened her program with the Liszt transcription of Bach's organ prelude in A minor. Its quite considerable mechanical difficulties she mastered with ease without, however, achieving a notable definition of its musical significance. Paderewski's variations were more within her grasp musically, and she made the most of their opportunities for technical display. Especially attractive in her Chopin group was the etude in F minor, Op. 25.—The Tribune.

The young pianist, Miss Dora Heyman, already is an artist of quality. We could hear but a little of her program, but she gave the Bach-Liszt "Prelude and Fugue" in A minor with an understanding of the music and a clean, firm technique that spoke volumes for her musical powers.—Evening Post.

In her rendition of the "Prelude and Fugue" in A minor by Bach-Liszt and the theme and variations in the same key by Paderewski, Dora Heyman, a young Chicago pianiste, disclosed good technical resources and keen musical perception. She gave her initial recital at the Howard Theater yesterday afternoon and made a successful debut.

The Chopin "Etude," Op. 10, No. 3, showed a commendable singing tone and a flash of temperament.—The Examiner.

A young pianiste, Miss Dora Heyman, introduced herself to a Chicago audience yesterday. The young lady received her musical education in this city, being a pupil of Miss Della Thal.

She is possessed of many promising musical gifts, among which are a sure beautiful tone and a well rounded method of playing, strongly appealing to the sympathy of the hearers. With decided ease and nearly faultlessly she overcame the technical difficulties of the Liszt transcription of the Bach "Prelude and Fugue" in A minor. Musical taste and fine feeling were especially noticeable in the rendering of the Paderewski "Variations" and the playing of the Chopin numbers.—The Abendpost (translated).

Boston, Mass.

Editor
LESTER S. BUTLER

Boston Symphony Orchestra Scheduled

Friday afternoon the Rachmaninoff "Second Symphony," in E minor, was given, and Alfred Holy, the new harpist, made his initial appearance here as a soloist, playing with Mr. Maquarre Mozart's concerto for flute and harp. "Sea Calm and Prosperous Voyage," by Mendelssohn, ended the concert.

Friday afternoon, December 26, and Saturday night, the 27th, Ravel's children's suite, "Mother Goose," following tradition to play one popular number on the Christmas program each year, will be given. "Wachterweise," a symphonic poem by Paul Juon, based upon Danish folk songs, and a novelty, with Berlioz's "Rob Roy" complete the orchestra numbers.

Sylvain Naack, second concertmaster of the orchestra, plays the Mendelssohn concerto.

December 30 the orchestra plays in Infantry Hall, Providence.

♮ ♮ ♮

Bauer and Thibaud, pianist and violinist, give a concert in Symphony Hall, under Mr. Mudgett's management, Sunday afternoon, December 28.

♮ ♮ ♮

The Tourjee Memorial Aid Fund

An increase in the available funds of the Tourjee memorial student-aid fund of the New England Conservatory of Music will result from the very successful "Evening in Holland" given December 19 in Horticultural Hall by the Alumni Association. The affair was under the management of Mrs. Clara Nelson-Tourjee, daughter of Dr. Eben Tourjee, founder of the conservatory. The memorial fund is one which the association started three years ago. As the income is applied to living expenses of needy and meritorious students, it supplements the funds of the New England Conservatory Beneficent Society, the income of which secures remission of tuition for a limited number of young people.

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With Music Schools and Individuals

On Friday evening, December 19, there was a concert by the Conservatory Orchestra and Choral Club, George W. Chadwick, conductor, assisted by Mrs. Mabel Stanaway-Briggs and Charles Bennett of the faculty. The program included the elfin song from Chadwick's "Noel," Grieg's "At the Cloister Gate," a work intended for women's chorus and orchestra; Schubert's unfinished symphony in B minor; the "Arlesian Suite" of Bizet; the aria "Madaminia, il catalogo e questo" from "Don Giovanni;" two selections from Saint-Saens, who can rarely be overlooked in preparing a music school program.

On Saturday afternoon, December 20, in place of the usual pupils' recital, members of the faculty gave an informal recital. Those appearing were Wallace Goodrich, dean of the faculty; F. Morse Wemple, Clarence B. Shirley, Timothee Adamowski, Charles Bennett and Homer Humphrey.

Miss Bessie Talbot Salmon, since her Boston debut, has been very busy filling engagements in Greater Boston, in Portland, Me., and elsewhere. In Portland she assisted Miss Alice May Hamlin, A. M., who has opened there the Hamlin College of Expression, at a recital that included readings and songs. The Portland Express says: "Miss Salmon is a soprano of lyric capacity, with voice possessing great clearness and warmth of tone and whose execution is remarkably finished." The Portland Daily Press corroborates this and adds, "and her diction is a perfect delight."

Miss Sarah E. Bagley of Boston, her accompanist, won this from the first-named journal: "Not a little of the completeness of the program was due to her adequate work."

Miss Salmon was the vocal soloist of a program of old-time American ballads, piano pieces, like "Monastery Bells," "Battle of Waterloo," "Washington and Lafayette" marches. She sang modern American songs, and there were duets and quartets, ending with Eishburg's "National Hymn."

A paper on "Progress of American Music," written by her aunt, Alice W. Pope, was read. This was illustrated by quartets, duets and vocal solos.

The affair took place Tuesday afternoon, December 16, at Hotel Westminster, Boston, and was given for the State Chapter of the Daughters of the Revolution. Those taking part wore old-fashioned costumes.

Miss Salmon recently read a paper before an Auburndale, Mass., audience, on "Voice Placement, Diction and Interpretation."

The Christmas Sunday program at her church, Melrose, included "Rejoice Greatly" ("Messiah"), the soprano, tenor and bass trio from Saint-Saens' "Christmas Oratorio," and other standard works.

In the afternoon she sang in Stewart's "Christmas Cantata" in the M. E. Church, Newton Center.

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An interesting and instructive program was given in Huntington Chambers Hall, Thursday night, December 18, by the pupils of the Faelten Pianoforte School. There were ensemble, solo, and illustration of unison playing, and composers represented included Schumann, Bach-Faelten, Grieg, Saint-Saens and Rubinstein.

♮ ♮ ♮

The New England Chapter of the A. G. O. held an interesting meeting at the Harvard Musical Association Wednesday night, December 17, at which plans were discussed for extending the influence of the guild. Dean Clemson read a paper on the "Plans of the Chapter," which met a response from Benjamin Whelpley and other members.

After the business meeting, about forty members and their women guests partook of an informal spread.

A committee has charge of perfecting plans for future effort along the lines mentioned.

The first concert this season by the Cecilia Society, Dr. Arthur Mees, conductor, of a chorus, an orchestra of symphony players, a quartet, Mme. Sundelius, soprano; William Wheeler, tenor, and Reinold Werrenroth, bass (the alto's name is unknown), was given Thursday night, December 18.

Chadwick's "Noel" and a new work by Florient Schmitt, "Psalm Forty-six," were on the program. Interest centered in the latter work, which critics say contains many beautiful passages that were, unfortunately, not clearly brought out on this occasion. John P. Marshall was the organist.

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The Harold Henry Recital

Monday afternoon, December 15, Harold Henry, a young pianist from Chicago, gave a recital in Jordan Hall before a fair sized audience that listened with critical attention to his playing. That he had made an impression favorable to his artistry was made evident early in the hour by frequent applause, and at the end he held an involuntary reception for very many of his patrons hastening with their congratulations.

At a first hearing one may be impressed with the sincerity of Mr. Henry's efforts and the technical equipment which meets every demand. His repose is also noticeable and his emotional nature well within control. Probably with wider view a greater variety of expression will be acquired and his interpretations more compelling. Of this he gives great promise, and when the moment comes America may have cause to be proud of another musician.

THE CERNY CONCERT COMPANY

Miss Zdenka Cerny, the young Bohemian violoncellist, and her concert company, including Glendora Barnes, vocalist; Beatrice Hellebrand, Bohemian pianist, and A. V. Cerny, accompanist, of Chicago, returned last week from a successful tour in Iowa, Nebraska and South Dakota.

The artistic excellence of their performances, and fine programs, won the admiration and praise of audiences wherever they appeared, and the young artists individually scored justly deserved success, especially Miss Cerny, who is well known as a gifted 'cellist, with a fine repertoire of 'cello compositions.

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HAROLD HENRY IN NEW YORK RECITAL

The following is some comment of the New York press on the recent appearance of Harold Henry in piano recitals:

"It is not often that musical New York hears a young pianist as proficient or possessing so marked a talent as Harold Henry, a westerner, who made his debut here yesterday in Aeolian Hall. Concluding his studies in Europe, Mr. Henry has been playing for several years abroad as well as in this country. And the recognition extended him yesterday is said to be a repetition of what usually happens at his every concert. Thoroughly American in appearance, unaffected and magnetic, Mr. Henry goes about his task in a sincere and effective fashion. He has a singing touch, a fine legato, a splendid sense of rhythm, and ample, accurate technic."—The World, December 17, 1913.

"The central number on his program yesterday was appropriately the 'Keltic' sonata of Edward MacDowell, one of the most valuable compositions left by the distinguished American writer. Before it Mr. Henry played Bach's prelude and fugue in D major, a rigaudon of Rameau, and a concert allegro of Scarlatti. He would have been wiser if he had played these works as they were left by the composer, rather than in transcriptions by Busoni and Godowsky. But the temptation to display technic is almost irresistible in youth. Mr. Henry demonstrated that he possesses genuine piano touch, no small variety of color, a tone always warm and a knowledge of pedal effects not always revealed by young players. His talent is a substantial one."—The Sun, December 17, 1913.

"The most notable number on Mr. Henry's piano recital program yesterday afternoon at Aeolian Hall was MacDowell's 'Keltic' sonata. Mr. Henry gave an interesting performance of the sonata, especially of the poetic second movement. Mr. Henry deserves praise for his unconventional program, as well as for his playing, which was interesting and beautiful as well as correct, thus having the three qualities Hans von Bulow demanded in a pianist."—The Evening Post, December 17, 1913.

"Mr. Harold Henry, who gave a pianoforte recital in Aeolian Hall yesterday afternoon, is a young man, apparently an American, with talent and a considerable degree of development, technical and artistic. He showed yesterday in his playing musical feeling, fire and individuality, taste and intelligence; also no little confidence and aplomb. His most extensive number was MacDowell's 'Keltic' sonata. He began with Bach's D major prelude and fugue, as Busoni wishes it played; a rigaudon by Rameau, and an allegro by Scarlatti, as Godowsky wishes them (in both of these last the composers would have been amazed); intermezzi by Brahms, a group of modern pieces, including Alkan's 'LeVent' and Liszt's transcription of 'Isolde's Liebestod.'—The Times. December 17, 1913.

"A distinctly favorable impression was made by Harold Henry, a pianist from Chicago, who gave a first local recital yesterday afternoon in Aeolian Hall. Mr. Henry played with vigor, clean and well developed technic and sound ideas of interpretation. One might have asked for a little more warmth and poetry, but one was glad for the substantial merits disclosed."—The Globe and Commercial Advertiser, December 17, 1913.

"Harold Henry, a pianist with no heralding save that he is a resident of Chicago, played yesterday afternoon in Aeolian Hall, where, after a few minutes' occupancy of the stage, he proved that he has serious qualities. His principal offering was the 'Keltic' sonata of MacDowell, but before this he had aroused interest and respect for his readings of two intermezzos of Brahms, opus 118, No. 1, and opus 116, No. 4, which are not familiar to the average concert-goer. In the Chopin barcarolle, also in the C sharp minor scherzo, he proved himself fluent of technic, with clear, easy scales and a poetic imagination which remains sane and manly. His opening group was devoted to arrangements. At the close his group included Ravell's 'Vallee des Cloches,' an etude by Cyril Scott; Liszt's 'Sonnetto del Petrarca,' and the Wagner-Liszt 'Liebestod.' He aroused genuine enthusiasm throughout the entire offering."—The Evening Mail, December 17, 1913.

Chicago Pianist Welcomed Here

"Henry's playing seemed refreshingly sane, clean-cut and manly in Busoni's adaptation of Bach's prelude and fugue in D major, and arrangements by Godowsky of a rigaudon by Rameau, and a concert allegro by Scarlatti."—The Press, December 17, 1913.

"There was plenty to occupy the concert-goers in the musical world of yesterday. In the afternoon Harold Henry, a pianist, well known and popular throughout the west, made his New York debut with a recital in Aeolian Hall, and disclosed himself an artist of not a little promise. His tone was warm and he played at times with much delicacy. His technical equipment was always adequate and there seems no reason why he should not grow in artistry as he grows in years."—The Tribune, December 17, 1913.

"He began with three severe and trying numbers, the playing of which proved him a technician of considerable achievement. The Bach-Busoni prelude and fugue in D was managed with uniformity of power, precision and sincerity."—American, December 17, 1913.

"Harold Henry's piano recital yesterday in Aeolian Hall showed the young Chicago artist in excellent light. His work is interesting. His program began with the Bach-Busoni prelude and fugue in D major and went on to the 'Rigaudon' by Rameau-Godowsky, and the concert-allegro by Scarlatti-Godowsky. There was an interesting hearing of Brahms in his intermezzos, opus 118, No. 1, and opus 116, No. 4, and Chopin was represented by a barcarolle and scherzo in C sharp minor. The MacDowell 'Keltic' sonata was given broadly, and yet with great contrasts of light and shade. At the finale the big, splendid theme and gentle melody which are interwoven at the end were given poetically and forcefully in alternation. The last group of numbers revealed the player as one who can make a program of singular interest by departing from the beaten paths. He played 'La Vallee des Cloches' by Ravel in mellow bell tones and rich effects of harmony as if carillons were sweeping through the air. The Cyril Scott 'etude' was brilliantly played, and Alkan's 'Le Vent,' with its rich runes, deep-toned cantabile and surge of minor was brought out with fluency. The Liszt 'Sonnetto del Petrarcha' was played with lovely expression. Wagner's 'Isoldens Liebestod' had a sensitive and imaginative interpretation. Mr. Henry gave the impression of being a scholar and a thinker."—Brooklyn Eagle, December 17, 1913. (Advertisement.)

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Music in America

LINCOLN, NEBRASKA

A charming event of artistic importance was the song recital given by Gustaf Holmquist in the Temple Theater, December 16, under the auspices of the Grieg Male Choir. A large number of Mr. Holmquist's countrymen, together with many local music lovers, were in attendance and showered no end of cordial applause upon the artist. Mr. Holmquist received nineteen recalls and added five selections to an already generous program. A feature of particular interest and charm were the accompaniments furnished by Mr. Arvid Samuelson, who supported the artist, playing accompaniments which were fluent and highly sympathetic, achieving a delightfully artistic result.

♮ ♮ ♮

Frysinger Organ Recital

Of an interest quite extraordinary was the dedicatory organ recital given at the East Lincoln Baptist Church by Mr. J. Frank Frysinger, on the evening of December 18. The church was well filled by a large percentage of church members and a goodly representation from the ranks of Lincoln's music lovers and musicians. The latter, who made the effort to go out to East Lincoln, were well repaid. Mr. Frysinger's status as a musician, composer and organist of the highest rank has been firmly established in this community. He is the organist of the First Presbyterian church and his selections during regular church services invariably attract many non-members.

J. FRANK FRYSINGER

It is, however, a matter of sincere regret that Lincoln does not possess a large instrument adequate to Mr. Frysinger's great musicianship and artistry. On the other hand, it is remarkable how worthily he manages to frequently present some of the masterpieces. It is superfluous to dilate upon his skill, his absolute mastery of registration and the charm generally of his performances.

The following program was rendered:

Sonata, D Minor ..... Mendelssohn
Minuet in G ..... Beethoven-Rogers
By the Sea ..... Schubert-Eddy
Prelude and Fugue, A Minor ..... Bach
Allegretto, E Flat ..... Wolstenholme
Scherzo, B Flat ..... Hoyte
Legend, G Minor ..... Federlein
In Springtime ..... Kinder
Traumlied
Laudate Domini } ..... Frysinger
Meditation in G }

In presenting these numbers, Mr. Frysinger succeeded admirably in holding the attention of his audience throughout and delighting them to a high degree. The Mendelssohn and Bach numbers, together with Mr. Frysinger's compositions, constituted the greatest interest to musicians. The Mendelssohn sonata was given a most worthy and impressive reading, while the Bach number was exhilarating in the extreme. Mr. Frysinger's "Laudate Domini" is a work worthy the serious consideration of great organists and is a valuable addition to modern organ literature. It is rich in harmonic invention and represents a most eloquent message in splendid idiomatic modern treatment. The "Traumlied" and "Meditation" are smaller forms, characteristic of Mr. Frysinger's well known rich, melodic wealth, and in every respect most grateful to listener and performer.

In response to urgent recalls, Mr. Frysinger consented to add Dvorak's "Humoresque" in the Rogers arrangement.

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Silber Pupil Graduate Recital

On Monday evening, December 22, Miss Etta Bickert, student with Sidney Silber of the University School of Music, gave her graduate recital, which attracted a large representation from her home town, College View. The following program was rendered:

Sonata, F Minor, Op. 5 ..... Brahms
Allegro maestoso
Andante espressivo
Scherzo—Allegro energico
Intermezzo
Finale—Allegro moderato ma rubato
Nocturne, Op. 15, No. 2
Etude, Op. 25, No. 9 } ..... Chopin
Scherzo, Op. 20, No. 1 }
Concerto, A Minor, Op. 54 ..... Schumann
Allegro affetuoso
Intermezzo—Andantino grazioso
Allegro vivace
(Orchestral parts on second piano, Mr. Silber.)

Miss Bickert showed the results of excellent training together with inherent gifts of a high order. She possesses fine musicianship and pianistic ability. Her work is at all times most substantial and clear. A facile technic, a sympathetic touch and a masterful treatment of the pedals combine to make her playing most attractive, charming and artistically satisfying.

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ROCK ISLAND, ILL.

An interesting program was given last evening under the auspices of the Rock Island Monday Music Club, La Porte Van Sant directing. A select audience of invited guests manifested much enthusiasm over the work of the club, and the several visiting vocalists from out of the city. The program was opened by Miss Irene McLeay with "I Dreamt" by Scheria, in the singing of which she exhibited fine musical qualities and a voice of great richness and flexibility. She was no less successful in the "Cavatina" from "Roberto Il Diavolo," the latter requiring considerable dramatic expression.

Mrs. James Wilson of Monmouth, the possessor of a beautiful contralto voice of power and range, greatly pleased in "Summer Rain," by Willoughby. In her two Cadman numbers, Miss May Allen captivated her audience, her tonal quality and artistic conception giving great promise of future success in the field of vocal art.

Miss Florence Winter, who possesses a contralto voice of unusual power and brilliancy for a young singer, fully sustained the reputation she has already acquired in local musical circles by her spirited rendering of "Vainka's Song" by Von Stutsman.

Sidney Steamburg, although suffering from a slight indisposition of voice, greatly pleased in "Lolita" and the duet, "O, That We Two Were Maying," with Miss McLeay.

The singing of the Bach-Gounod "Ave Maria" by Miss Tillie Wanke, fully demonstrated the unusual powers of this young soprano, who, with sufficient study, should achieve success in the world of song, her voice showing tonal beauty and extended range. With a low F of the power of the average contralto, she takes the high B natural in beautiful soaring quality in this trying selection.

Mrs. Martin T. Wiedman, one of Burlington sopranos of much local repute, greatly pleased in "Mother of Mine," by Frank Tours, and Mrs. F. B. Crandall, who appeared before the club for the first time, created a very favorable impression in her sympathetic rendering of "Ah Let Me Dream," by Taylor. The singing of Mrs. Dr. Miller, who possesses a fine sympathetic voice, showed excellent musicianship and artistic conception, especially in the rendering of "Carissima" by Penn, her singing evoking much favorable comment from many of her auditors.

After the collation was served several impromptu numbers were called for and received with enthusiasm. The accompaniments were well rendered by Miss Dae Allen, Miss Florence Winter and Mr. Van Sant. The club, which after the beginning of the New Year will have new features added to its activities, has proven helpful to local singers and, judging from the enthusiasm and interest displayed by its members, promises to be even more so in the future. MRS. RAE BAKER.

———♯♯♯———

Root.—Mr. Frederick Root is holding this winter his repertoire class on Saturday mornings at his Kimball Hall Studios, this being the fourteenth season. The opera of "Aida" is being studied at present.

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LOS ANGELES

A centenary celebration program to Verdi was presented under the direction of Signor Pietro Buzzi. The program was a commendably good one and, barring the use of the Italian text throughout, it was highly acceptable in rendition. The performers were Mrs. Aliberto Arnaz, a lyric soprano with promising possibilities in operatic roles. The second was Miss Helen Beatrix Cooper, an artist of good preparation, who the past year attained here some popularity. Miss Adela Levy was an acceptable third lyric soprano. They were all very ably accompanied by Miss Glenora Zink, who also gave three overtures as piano solos. Signor Buzzi read a well prepared paper on the great Italian Verdi and his musical influence as educator in popular operas.

♮ ♮ ♮

Mr. William Mead, director of the Congregational Church Orchestra, with Miss Nell Lockwood McClune, contralto soloist, gave in good style and finish a program of merit. "An Indian Love Idyl," words by Alice Rogers and music by Verne Elliott, with orchestra, in four parts, was the contralto's contribution. Both authors are of Los Angeles.

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Mr. Gage Christopher, with his pupils, gave a list of twenty good selections with ten promising voices.

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The Harmony Club, especially a leader in musical education, gave a very meritorious program, in which Julian Pascal, a high grade pianist, opened the program, followed by other excellent vocal artists.

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Mr. Bernard Berg, with his violin pupils, and Mr. Parmegiani's saxophone pupils, in solos and quartets showed good work in process of development.

♮ ♮ ♮

The People's Orchestra and the Orpheus Male Chorus of fifty singers, under the conductorship of Mr. Dupuy, gave an enjoyable entertainment. The chorus has seldom sung better than on this occasion. The orchestra is invariably good. The Bizet "L' Arlesinne" suite was most interesting, as well as Berlioz's "Marche Hongroise" for the closing.

The management is using every effort to sustain the People's Orchestra concerts on Sunday afternoons, but without some guarantors the admission will not sustain the expenses.

We are promised two performances of "The Messiah" and "Elijah" and "Creations" in preparation for early rendition.

The Symphony will give its second pair of concerts next week. A surfeit of Christmas cantatas by the church choirs is also promised.

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This week at the sessions of the City, County and Southern California Teachers' Association meetings many excellent recitals, vocal and instrumental, have been given, that have had a very hearty reception by the visiting teachers. The greatest program was that of the piano recital by Fanny Bloomfield Zeisler, and she will appear for the people in another program tomorrow evening.

Long Beach inaugurated an annual teachers' institute course and made a special feature in the music interspersement, Miss Gertrude Cohen in a piano recital, Mrs. Bessie Abbott Howland in a song recital in which she was very ably supported by Mrs. Luella Clark Emery as accompanist.

Mme. D. Clement Chevrier, contralto, in a fine recital. Mr. Walter Hastings Olney, baritone, in seven good songs. Mr. Ralph R. Laughlin in a program of tenor songs. This work is strongly educational, as its enthusiasm is carried into the schools and must bear good fruit. What a change from a score of years ago in the opportunities for cultivation of musical taste and scientific musical education. What a part music plays in the heart life of its devotees. We could not do without it. S. W. MOUNTZ.

446 West Fortieth Place.

♯ ♯ ♯

BOISE, IDAHO

Mr. Dwight Edrus Cook, who recently joined the faculty of the Boise Conservatory, gave a recital last Wednesday, the local press commenting as follows:

"The program given by the faculty of the Boise Conservatory of Music on Wednesday evening, introducing Dwight Edrus Cook, its most recent member, was a complete and gratifying success. Mr. Cook's voice is a full, robust tenor. Throughout the entire program he had it well in hand and used it to its best advantage in the 'Rigoletto' number, which was enthusiastically received and encored. The group of songs in the ancient style was quaint and pleasing, showing one side of the singer's artistic ability. In quite a different vein, but especially pleasing, might be mentioned 'One Tone,' 'Songs My Mother Taught Me' and 'I Love Thee,'" of the second group, revealing depth of feeling and originality of interpretation. The sympathetic quality of voice was brought out in his singing of Tour's appealing 'Mother o' Mine,' which created such an impression that his hearers demanded it the second time. The program was an arduous one, comprising as it did works of varied styles, ancient and modern, bright and grave, and operatic numbers of the old Italian and ultra-modern schools, but Mr. Cook was equal to them all and never once was there the least strain on voice or listeners. The work of Miss Grace Sensenig as accompanist was another factor which added to the enjoyment of Mr. Cook's work."

♯ ♯ ♯

WOOSTER, OHIO

On Friday evening the oratorio "The Crusaders" by Niels Gade was presented by the Oratorio Chorus and soloists, under the direction of Professor V. V. Lytle, in the Memorial Chapel.

This is the first oratorio concert over which Professor Lytle has acted as director since coming to Wooster as director of the conservatory of the university, and the complete success of the entire evening's entertainment was due in a large measure to his ability as a director.

♯ ♯ ♯

Dunford.—Frank M. Dunford is to appear in a "Messiah" performance at the Englewood Presbyterian Church on Sunday evening, January 4.

ERIE, PA.

Franz Egenieff, the noted German baritone, gave a successful song recital at the Hotel Lawrence on Friday evening, December 12, and the beautiful ball room was crowded to the doors with an audience which listened with deep appreciation to a program which was far more interesting than the average of its kind, in that it was composed of numbers seldom heard in present day song recitals, such as Schumann's "Belsazar" and Loewe's "De Nock." From the opening group of Hugo Wolf's songs to the closing number, Kaun's "My Native Land," Mr. Egenieff's program stamped him as a singer of high ideals, and possessed of one of the smoothest voices it has ever been the writer's privilege to hear, combined with unusual interpretative ability. A word of praise is due Dr. Jeno Kerntler for his sympathetic accompaniments and his artistic playing of two solo numbers. This recital was the first of a series which is being given under the direction of Mrs. William Hart Boughton, at the Hotel Lawrence, the next one being a piano recital by Myrtle Elvyn.

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On his Christmas program, Albert H. Dowling, Jr., organist of First Unitarian Church, will feature two organ compositions which he has just completed, a "Serenade" and "Capriccio."

♮ ♮ ♮

Mrs. Edwin Brevillier, contralto, of the Park Presbyterian Church, was heard as soloist at a concert given by the Sixty-fifth Regiment Band, in the Broadway Auditorium in Buffalo, Sunday evening, December 14. Mrs. Brevillier was programmed for only two numbers, but in response to enthusiastic applause was compelled to add six encores. The Buffalo papers were unanimous in their praise of Mrs. Brevillier's artistic singing.

ALBERT H. DOWLING, JR.

TALLEHASSEE, FLORIDA

Ella Scoble Opperman, director of the School of Music of Florida State College, Tallehassee, presented Paul Bliss' Indian operetta, "The Feast of the Red Corn," on December 15. It was most artistically produced by Marlea Oskinwau Bishop, teacher of voice, with dances by Dubois Elder of the School of Expression. The chorus of sixty-five voices gave an ensemble of song and grace in a degree to compare favorably with professionals. The soloists, Constance Cavell and Grace Hilditch, deserve special mention for their clever interpretations.

Hostetter.—Hildred Hanson Hostetter was soprano soloist at the "Messiah" performance at Kalamazoo recently, the other artists being Miss Sprague, John B. Miller and Arthur Middleton. Last week Mrs. Hostetter also appeared as soloist in a concert at the High School Auditorium of Oak Park under direction of Otto Miessner.

Moline.—Lily Wadhams Moline was accompanist at a musicale at the Woman's North End Club, Edgewater, last Monday evening a number of pupils of Mrs. Hanna Butler appearing in song program.

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NOTES FROM WASHINGTON

An interesting feature of the meeting of the Piano Teachers' Association last week was the discussion of the registration of music teachers, which has become a progressive movement through the instigation of John C. Freund. A brief talk was given on the subject by Willard Howe, who said, in part:

"To discuss such a registration with the members of congress was the chief cause of Mr. Freund's recent hurried visit to Washington. He is gathering statistics and information from various sources in order to determine just what would be the most feasible course to be pursued. The movement is young, but it is spreading rapidly, because the thinking public at once realized that such a registration would mean that the incompetent teacher must of necessity fall by the wayside."

Owing to the success of the series of lesson-recitals given here last winter by Harold Randolph, director of the Peabody Conservatory of Music, Baltimore, he has been asked to continue the course with a new series, beginning Tuesday morning, December 9. Mr. Randolph plays at each recital a program of piano music, interspersed with explanatory comment, and will also take up orchestral and operatic work of special interest at the time.

Mr. Randolph, who gave a recital recently in New York, meeting with most favorable criticism, is well known here, having played at many recitals in private houses, notably the Netherlands legation, which, during Jonkheer Loudon's term of service, was a center for music lovers.

George H. Miller, who is so well and favorably known in Washington, who recently opened a studio in Kansas City, accepting at the time the position as bass soloist of the Independence Christian Church, has been appointed musical director of Grand Avenue Methodist Church, the largest church of the city. He will assume his duties January 1. He recently gave a recital and was most favorably received by musicians and critics.

HORACE D. HITCHCOCK.

GARY, INDIANA

Enthusiastic rehearsals are being held weekly by the Choral Society preparatory to the cantata, "Rose Maiden" (Cowen), which will be given at the Gary Theater on Tuesday evening, January 13, and which promises to be one of the most successful musical performances ever held by a local musical organization.

The chorus consists of about fifty voices, including well known and talented musicians of the city. There will be four assisting artists, all musicians of note and possessed of rich and beautiful voices. They are: Mabel Corlew-Smidt, soprano; Miss Ethel Grow, contralto; Grant Kimbell, tenor, and Lemuel W. Kilby, bass-baritone.

Mrs. Smidt is possessed of an exceptionally rich voice, especially adapted to her profession. Her voice is one of rare beauty and she possesses temperament to a remarkable degree. Among the younger sopranos she is rapidly winning and holding a prominent place. Miss Grow is also the possessor of an exquisite voice which has all of the qualifications required for a contralto singer. She has appeared with marked success in many song-recitals and concerts. Mr. Kimbell is soloist at the First Congregational Church of Oak Park and at Temple B'nai Sholam, Chicago. He has made splendid advance in his art and has been highly successful in fulfilling concert, recital and oratorio engagements as well as work in quartet in Chautauqua and other tours. He has a clear tenor voice, wide range and pleasing expression, which meets the appreciation of every audience before which he appears. Mr. Kilby is a singer of fine presence, excellent voice and with an extended repertoire. His song recitals have been enthusiastically commended and his success in oratorio has been very pronounced.

SOPHIA STEPHALI

Concert Lecture was Big Success

"The popular concert-lecture given by Mme. Sofia Stephali last evening was one of the enjoyable musical events of the summer season and was well-attended.

"The points made by Mme. Stephali were splendidly illustrated in her program which followed. She possesses a beautiful voice, under perfect control, and she sings with much feeling. The program was a big success."—The Reporter (Fond Du Lac, Wis.).

"Mme. Sofia Stephali, one of the foremost concert artists before the public, today gave a concert-lecture Monday evening. In her brief talk, she gave an interesting demonstration that captivated her audience. She has a beautiful mezzo-soprano voice that causes one to forget the singer in her song. Last night she charmed another large audience. The concert program was every bit as wonderful as that of the evening previous."—Haverhill (Mass.) Evening Gazette.

"The appearance of Mme. Sofia Stephali, the noted mezzo-soprano, is causing much interest in local artistic circles, for not only is she an artist to her finger tips and possessed of an unusually attractive personality and a voice of rare beauty texture, but she has something to say and she conveys this message through the double medium of speech and song. The entire course was one that made for an uplift and was a rare treat in the full sense of the word."—Hartford (Conn.) Times.

"Mme. Sofia Stephali in her first concert-lecture last evening spoke on the 'Influence of Music.' She is a concert singer of wide repute in both Europe and America. She is a pupil of Corelli. Since her formal introduction to the musical world, her services have been eagerly sought."—Hartford, Conn.

"A large crowd assembled last evening to hear the concert-lecture by Mme. Sofia Stephali. Her attractive program gave great pleasure to the music lovers.

"The program consisted of songs calculated to touch popular feelings and please the taste of the wider-minded public. She is the possessor of a strong, clear, mezzo-soprano voice and sings with a finished and fine artistic understanding. It was clearly visible that the excellence of her

illustrations came from the perfection of her interpretations. She caught and expressed the spirit of her songs with unerring instinct, which was greatly helped by the excellence of her enunciation.

"The entertainment was the first of its kind ever given in this city, and was greatly appreciated by the audience."—The Hamilton (Ont.) Spectator.

"Mme. Sofia Stephali gave a program before a large audience last evening that showed the wonderful power of music. She is a talented musician and lecturer. Her audience was thoroughly appreciative. Her illustrative program was very delightful indeed."—Jamestown (N. Y.) Evening Journal.

"Music and Childhood," the subject of the second concert lecture by Mme. Sofia Stephali, was given a most helpful, thoughtful and sympathetic treatment when the artist spoke Saturday afternoon. The singer's affection for the little folk was evidenced in both her lecture and her songs, and her understanding of their needs was made apparent to the mothers of the audience. The children were there, too, and were made happy by the songs she sang. Mme. Stephali is a charming woman, as well as a musical artist, and it was a good thing for the city when the Women's Department Klub brought her here."—Kokomo (Ind.) Tribune.

"Mme. Sofia Stephali gave two concert-lectures yesterday afternoon and evening, and the audiences were much larger than the opening night, and unusually select. A pleasing list of illustrative songs were sung by Stephali. Her voice is a coloratura mezzo-soprano of great breadth and power, and it has a sweetness that can only be described by the term sensuous. Her technic is superb and her method perfect, showing the best of training. Although an American by birth, her greatest triumphs have been won in Europe. The critics have united in acclaiming her a singer of the first rank. Nor has she been without her triumphs in America. Both press and public have joined in her praise.

"Her program on 'Music and Childhood' was a particularly sweet and helpful one and appealed to all that makes for child understanding. Stephali is a charming woman whom to meet is a delight."—Lewiston, Maine. (Advertisement)

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Muskegon, Mich.—The Congregational Choral Society of the First Church gave a concert on last Wednesday evening, under the direction of Frank L. Showers, in memory of Frederick H. Pease, who founded the Conservatory of Music in connection with the Michigan State College, and who was the teacher of Mr. Showers.

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Willett.—Mrs. Elizabeth Peterson, a pupil of William Willett, gave a recital of MacDowell, Chadwick and Foote songs in the Willett Studio in Kankakee last Friday evening.

———♯♯♯———

Hinshaw.—William Wade Hinshaw will appear in joint recital with Mme. Jeanne Jomelli at Carnegie Hall in New York on Sunday afternoon, December 28.

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